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May 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
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32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

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	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
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103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
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125	Tanglewood	1971
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127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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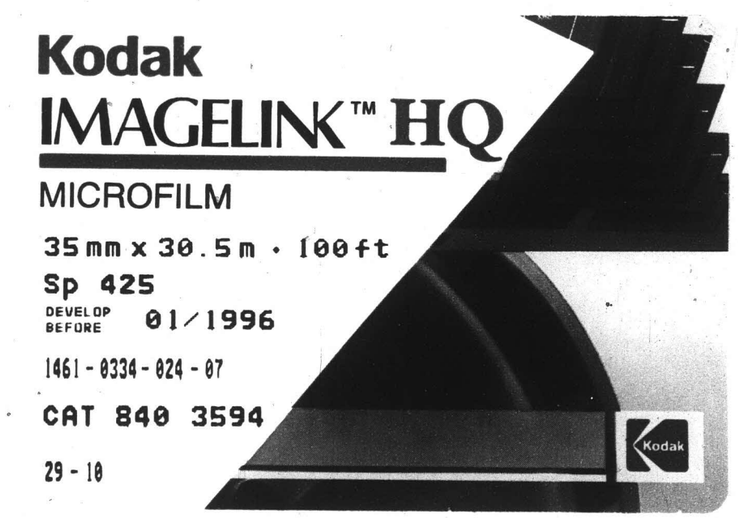

REEL 29

Volumes 53

BSO
1930-1931

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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150 mm

100 mm

A3

A4

A5

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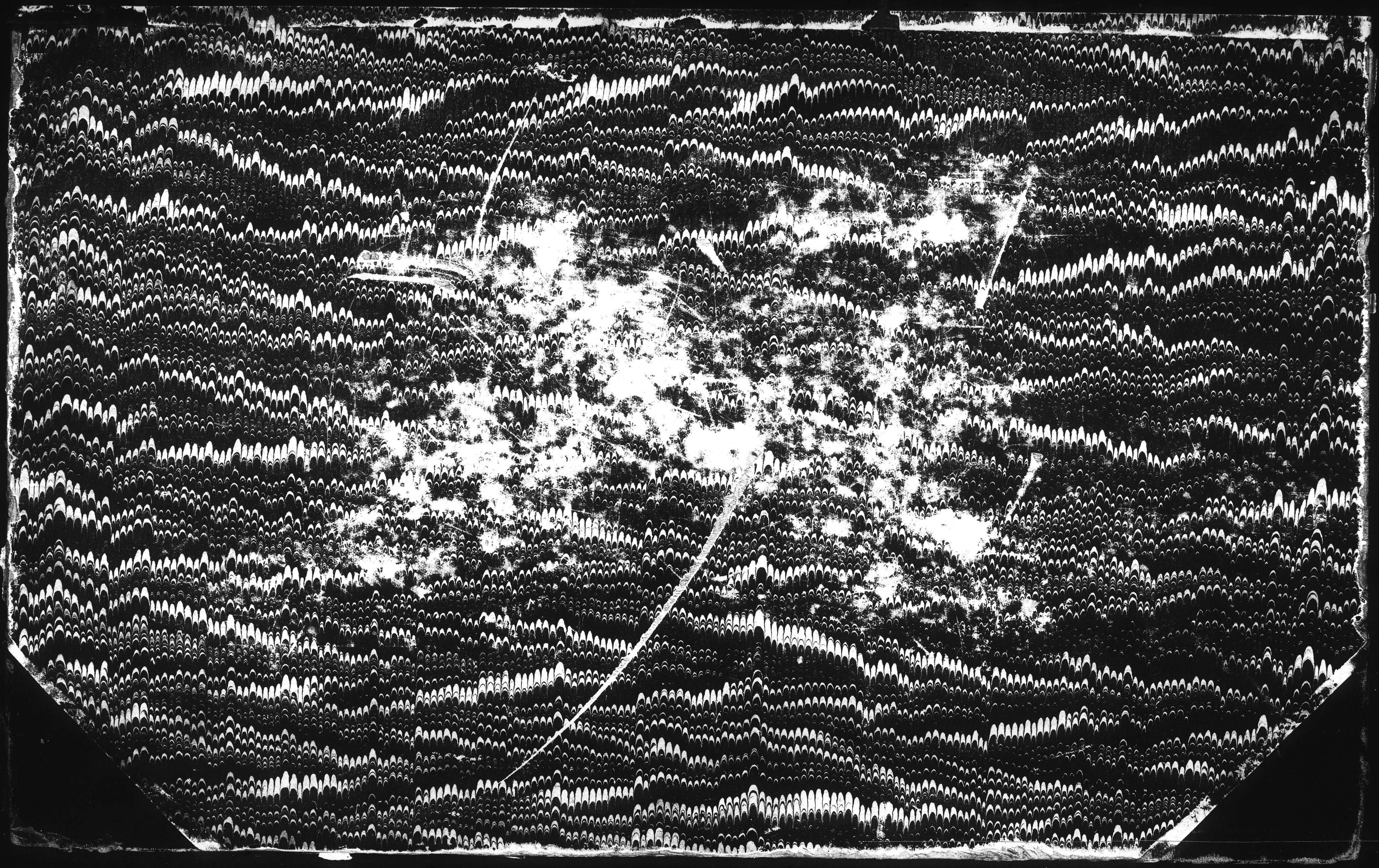
VOLUME 53

BSO

1930 - 1931



Up Strike Orchestras

(See front cover)

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(See MUSIC)

XVI Nu

350 East 22nd Street, Chicago. (Reg. U. S. Pat. Off.) Editorial and Advertising Offices, 205 East 42nd

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Intimate Glimpses Into the Lives of the Great and Near-Great

By MASON HAM

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On their return to America this fall, the baggage of the entourage included 12 trunks, 14 pieces of hand baggage, and Koussevitzky's double bass.

There are many painting on the walls of Koussevitzky's Boston home. Among them is a portrait of Traffic Commissioner Joseph A. Conry, former Russian consul here and Koussevitzky's next door neighbor. The conductor's home is owned by Mr. Conry.

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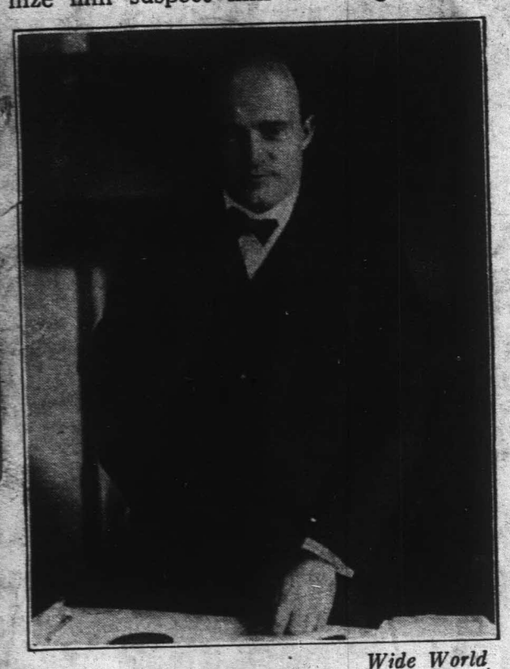

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Summer Faces, Winter Pieces, Jubilee Plans

Transcript Oct

On his return to Boston, Tuesday evening, to begin work as conductor of the Symphony Orchestra through its fiftieth year, Dr. Koussevitzky handed to The Transcript a record, written by himself, of various impressions gained during his stay of five months in Europe last spring and summer. It is the more unusual because not all of them have to do with music. For Dr. Koussevitzky rightly believes that a conductor must live in the world, observe and judge it, as well as make music for it. At the end he adds a paragraph or two about plans for the new season, to which may be joined information picked up here and there in Europe about one or another of the novel numbers. First, however, to the conductor's impressions.

"After I returned to Paris, last spring, I eagerly devoted all my leisure time to music, as during the whole winter I had listened only to myself. I had a great desire to listen objectively to others; but, to my deep regret, each concert I heard in Paris was a great disappointment.

"At last, I attended the concert given by the Berlin Philharmonic Orchestra, where the orchestra is, of course, on a much higher level than the Parisian ones. But, in spite of all, how far from the achievements of American orchestras! Is it, really, possible to compare the ensemble of the strings, the quality of the wood-winds? Only the brass are on the same level.

"Then I went to London on a business trip for the Boston Symphony, as I had to see George Henschel. I had not been in London for five years and my first impression was a very cheerful and pleasant one. But, little by little, I began to watch people and noticed the most striking difference to what they

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GENERAL NOTICES

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were five years ago—let alone, of course, the state of mind before the war.

"I noticed in nearly every gaze a shade of apathy together with an expression of anxiety and hopelessness. Its reason I ignore, as I am no psychologist; but, still, I believe that I later guessed the cause of this strange anxiety and intend soon to speak about it.

"At last, I met George Henschel and had an endless pleasure when I saw before me not a man of eighty, but a man who looked hardly sixty: Cheerful, gay, energetic, full of life. After a few minutes we chattered like old friends, expressing our sentences either in English, German or French. During that talk, it was decided that the first conductor of the Boston Symphony, who helped Major Higginson realize his great idea, would come to Boston and by doing so resuscitate in the memory of Bostonians the beginning of that organization.

"Being in London, I learned, to my great joy, that the New York Philharmonic Orchestra was also there and was to give its last two concerts. Of course, I immediately endeavored to secure seats and—though with great difficulty, but thanks to my London friend, Lionell Powell—I got the tickets. The first concert I attended was given in Albert Hall and I cannot say that this very concert made upon me a great impression, because of that dreadful hall, where everything is swallowed up by dreadful acoustics. Therefore, one has a false idea of the music performed. It was quite another thing at the last concert, in Queen's Hall. I felt the deepest joy, seeing on the stage an aristocratic orchestra, every sound of which was full of beauty.

"I had heard the New York Philharmonic more than once in New York, but never, must I say, did it make upon me such an admirable impression. The fact is they played perfectly well, in a perfect ensemble. In the United States, every good orchestra has to play well, and a first-rate performance does not seem, then, exceptional. As the best American orchestras are bound to give first-rate performances such concerts, therefore, do not seem to be miracles. But, in Europe, the concert given by the New York Philharmonic was, truly, a prodigy (in comparison with the European orchestras). And, for me, the greatest joy, as it was a wonderful experience for the European public and musicians.

"A few days later, I was in Vienna, then in Berlin. The musical season being at an end, I could attend no concerts; while the plays given then in the theaters were of no interest to me. I stayed very little in Vienna and in Berlin; but, nevertheless, brought back a very clear impression of the general state of minds. Here, too, I read in the people's countenances a worried hopelessness. As to Berlin itself, it is a half dying-out town.

The Faces and the Peril

"It is rather difficult for a musician to become a politician, discuss and analyze the inward state of a country; but my impressions of Europe made me observe more closely. For I greatly wished to learn the reason of the worried faces, of this strange hopelessness I met everywhere.

"I tried to see many people—to talk to them, to read books and, articles that would make clearer to me this state of mind and I came to a very sad conclusion. Allow me, a musician, to speak frankly: If Europe follows the path she has taken up to now, she will perish.

"The only country in Europe, where one can still live freely where still shines a golden ray where one can breathe freely, is France; because in France exist men who understand how to act in order to save Europe from peril.

"Therefore, one easily understands the longing for the United States of Europe and those against this idea of a genius can openly be called blind. It is the only issue through which Europe can come out alive, free of the danger, draw new forces, give again something to the world.

"But, should this not occur, the culture of Europe would entirely perish, as has perished the culture of Russia, invaded by barbarians who destroy all that is free and beautiful. I do not want to go into details; but on this point wish to stop a little longer and express my opinion about it:

"Europe does not understand that the Bolshevists, having lost their hope for a world-revolution by means of a simple political propaganda, have found the most Machiavellian issue and now make propaganda for a world-revolution through economical means. Thanks to the fact that they have at their disposition one hundred and twenty millions (120,000,000) of people whom they have changed into slaves and through an unheard violation obliged to work nearly for nothing, they have the possibility to put on the world-market goods for a price with which no nation can compete.

"And this Europe does not understand. She does not understand that want of work, financial collopse, strikes, all kind of disorder, the revolutionary state of mind, proceed from it. And in the future, a much greater peril: the world-revolution. If—may God preserve us from it—the Bolshevists succeed, Europe will perish. . . . This is what I read on the faces of European people: an unconscious feeling of anxiety and hopelessness. . . .

"How happy I am to be on the territory of the United States again! In the country of real respect for each other, in the country of true liberty!"

The Jubilee Year

"Now, I believe, we ought to return to music. For, surely, not many are interested in the views of a musician about politics. Every reader of my interview must be saying to himself: 'But when are we going to speak of music again?' You are, surely, interested to learn what novelties I have brought back with me and what I am going to give for the fiftieth anniversary of the Boston Symphony?

"I shall begin by telling you which composers have written works for us: Stravinsky, Ravel, Hindemith, Sibelius, Roussel, Paul Dukas, Prokofiev, Honegger, Respighi. From the American composers: Hill, Carpenter, Copland, Hansen. All these have written works especially for us, at our request. . . . Then there are many young composers, from Europe and America, who, of themselves, have taken the initiative to compose music in honor of this fiftieth anniversary. Besides, Hill has written an ode on a poem especially composed for the occasion by Robert Hillyer of Harvard University.

"In March, in memory of Major Higginson, a great festival of Bach's works will take place. All his most important compositions—the Mass in B-minor included—will be performed. Besides, we shall give a Beethoven Festival in Washington, as a symbol that this orchestra is a national, not a local, one. This is the central activity of our season.

"I do hope that the year 1930-1931 will be the climax of the work accomplished with the orchestra during these seven years. Nevertheless, we shall continue to work very hard and go still farther in our own improvement and in perfecting our public in the love and understanding of musical culture."

More Particularly

Now that Dr. Koussevitzky has ended, the miscellany of picked-up information. . . . Stravinsky's contribution to the fiftieth year of the orchestra is a symphony with choruses, of which those that have seen the score speak warmly. . . . Ravel's is a tone-poem with aviation as background and inspiration. It may even take title from the Wrights' first plane, popularly called the Kittyhawk. . . . Hindemith, who by temperament is averse to writing on commission, was finally persuaded. . . . Sibelius has sent forward a new tone-poem. Roussel submits a symphony of large dimensions—in the slow movement an unmistakable work of genius. As present plans stand, it will be played at the second pair of concerts (Oct. 17-18) in the presence of the composer, who is visiting the United States for the occasion and for Mrs. Coolidge's Festival of Chamber Music in Chicago. . . . Dukas, in such matters to be handled with gloves, has returned, after some years, to symphonic composition and written a tone-poem. . . . Honegger, for his part, is ready with a symphony.

For the Americans, Mr. Hill, as becomes a Bostonian and New Englander aware of an event, has not only set Mr. Hillyer's Ode for chorus and orchestra, but has finished a Second Symphony. The Ode will be heard at the second pair of concerts—the first at which Dr. Koussevitzky returns to the conductor's stand. . . . From Mr. Copland comes the symphony, written in young maturity, on which he was at work last winter and spring.

Among Dr. Koussevitzky's "young composers" are a new Russian, with a symphony produced last winter, now on its way across European concert-halls. From Lazár, whose Concerto Grosso made no small impression last spring at Symphony Hall, something may also be expected. . . . Most of these manuscripts are already in the conductor's hands. All will pass into the possession of the Symphony Orchestra, to be deposited in the little museum, begun, a few years ago, with the Casadesus Collection of archaic instruments. Only Ravel makes reservations. His tireless and scrupulous craftsmanship must be satisfied before he hands in the aviation tone-poem. But he will do his best to have it ready during the Jubilee Year.

Calendar

The Beethoven Festival at Washington falls early in December. In the schedul of concerts it will replace the usual Western journey, in autumn, of the orchestra. The concerts will fill the larger part of a week. In it is a happy inspiration that Washington should be an occasional capital of the arts as well as a perpetual capital of politics. . . . The Bach Festival will follow in Boston toward the end of March. In the Mass in B-minor, Dr. Davison's and Mr. Woodworth's Harvard and Radcliffe Choirs will join the orchestra.

To Conclude

A sentence from Daniel Gregory Mason's article on "Our Musical Adolescence" in Harper's Magazine for October:

Genuine artistic feeling avoids spurious and hypocritical regard for mere age; and is enterprisingly contemporary.

H. T. P.

Full Saturday, Off the Water Across the Air

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EARLY on Saturday afternoon, the conductor of the Symphony Orchestra, the president of the trustees, the managerial staff at Symphony Hall, went to meet the first guest of the Jubilee Year. With them was one of the surviving friends of his distant Bostonian day—Arthur Foote, the composer. The guest was Sir George Henschel, arriving at Commonwealth Pier from London and Liverpool, accompanied by his wife and their daughter. The greeters went cheerfully, inasmuch as Providence, a sound constitution and discreet living had preserved the conductor of the first pair of Symphony Concerts in the first season (1881-82) to return to that post, able and eager, for the first pair in the fiftieth (1930-31). They came back well content, having found Sir George less the man of eighty that the date-books will have him than the practising musician of sixty, alert in body and mind, still keen for fresh and crowning adventure.

Other friends were waiting to escort Sir George to the house where he will be guest during his fortnight in Boston. (Since 1905, when he conducted at a concert for the Pension Fund of the orchestra, he has not revisited the city.) This morning he begins rehearsals at Symphony Hall, to continue daily through Thursday; on Friday and Saturday come the appointed concerts. Not to overtax himself, he will make it a week of work Next a week of social opportunity; the hearing of the orchestra under Dr. Koussevitzky in music of this immediate day; thereafter, leisurely return to London.

Air-Minded

Early on Saturday evening, in unusual circumstances, the preliminary concert of the new season. Long ago, the Symphony Orchestra promised a contribution to the Tercentenary rites. Last spring they had hardly begun before Dr. Koussevitzky departed to Paris. Now, they were nearly ended; but there was still com for a radio concert—the first ever undertaken by the orchestra for the air only. Originally, station WEEI was to broadcast it. Quickly the National Broadcasting Company proposed that it be relayed over its circuit—Southern cities, Middle-Western cities, cities in California and Oregon, twenty-nine in all

Symphony Hall readily agreed. Through an hour and a half, on this first Saturday of the Jubilee Year, it would be the seat of a national orchestra. The program, however, kept Bostonian quality: the longer half to three resident and living composers—Foote of the Suite that at each repetition brings fresh pleasure: Hill of "Lilacs" (after Amy Lowell's like-named verses); Loeffler, with "Pagan Poem"; the shorter half to two modern classics—Debussy's "Afternoon of A Faun" and Strauss's "Till Eulenspiegel." All five are in the "active repertory"; but they were as carefully prepared as though the subscribers of Boston and New York awaited them. Dr. Koussevitzky does not "condescend" to a "radio audience"

Visible and Invisible

The circumstances, however, were different. At first, there were to be no guests at Symphony Hall. By itself the orchestra was to play for its invisible hearers through two microphones, suspended a third of the way down the auditorium. A visible audience had uses in that long tunnel. It might, as they used to say in wartime, stimulate morale. The conductor suggested that the families of the players be invited, along with a few friends of the orchestra. All told, they might have made a hundred-odd, seated just back of the broad cross-aisle. Of course, they were bidden, more than once, not to applaud. They took the command so urgently that they were the stillest audience yet known to Symphony Hall. They stirred neither hand nor foot; they almost breathed short. Not a coat or a skirt rustled. Through an hour and a half no cough, suppressed or unsuppressed, disturbed the musical peace. It can be done.

The orchestra was in usual place, but clothed as the subscribing public never sees it. One and all wore the jackets of rehearsal; while summer gray was as permissible as autumn black. Nor—if the faithful reporter is to tell the whole truth—did they sit the chairs with quite the dignity proper to Friday afternoons and to Saturday or Monday evenings. To every man his congenial position. The old hands noted also that the piano of "Pagan Poem" was now set at the left and in front of the orchestra; the celesta of other numbers moved equally forward. "Radio transmission" doubtless. These old hands further observed that, conducting to an "invisible audience," Dr. Koussevitzky used the same gestures to which he has accustomed his watchful listeners. They erisms nor are they made They are the conductor's ssion of the music and himorchestra. (Memorandum: ch pianists and violinists e the short jacket for ng coat is essential to the line.")

is no "visible audience," orchestra may tune its in the stage—in these days ce in any concert-hall. mbers, two or three of apth, must be crowded into es—and not a moment over o play virtually without wo speeches, though of the not a second must be Announcer's foot was on e stage-microphone, as the the orchestra sounded. Dr. dropped his baton; spun ced it manuscript in hand gle motion. Accustomed to easure of the court, Judge ood by the stage waiting f the Announcer. A rad but one in which th er did himself credit and the good taste of ntences. Neither the s works of the inexhaus el, nor the Vergilian Mr. Loeffler's tone-po experiences"—as he cha m—of Mallarmé's and " tempted him to overd

Speeches, But Brief

Said Dr. Koussevitzky for first interlude:

I am happy that my first speech on the radio is to welcome the Tercentenary of the State of Massachusetts. Today the Boston Symphony Orchestra takes part in your celebrations. We congratulate you on your great achievements during these three hundred years. Massachusetts possesses immense intellectual treasures: Harvard University, known as the most important center of culture and enlightenment; the Boston Symphony Orchestra, considered to be the leading orchestra of the whole musical world; a great number of first-class writers, painters, sculptors and composers of whom you may be proud—not only you people of Massachusetts but all the citizens of the United States.

Let me welcome you again, in the name of the Boston Symphony Orchestra, and express our wish that the cultural life of Massachusetts always remains in the first rank, as it has been up to this day.

Said Judge Cabot when his moment came:

Fittingly, as part of the observance of Massachusetts's three hundredth anniversary, it is made possible for the people of Massachusetts and of our Nation to hear the Boston Symphony Orchestra.

The early settlers set great store by the spoken word. They listened eagerly to exhortations expounding the ways of the spirit. Through their hearing, their imaginations were stirred. The first minister of Salem, the Reverened Francis Higginson, was a man of courage, patriotism and faith, giving all that he had to love of his people. It is well said that "he who dedicates his life to the beauty of holiness is not far from the sight of all beauty."

His direct descendant, Henry Lee Higginson, in the beginning of the last fifty-year period of the past 300 years, founded the Boston Symphony Orchestra, because, as he said, music was his inner world which he enjoyed in the depths of his soul as nothing else and he wished to make possible for others this great happiness. His characteristics, too, were courage, patriotism, friendship. He had faith that the great musical compositions could be produced by artists playing each year ever more perfectly under an interpreting master, so that the listeners would go forth rejoicing and live their lives refreshed.

What began thus in Boston has marvellously widened, extending today to countless numbers throughout the land. Yet the greatest happiness comes from listening in the presence of the artists themselves. Fittingly, therefore, in this fiftieth year of its assembly, this orchestra will hold a festival in the nation's capital and there in December, during four days, it will play the symphonies of Beethoven.

May each succeeding fifty years add to the orchestra's excellence and lasting significance in the life of Massachusetts and of the nation.

Reviewer's Epilogue

The purpose of this article is descriptive, not critical; but it would be at fault as record did it fail to note the quality of the orchestra. After three rehearsals it was unmistakably itself—in the vitalizing energy of its tone; the sensuous richness, the luminous texture, the instant plasticity. At call it gave back vigor or subtlety; its ear for euphony was unfailing; its technical prowess, the means to the musical end. For each composer and each music, it found the individualizing, intensifying voice. As for the chosen numbers, the 'radio ear" may be this, that or the other; but it must have caught something of the poetizing and jewelling Debussy; of the keen-witted and keen-voiced Strauss. The grace and the fancy of Mr. Foote's Suite could not have escaped it, though it may have missed the fineness of his composing fingers. It must have felt the spring air blowing through Mr. Hill's "Lilacs," the note of revery upon which it begins and ends—the New Englander musing over his own countryside. And which of us at first hearing, twenty-odd years ago, absorbed every spell of Mr. Loeffler's "Pagan Poem"? After all they have made and still make music in New England. Not yet is Euterpe chained "exclusively" in the market place of Manhattan.

As for the radio "up against" symphonic music from an orchestra of the first rank, the young Suzanne shall be spokeswoman. Her years are eleven and she listened on Saturday to Foote, Hill and Loeffler in the concert hall; to Debussy and Strauss off a neighboring set. "But, father," she said, as the last measures of "The Afternoon of a Faun" sounded, "there's something between." There is—machinery.

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enable the plane to land and take in heavy weather off shore where craft now in service have been una to operate. Where present types ca a pilot and observer, the new type carry a crew of four and have space rescued persons. It will have a ra of 1000 miles and be equipped with w less sets for code, direction finding a telephonic communication.

To Resume Attempt at Glider "Refueling" Te

Elmira, N.Y., Oct. 1 (A.P.)—Wolf Hir famous German glider expert, went a here by means of a 300-foot fish li weighted with stones, attempted to lo sandwiches to Jack O'Meara, Akron pi The wing of O'Meara's sail plane, h ever, cut the line as the sandwiches w within an inch of his hand. The atten will be repeated. O'Meara was a seven hours. He landed after night on a field illuminated by bonfires a automobile headlights.

Wallace Backus, New York city, w up 8000 feet in his glider, and there established a new American altit record. His barograph will be calibra by the Department of Commerce as preliminary to the recognition o record by the National Aeronautical

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Symphony Hall readily agreed. Through an hour and a half, on this first Saturday of the Jubilee Year, it would be the seat of a national orchestra. The program, however, kept Bostonian quality: the longer half to three resident and living composers—Foote of the Suite that at each repetition brings fresh pleasure: Hill of "Lilacs" (after Amy Lowell's like-named verses); Loeffler, with "Pagan Poem"; the shorter half to two modern classics—Debussy's "Afternoon of A Faun" and Strauss's "Till Eulenspiegel." All five are in the "active repertory"; but they were as carefully prepared as though the subscribers of Boston and New York awaited them. Dr. Koussevitzky does not "condescend" to a "radio audience"

Visible and Invisible

The circumstances, however, were different. At first, there were to be no guests at Symphony Hall. By itself the orchestra was to play for its invisible hearers through two microphones, suspended a third of the way down the auditorium. A visible audience had uses in that long tunnel. It might, as they used to say in wartime, stimulate morale. The conductor suggested that the families of the players be invited, along with a few friends of the orchestra. All told, they might have made a hundred-odd, seated just back of the broad cross-aisle. Of course, they were bidden, more than once, not to applaud. They took the command so urgently that they were the stillest audience yet known to Symphony Hall. They stirred neither hand nor foot; they almost breathed short. Not a coat or a skirt rustled. Through an hour and a half no cough, suppressed or unsuppressed, disturbed the musical peace. It can be done.

The orchestra was in usual place, but clothed as the subscribing public never sees it. One and all wore the jackets of rehearsal; while summer gray was as permissible as autumn black. Nor—if the faithful reporter is to tell the whole truth—did they sit the chairs with quite the dignity proper to Friday afternoons and to Saturday or Monday evenings. To every man his congenial position. The old hands noted also that the piano of "Pagan Poem" was now set at the left and in front of the orchestra; the celesta of other numbers moved equally forward. "Radio transmission" doubtless. These old hands further observed that, conducting to an "invisible audience." Dr. Koussevitzky used the same gestures to which he has accustomed his visible and watchful listeners. They are not mannerisms nor are they made "for effect." They are the conductor's natural expression of the music and himself upon the orchestra. (Memorandum: However much pianists and violinists may cultivate the short jacket for matinées, a long coat is essential to the conductor's "line.")

When there is no "visible audience," a symphony orchestra may tune its instruments on the stage—in these days rare experience in any concert-hall. When five numbers, two or three of appreciable length, must be crowded into ninety minutes—and not a moment over—it must also play virtually without pause. Add two speeches, though of the briefest, and not a second must be wasted. The Announcer's foot was on the step to the stage-microphone, as the last phrase of the orchestra sounded. Dr. Koussevitzky dropped his baton; spun on his heel; faced it manuscript in hand—all in a single motion. Accustomed to signify the pleasure of the court, Judge Cabot now stood by the stage waiting the pleasure of the Announcer. A rad world indeed; but one in which th same Announcer did himself credit the reticence and the good taste of introductory sentences. Neither the sc dalous life and works of the inexhaus ble Eulenspiegel, nor the Vergilian logue behind Mr. Loeffler's tone-poe nor even the "experiences"—as he chas ly named them—of Mallarmé's and bussy's "Faun" tempted him to overd

Speeches, But Brief

Said Dr. Koussevitzky for first interlude:

I am happy that my first speech on the radio is to welcome the Tercentenary of the State of Massachusetts. Today the Boston Symphony Orchestra takes part in your celebrations. We congratulate you on your great achievements during these three hundred years. Massachusetts possesses immense intellectual treasures: Harvard University, known as the most important center of culture and enlightenment; the Boston Symphony Orchestra, considered to be the leading orchestra of the whole musical world; a great number of first-class writers, painters, sculptors and composers of whom you may be proud—not only you people of Massachusetts but all the citizens of the United States.

Let me welcome you again, in the name of the Boston Symphony Orchestra, and express our wish that the cultural life of Massachusetts always remains in the first rank, as it has been up to this day.

Said Judge Cabot when his moment came:

Fittingly, as part of the observance of Massachusetts's three hundredth anniversary, it is made possible for the people of Massachusetts and of our Nation to hear the Boston Symphony Orchestra.

The early settlers set great store by the spoken word. They listened eagerly to exhortations expounding the ways of the spirit. Through their hearing, their imaginations were stirred. The first minister of Salem, the Reverened Francis Higginson, was a man of courage, patriotism and faith, giving all that he had to love of his people. It is well said that "he who dedicates his life to the beauty of holiness is not far from the sight of all beauty."

His direct descendant, Henry Lee Higginson, in the beginning of the last fifty-year period of the past 300 years, founded the Boston Symphony Orchestra, because, as he said, music was his inner world which he enjoyed in the depths of his soul as nothing else and he wished to make possible for others this great happiness. His characteristics, too, were courage, patriotism, friendship. He had faith that the great musical compositions could be produced by artists playing each year ever more perfectly under an interpreting master, so that the listeners would go forth rejoicing and live their lives refreshed.

What began thus in Boston has marvellously widened, extending today to countless numbers throughout the land. Yet the greatest happiness comes from listening in the presence of the artists themselves. Fittingly, therefore, in this fiftieth year of its assembly, this orchestra will hold a festival in the nation's capital and there in December, during four days, it will play the symphonies of Beethoven.

May each succeeding fifty years add to the orchestra's excellence and lasting significance in the life of Massachusetts and of the nation.

Reviewer's Epilogue

The purpose of this article is descriptive, not critical; but it would be at fault as record did it fail to note the quality of the orchestra. After three rehearsals it was unmistakably itself—in the vitalizing energy of its tone; the sensuous richness, the luminous texture, the instant plasticity. At call it gave back vigor or subtlety; its ear for euphony was unfailing; its technical prowess, the means to the musical end. For each composer and each music, it found the individualizing, intensifying voice. As for the chosen numbers, the 'radio ear" may be this, that or the other; but it must have caught something of the poetizing and jewelling Debussy; of the keen-witted and keen-voiced Strauss. The grace and the fancy of Mr. Foote's Suite could not have escaped it, though it may have missed the fineness of his composing fingers. It must have felt the spring air blowing through Mr. Hill's "Lilacs," the note of revery upon which it begins and ends—the New Englander musing over his own countryside. And which of us at first hearing, twenty-odd years ago, absorbed every spell of Mr. Loeffler's "Pagan Poem"? After all they have made and still make music in New England. Not yet is Euterpe chained "exclusively" in the market place of Manhattan.

As for the radio "up against" symphonic music from an orchestra of the first rank, the young Suzanne shall be spokeswoman. Her years are eleven and she listened on Saturday to Foote, Hill and Loeffler in the concert hall; to Debussy and Strauss off a neighboring set. "But, father," she said, as the last measures of "The Afternoon of a Faun" sounded, "there's something between." There is—machinery.

H. T. P.

2

NOW IS THE DAY OF THE BATON'S GLORY

(Continued from Page 4)

since, when the barometer has registered stormy weather, this friend has gone home without a word and sent Toscanini, in an envelope with a 2-cent stamp upon it, one of the splinters! The process has more than once proved a peacemaker, especially since Toscanini is wholly capable of laughing at himself. They say that others of the fragments of the broken cabinet were picked up by Toscanini idolaters.

Toscanini's reputation as a conductor, until two seasons ago, was principally in Italy, South America and the United States. But the Summer of 1929 saw him with the opera company of La Scala giving Italian opera in Berlin and Vienna, and creating a perfect furor. This visit appealed in many ways to the German public, which has always been very susceptible to Italian opera—a form of opera which has had a special recrudescence in Germany since the war. But last Summer came greater triumphs. They began with the European tour of the New York Philharmonic-Symphony Orchestra, which introduced him to all of Europe, and came to a climax with his appearance at Baireuth, stronghold of Wagnerism and Teutonism in music.

It will be seen that Toscanini's prestige has not diminished, but grown immensely in the past few months. That is rather regrettably valuable to a public figure in music or any other field. The public man may not stand still, or rest upon achievements or upon acknowledged worth. Mr. Toscanini, who abhors any approach to press-agentry, has involuntarily and solely through his devotion to his art, been his own press agent, and will return here with greater prestige than ever before in his history.

* * *

THERE are two other conductors in America whose international activities might have proved as eventful as Mr. Toscanini's—at least aside from Baireuth—if the directors of other American orchestras than the New York Philharmonic-Symphony had heeded their entreaties to be allowed to show the orchestras they conducted to Europe. These two are Stotowski and Sergei Koussevitzky of the Boston Symphony. Both Koussevitzky and Stokowski desired to take their bands across seas. They lacked a Clarence Mackay. If they had done so Europe would have realized that the superb orchestra of the Philharmonic-Symphony, never as great as when it plays under Toscanini, has rivals for beauty of tone and technical brilliancy in other American orchestras.

The appearances of Toscanini and Stokowski, who stand so prominently and in a sense sensationally before the orchestral public, who, also, have privately and publicly spoken in each other's praise, will probably prove to the public the most interesting single event of the Winter. It may be said here that only two of the established conductors of the Eastern seacoast have held their own against Toscanini in late seasons and built up increasing prestige and patronage in the face of Toscanini's phenomenal reputation. One of them, Stokowski, was born not only with the will and the passion to conduct an orchestra, but with the element of the personally picturesque and the inherent capacity to lead men and to impress himself as a figure upon audiences, which means so very much in any public career and perhaps especially in that of the conductor. His approach to an audience is famous and very effective. Nor can it be said that this is merely a stage trick. It is indicative of Stokowski's nature—the sudden emergence of the svelte and blond one from the wings, his quick advance to the platform, his masterful precipitation of the music. Why not something like that? Why not? Must a man, to avoid the charge of self-consciousness or theatricalism, trudge toward his job with that affectation of affectations, of not attaching importance and urgency to his rapidly approaching task? No!

There is really something of electricity and genius, something of flaming youth, when our friend from Philadelphia—who, by the way, seems to gravitate more and more nearly to the city of New York—steps on the rostrum, with something in his face and the set of the body which indicates what he is going to do. We will confess to an enormous thrill when Leopold Stokowski ascended the podium one night in this impetuous manner and, with a quick tap of the baton and a sweep of the stick, let loose that great theme which, like a bolt from Jove, opens the Brahms F major symphony. As we are not dealing here so much with musical as with other aspects of the modern conductor's career, we refrain from expatiating upon the musical glories of that reading. Stokowski, showmanry and all, with his erratic ways, his sudden speeches about this and that, his experiments with lights, instruments, and heaven knows whatever other bizarre combinations, is a man and conductor of genius, made up of force and temperament, born to step out before men, and women too, and stir and sway them.

* * *

AND Koussevitzky! How different all these men are, how amusing, how instructive, how full of the good variety and the rich inconsistencies, the lights and shades and inscrutable enigmas of character which make this strange and incomprehensible existence of ours possible, endurable, and even interesting. We saw him first conducting the last of one of his Paris series of concerts at the Opéra, just before he came to America in 1924. There was no question about it! This man would reach and command a public in America. He would, also, as obviously, help to release us from the interminable routine of the average conductor's programs. It was the sort of occasion when everybody who is anybody in Paris was there, and Koussevitzky reigned in his glory, under the flashing lights, the eyes of the boxes, the pens of Parisian journalists, the rows and partisanships and hair-splittings and digs in the back which are the occupation, preeminently, of the musicians and composers of the French capital.

There he stood, with a full arsenal of his own gestures—the arm that suddenly shoots forward, forefinger extended; the ensuing explosion of tone; the beat now suave and slim-waisted, now dramatically jerking the orchestra to some fresh and frenzied tonal trajectory; the ease and suppleness of Koussevitzky's style, born of the mind which is the most supple of any conductor's with whom we have talked.

All that was foreseen in Paris came true. Koussevitzky came, and, to the disgust of some people, conquered. His approach to an audience is decorum, dignity, polite self-possession and deference combined. And he, too, like the tigerish Leopold, knows how to tailor! Koussevitzky, that night in Paris, swept the musical and fashionable audience with him. There were enemies, of course. They whispered that he was good in modern music, "but wait till he comes to America, and you hear him do Beethoven's Fifth Symphony, or any of the classics. I assure you, my dear fellow, it will be a scandal." They said other things, but it did not happen so. Incidentally, there came the days when Koussevitzky played certain classics with a restraint, proportion and sheer beauty and innocence unbelievable from so subtle and complex a mind. An example of how unconsciousness, with growth, must graduate through the miserable stage of the ineptly self-conscious to the third period of a rock-bound sincerity built and fortified by experience.

But we must not indulge in pseudo-philosophy. With Koussevitzky's arrival in America the Boston Symphony Orchestra, which had already benefited by the admirable musicianship of Pierre Monteux before him, began to climb with increasing rapidity out of the decline which it had fallen into since the débâcle of Carl Muck and the various events attendant upon the catastrophe of the war. Koussevitzky discharged men with an iron hand. As suave, as genial as you please, when no work is in hand, he in turn proved no simple or easy master in rehearsal. There were groans and rebellious and slanderous attacks from front and rear. The man from Russia smiled amiably, but there was somewhere there an iron hand beneath a fashionable and soft-surfaced glove.

They tell an interesting story of Koussevitzky's gradual conquest of his orchestra and we use the word "conquest" advisedly, because the first impact of a conductor and orchestra is at once a trial of strength between the leader and the players. The players, being human in the first place, do not intend to submit to leadership unless it proves itself. The conductor will either control his orchestra or his orchestra will control him, and it is a very real test, this struggle of a man and men, and on its outcome the fortunes of the leader very largely depend. It should be added that many an orchestral player believes he could do as well or better than the conductor, if only he had the chance, and resents the apparent chain of circumstances by which the conductor, who cannot play, is permitted to impose his will on him who can.

* * *

THEY say that Koussevitzky was not wholly satisfied with the response of his orchestra, even though it consistently improved in technical virtuosity, tonal texture, and response to his interpretive wishes; that something lacked; that there was 90 but not 100 per cent response to his wishes. Ten per cent of the players' capacities in other words was held back from a leader who did not intend that this should be. And then the story goes, Koussevitzky, one of the three greatest double-bass players that the world has known, gave a private reception for the orchestra, and played for the men of the Boston Symphony Orchestra his double-bass. And the remaining 10 per cent that had been denied was rendered unto him! At any rate, there is no orchestra today in America which surpasses in all the qualities of fine orchestral performance the Boston Symphony. There are certain performances, given by this incomprehensible Koussevitzky, that are peaks in the memory. Other performances—the public applauds rapturously, the earnest-minded and pontifical commentator upon musical affairs raises his hands in the air and says, "Well, it's Koussevitzky." A lesser man might, and again might not, in the singularly suggestive phrase, "get away with it."

At another time other conductors than these four, who are the central figures of the present New York season, will be discussed. The subjects of this article are by no means the only distinguished and influential orchestral leaders whom New York will hear in the months before us. There will be other visiting conductors — Mr. Gabrilowitsch, with the Philadelphia Orchestra, the poet and aristocrat of musical interpretation, an artist of singular gifts, sincerity and nobleness of aim; Mr. Sokoloff, with the Cleveland Symphony, and others, in managerial parlance, "to be announced." Unfortunately Mr. Stock of Chicago has not conducted a Winter orchestral concert for many years in New York City, and other conductors, further afield, might be welcome and stimulating for us to hear. But the public loves a reputation, even when it is that of the conductor and his magic.

THIS CLIPPING FROM
HARTFORD, CONN,
TIMES

JUL 1 9 1930

* * *

Serge Koussevitzky is said to have admitted that a foreign tour of the Boston Symphony orchestra is contemplated at the close of the coming season. It is expected that many of the chief European cities will be visited.

* * *

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

50TH ANNIVERSARY

The Boston Symphony orchestra will celebrate its fiftieth anniversary next year. According to announcement, Sir George Henschel, who was the orchestra's first conductor, has been invited to be present as guest conductor.

THIS CLIPPING FROM
VARIETY

JUL 9 - 30

Popular "Bolero" as a Burn-Up

One of the best selling records of the winter season has been a recent composition for orchestras, Ravel's "Bolero," which attained a huge popularity after performed about six or seven times during the past season by the Philharmonic and later by the Boston Symphony.

Two sets of records out, one issued by Brunswick and imported from France, and the other by Victor. In the Brunswick disks Ravel conducts and takes four sides; in the Victor Koussevitsky conducts and gets it done on three sides.

Ravel is still burning because of the way Toscanini changed the tempo to suit himself.

THIS CLIPPING FROM
SPRINGFIELD, MASS
REPUBLICAN

Igor Stravinsky is writing a choral symphony to be performed at the 50th anniversary of the Boston Symphony next season. The world premiere will be given at that time under the baton of Koussevitzky.

THIS CLIPPING FROM
OMAHA, NEB.
HERALD

Dr. Hanson Is Writing a Symphony for Boston

Dr. Howard Hanson, formerly of Wahoo, Neb., and now director of the Eastman School of Music at Rochester, N. Y., is writing a new symphony, a commissioned work requested by the Boston Symphony orchestra for performance there this fall. Dr. Hanson's earlier work, "The Nordic Symphony," has been played here by the Omaha Symphony orchestra.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
AUG 3 - 1930

MUSIC

BY HELEN FETTER.

"BOSTON never meant beans to me," said Hans Kindler, the Dutch cellist, when in Washington last Spring. Mr. Kindler was not trying to be facetious. He did not know the slang interpretation for the name of the famous vegetable. He did know that baked beans and Boston are synonymous in many minds.

"I had never eaten baked beans," he continued in his soft and attractive accent, "but from my childhood, ever since I can remember, I had heard of the great symphony orchestra in Boston in the United States of America. It was because of this orchestra that Boston became a mecca in my eyes. All over Europe you will find that, not only among musicians, but with people generally of any culture in all the continental countries and England, the thought of Boston immediately calls forth mention of that city's famous orchestra. It is a dominating asset in the eyes of the world."

Mr. Kindler's comment has found wide corroboration. There is not one of the American cities that has a symphony orchestra which does not frankly acknowledge that such an organization is a very tangible asset to that city. Of them all, however, none is more distinguished than the orchestra of Boston. It is second oldest in the United States.

Elsewhere on this page is given some information about the Beethoven festival of four programs to be played by this orchestra in Washington in December. This festival is part of an elaborate plan for a special celebration of the 50 years that the orchestra has been in existence. For half a century it has grown into the very roots of life in Boston and the cultural considerations of the Nation itself. The festival in Washington is to be the expression in the Capital of the country of honor to one of the finest artistic products developed in the United States of America.

* * * *

IT was primarily because of the Boston Symphony Orchestra that Henry Lee Higginson became known as "Boston's first citizen." The American banker had received his general education at Harvard, his musical education abroad and served in the Federal Army during the Civil War, when he was brevetted lieutenant colonel. His benefactions were numerous and he did much practical social service work. It is the Boston Symphony Orchestra, however, that he painstakingly founded and built, which is his vital, ever-green memorial. No slightest inquiry into the history of this orchestra but brings out in capital importance the name—Henry Lee Higginson.

It was in 1881 that Mr. Higginson brought together the initial personnel. Mr. Higginson was not merely a lover of music, and thus a generous patron as far as finances were concerned. He was an intelligent musician himself. In addition, he had executive ability of high quality. These two last-mentioned things are quite as essential to a successful launching of a symphony orchestra as is the solid financial foundation such as he established and maintained for many seasons at his own individual expense.

There are many people who will give money toward fine musical endeavors, but very few who can and also will donate intelligent discrimination and ability to build such an organization. Too often socially prominent people are asked to lend their names and give a comparatively small amount of money toward such a project, and then these people seem to feel a right to assume responsibility toward the artistic development of the organization which they cannot possibly live up to, not being trained or natively gifted to handle such problems.

Mr. Higginson made no temporary hobby of the Boston Symphony Orchestra. He went into the proposition with his eyes fully open to the long years of hard work and constructive thinking that he must personally contribute, as well as the very large sum of money that must be spent with no thought of a penny of it ever being returned to him. It meant real sacrifice, a sacrifice of mental energy and time that was as momentous in the artistic progress of the United States as was the sacrifice of pioneers who bore hardships and broke the more picturesque trails in learning the extent of the country and the possibilities of its material resources.

Mr. Higginson realized all this. He was no wealthy financier who simply had a lazy, amateur love of music. He stuck to his bargain year after year and brought the Boston Symphony Orchestra to a point where it became self-supportnig. He it was who outlined the plans and cleared away the obstacles toward this end. He encouraged the bringing of great guest conductors and the producing of scores, both American and foreign, for first performances in this country. He supervised the actual personnel in the orchestra and fostered many practical ideas. The Boston Symphony Orchestra was the first in the country to have a pension fund for its members.

And now, 50 years later, the Boston Symphony Orchestra is not only the most outstanding single product of Boston and the dominant factor in the life of that cultural town's citizens, but it also is an American tradition that is given world-wide recognition.

* * * *

A SYMPHONY orchestra would be a definite asset to the National Capital. Musical authorities generally agree that such an organization is the backbone of cultural development in any city. It is a civic asset when it gives jobs to nearly 100 citizens who otherwise would be out of work. It is a business asset when it keeps the money spent on entertainment by citizens circulating in the city where it is spent.

When a great organization such as the Metropolitan Grand Opera Co. comes from New York City and gives three opera performances in Washington, it leaves the city taking $60,000 of Washington citizens' money with it to another city to be circulated. More than one concert artist brought to Washington exacts $2,500 to $3,500 as the artist's fee to be paid and taken away for spending in New York or elsewhere, but certainly not in Washington. Chaliapin has asked as high as $4,200 a concert here.

This is all very well. Washington must have a certain amount of such outside expenditure. Any national capital certainly should have occasional performances of the greatest orchestras and artists in the country presented within its halls at one time or another.

On the other hand, there might well be developed a sense of proper proportion in such spending and also a thought for the city's own civic and musical development. If Washingtonians want to spend $60,000 for three operas by a visiting company given with a limited and constantly repeated group of that company's stars and necessarily limited repertoire and scenery because Washington has no opera house that makes it practicable to present greater variety of operas more advantageously and because several of the finest stars hasten abroad and never go on the tours—that is entirely up to Washingtonians. They have to pay the bills.

Looking at another side of the picture for a moment, we quote Mr. Kindler again when he said before a large musical group here:

"You people give $60,000 for three evenings of opera. If you would raise that same amount for a symphony orchestra in your own city you could have more than 40 concerts during a season at popular prices that you could well afford. Moreover, with the personnel of such an orchestra made up of your own citizens, you would be helping Washington musicians to make their living and support their families."

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
AUG 3 - 1930

BEETHOVEN FESTIVAL PROGRAMS

SERGE KOUSSEVITZKY.

FROM the Lido, Venice, comes the news of most of the numbers which are to be featured in Washington next December when Serge Koussevitzky leads the Boston Symphony Orchestra in four pretentious programs of the music master of Bonn in a Beethoven Festival.

Mrs. Katie Wilson-Greene, Washington manager, who is spending her "real vacation" resting at the Lido for six weeks, writes that she had an interesting visit with the Russian conductor in Paris and secured from him at that time the program which he has arranged for the festival here. Mrs. Greene adds that "on the second and third evenings we will have a well known pianist and violinist as soloists for the concertos, to be announced on my return."

Semi-Centennial Programs.

The programs are to include the following Beethoven works:

Tuesday evening, December 2—Symphony No. 1, Symphony No. 2, Symphony No. 3.

Wednesday evening, December 3—Overture to "Egmont," Piano Concerto No. 4 Symphony No. 5.

Friday evening, December 5—Overture to "Leonore," Violin Concerto No. 3, Symphony No. 7.

Saturday, December 6—Symphony No. 8, Symphony No. 9 (with soloists and chorus).

This is, of course, a particularly gala year for the Boston Symphony Orchestra. It was just 50 years ago this season that that great musical philanthropist, the late Henry L. Higginson, founded and for a considerable time was sole support financially of the Boston Symphony Orchestra. That first personnel, gathered together under his direction and excellent judgment in 1881, little realized the great importance that their organization was later to assume in American history. Under Mr. Higginson's guidance the orchestra grew to be self-supporting and its concerts became an integral part of the cultural life of the city itself. Many famous conductors have led the orchestra, which is the second oldest in the United States. It has been the medium of introducing for the first time many now famous compositions of both native and foreign composers. Also it has introduced many practical ideas, such as the pension fund for its members.

Sir George Henschel Conducts.

In Boston the initial program of the semi-centennial celebration will be conducted by the same famous leader who conducted the very first program ever given by the Boston Symphony Orchestra. Sir George Henschel, who is now more than 80 years of age, but an active musician still, will come from his home in Scotland especially to conduct the present orchestra in the identical program that was given on the first performance of all. This will be given early in October. Mr. Koussevitzky, in commenting upon this fact to Mrs. Greene, added that he will give a second half of the special opening program, when he "will play modern music." However, the great Russian, who is noted as a virtuoso on the double bass, as well as a conductor, is reported to have smiled as he made the remark, so perhaps the moderness of the music will not be too revolutionary and dissonant.

It is further reported that the Boston Symphony Orchestra canceled a midwestern tour in order to bring the Beethoven Festival to the National Capital during this semi-centennial year.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
AUG 1 0 1930

FOUR PROGRAMS IN BEETHOVEN FESTIVAL HERE

ANNOUNCEMENT OF the four programs to be given in Washington during the week of December 1, next, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in connection with the Beethoven festival, has just been made by Mrs. Wilson-Greene.

The first concert will be given on Tuesday evening, December 2, at 8:30 o'clock, and will consist of the first, second and third Beethoven symphonies. The second concert will be given the following evening, Wednesday, December 3, and the program will consist of the Overture to "Egmont," piano concerto No. 4, symphony No. 5.

No performance will be given on Thursday evening, December 4, but the festival will be resumed with the third concert on Friday evening, December 5, when the Overture to "Leonore," Violin Concerto No. 3 and Symphony No. 7 will be given.

The final performance of the festival will be given on Saturday matinee at 2:30 p. m., when Beethoven's Eighth and

THIS CLIPPING FROM THE
COURIER
Rockland, Me.
AUG 16 1930

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News comes from an American traveller in Europe this summer that Sir George Henschel will come to Boston for the 50th anniversary celebration of the Boston Symphony Orchestra, and conduct the same program he led at the first concert of the first season. The first conductor of the Boston Symphony is now a man of 80 years, but still active.

Wouldn't it be interesting to have all the former conductors who are still living appear at the 59th anniversary, if it were feasible? Nikisch and Gericke are dead. Fiedler, Muck, Rabaud and Monteux are active in Europe. Of Paur nothing has been heard in recent years. But

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
AUG 17 1930

BOSTON GROUP TO PLAY MUSIC OF BEETHOVEN

Definite announcement of the four programs to be given in Washington during the week of December 1 next by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in connection with the Beethoven Festival that will mark the fiftieth anniversary of the founding of this famous orchestra, has been made by Mrs. Wilson-Greene, under whose local management the Beethoven Festival will be held.

Mrs. Wilson-Greene is vacationing in Europe at the present time, as is Dr. Koussevitzky. The vacation interval, however, has permitted Koussevitzky an opportunity to work out the programs he will give at these three evening and one matinee performances in Washington, and as announced by the famous conductor, the programs will be given as follows, all at Constitution Hall, at Eigtheenth and C streets northwest.

The first concert will be given on Tuesday evening, December 2, at 8:30 o'clock, and will consist of the First, Second and Third Beethoven Symphonies. The second concert will be given the following evening, Wednesday, December 3, and the program will consist of the overture to "Egmont," Piano Concerto No. 4 and Symphony No. 5.

No performance will be given on Thursday evening, December 4, but the festival will be resumed with the third concert on Friday evening, December 5, when the overture to "Leonore," Violin Concerto No. 3 and Symphony No, 7 will be given. The final performance of the festival will be given on Saturday, matinee, at 2:30 o'clock, when Beethoven's Eighth and Ninth Symphonies will be given. This matinee performance will probably be the most pretentious of the four concerts, as the Ninth Symphony will be given with soloists and a chorus of 250 voices.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
AUG 3 - 1930

MUSIC

BY HELEN FETTER.

"BOSTON never meant beans to me," said Hans Kindler, the Dutch cellist, when in Washington last Spring. Mr. Kindler was not trying to be facetious. He did not know the slang interpretation for the name of the famous vegetable. He did know that baked beans and Boston are synonymous in many minds.

"I had never eaten baked beans," he continued in his soft and attractive accent, "but from my childhood, ever since I can remember, I had heard of the great symphony orchestra in Boston in the United States of America. It was because of this orchestra that Boston became a mecca in my eyes. All over Europe you will find that, not only among musicians, but with people generally of any culture in all the continental countries and England, the thought of Boston immediately calls forth mention of that city's famous orchestra. It is a dominating asset in the eyes of the world."

Mr. Kindler's comment has found wide corroboration. There is not one of the American cities that has a symphony orchestra which does not frankly acknowledge that such an organization is a very tangible asset to that city. Of them all, however, none is more distinguished than the orchestra of Boston. It is second oldest in the United States.

Elsewhere on this page is given some information about the Beethoven festival of four programs to be played by this orchestra in Washington in December. This festival is part of an elaborate plan for a special celebration of the 50 years that the orchestra has been in existence. For half a century it has grown into the very roots of life in Boston and the cultural considerations of the Nation itself. The festival in Washington is to be the expression in the Capital of the country of honor to one of the finest artistic products developed in the United States of America.

* * * *

IT was primarily because of the Boston Symphony Orchestra that Henry Lee Higginson became known as "Boston's first citizen." The American banker had received his general education at Harvard, his musical education abroad and served in the Federal Army during the Civil War, when he was brevetted lieutenant colonel. His benefactions were numerous and he did much practical social service work. It is the Boston Symphony Orchestra, however, that he painstakingly founded and built, which is his vital, ever-green memorial. No slightest inquiry into the history of this orchestra but brings out in capital importance the name—Henry Lee Higginson.

It was in 1881 that Mr. Higginson brought together the initial personnel. Mr. Higginson was not merely a lover of music, and thus a generous patron as far as finances were concerned. He was an intelligent musician himself. In addition, he had executive ability of high quality. These two last-mentioned things are quite as essential to a successful launching of a symphony orchestra as is the solid financial foundation such as he established and maintained for many seasons at his own individual expense.

There are many people who will give money toward fine musical endeavors, but very few who can and also will donate intelligent discrimination and ability to build such an organization. Too often socially prominent people are asked to lend their names and give a comparatively small amount of money toward such a project, and then these people seem to feel a right to assume responsibility toward the artistic development of the organization which they cannot possibly live up to, not being trained or natively gifted to handle such problems.

Mr. Higginson made no temporary hobby of the Boston Symphony Orchestra. He went into the proposition with his eyes fully open to the long years of hard work and constructive thinking that he must personally contribute, as well as the very large sum of money that must be spent with no thought of a penny of it ever being returned to him. It meant real sacrifice, a sacrifice of mental energy and time that was as momentous in the artistic progress of the United States as was the sacrifice of pioneers who bore hardships and broke the more picturesque trails in learning the extent of the country and the possibilities of its material resources.

Mr. Higginson realized all this. He was no wealthy financier who simply had a lazy, amateur love of music. He stuck to his bargain year after year and brought the Boston Symphony Orchestra to a point where it became self-supportnig. He it was who outlined the plans and cleared away the obstacles toward this end. He encouraged the bringing of great guest conductors and the producing of scores, both American and foreign, for first performances in this country. He supervised the actual personnel in the orchestra and fostered many practical ideas. The Boston Symphony Orchestra was the first in the country to have a pension fund for its members.

And now, 50 years later, the Boston Symphony Orchestra is not only the most outstanding single product of Boston and the dominant factor in the life of that cultural town's citizens, but it also is an American tradition that is given world-wide recognition.

* * * *

A SYMPHONY orchestra would be a definite asset to the National Capital. Musical authorities generally agree that such an organization is the backbone of cultural development in any city. It is a civic asset when it gives jobs to nearly 100 citizens who otherwise would be out of work. It is a business asset when it keeps the money spent on entertainment by citizens circulating in the city where it is spent.

When a great organization such as the Metropolitan Grand Opera Co. comes from New York City and gives three opera performances in Washington, it leaves the city taking $60,000 of Washington citizens' money with it to another city to be circulated. More than one concert artist brought to Washington exacts $2,500 to $3,500 as the artist's fee to be paid and taken away for spending in New York or elsewhere, but certainly not in Washington. Chaliapin has asked as high as $4,200 a concert here.

This is all very well. Washington must have a certain amount of such outside expenditure. Any national capital certainly should have occasional performances of the greatest orchestras and artists in the country presented within its halls at one time or another.

On the other hand, there might well be developed a sense of proper proportion in such spending and also a thought for the city's own civic and musical development. If Washingtonians want to spend $60,000 for three operas by a visiting company given with a limited and constantly repeated group of that company's stars and necessarily limited repertoire and scenery because Washington has no opera house that makes it practicable to present greater variety of operas more advantageously and because several of the finest stars hasten abroad and never go on the tours—that is entirely up to Washingtonians. They have to pay the bills.

Looking at another side of the picture for a moment, we quote Mr. Kindler again when he said before a large musical group here:

"You people give $60,000 for three evenings of opera. If you would raise that same amount for a symphony orchestra in your own city you could have more than 40 concerts during a season at popular prices that you could well afford. Moreover, with the personnel of such an orchestra made up of your own citizens, you would be helping Washington musicians to make their living and support their families."

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
AUG 3 - 1930

BEETHOVEN FESTIVAL PROGRAMS

SERGE KOUSSEVITZKY.

FROM the Lido, Venice, comes the news of most of the numbers which are to be featured in Washington next December when Serge Koussevitzky leads the Boston Symphony Orchestra in four pretentious programs of the music master of Bonn in a Beethoven Festival.

Mrs. Katie Wilson-Greene, Washington manager, who is spending her "real vacation" resting at the Lido for six weeks, writes that she had an interesting visit with the Russian conductor in Paris and secured from him at that time the program which he has arranged for the festival here. Mrs. Greene adds that "on the second and third evenings we will have a well known pianist and violinist as soloists for the concertos, to be announced on my return."

Semi-Centennial Programs.

The programs are to include the following Beethoven works:

Tuesday evening, December 2—Symphony No. 1, Symphony No. 2, Symphony No. 3.

Wednesday evening, December 3—Overture to "Egmont," Piano Concerto No. 4 Symphony No. 5.

Friday evening, December 5—Overture to "Leonore," Violin Concerto No. 3, Symphony No. 7.

Saturday, December 6—Symphony No. 8, Symphony No. 9 (with soloists and chorus).

This is, of course, a particularly gala year for the Boston Symphony Orchestra. It was just 50 years ago this season that that great musical philanthropist, the late Henry L. Higginson, founded and for a considerable time was sole support financially of the Boston Symphony Orchestra. That first personnel, gathered together under his direction and excellent judgment in 1881, little realized the great importance that their organization was later to assume in American history. Under Mr. Higginson's guidance the orchestra grew to be self-supporting and its concerts became an integral part of the cultural life of the city itself. Many famous conductors have led the orchestra, which is the second oldest in the United States. It has been the medium of introducing for the first time many now famous compositions of both native and foreign composers. Also it has introduced many practical ideas, such as the pension fund for its members.

Sir George Henschel Conducts.

In Boston the initial program of the semi-centennial celebration will be conducted by the same famous leader who conducted the very first program ever given by the Boston Symphony Orchestra. Sir George Henschel, who is now more than 80 years of age, but an active musician still, will come from his home in Scotland especially to conduct the present orchestra in the identical program that was given on the first performance of all. This will be given early in October. Mr. Koussevitzky, in commenting upon this fact to Mrs. Greene, added that he will give a second half of the special opening program, when he "will play modern music." However, the great Russian, who is noted as a virtuoso on the double bass, as well as a conductor, is reported to have smiled as he made the remark, so perhaps the moderness of the music will not be too revolutionary and dissonant.

It is further reported that the Boston Symphony Orchestra canceled a midwestern tour in order to bring the Beethoven Festival to the National Capital during this semi-centennial year.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
AUG 1 0 1930

FOUR PROGRAMS IN BEETHOVEN FESTIVAL HERE

ANNOUNCEMENT OF the four programs to be given in Washington during the week of December 1, next, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in connection with the Beethoven festival, has just been made by Mrs. Wilson-Greene.

The first concert will be given on Tuesday evening, December 2, at 8:30 o'clock, and will consist of the first, second and third Beethoven symphonies. The second concert will be given the following evening, Wednesday, December 3, and the program will consist of the Overture to "Egmont," piano concerto No. 4, symphony No. 5.

No performance will be given on Thursday evening, December 4, but the festival will be resumed with the third concert on Friday evening, December 5, when the Overture to "Leonore," Violin Concerto No. 3 and Symphony No. 7 will be given.

The final performance of the festival will be given on Saturday matinee at 2:30 p. m., when Beethoven's Eighth and Ninth symphonies will be given.

Seats are being reserved for the series at Mrs. Wilson-Greene's Concert Bureau, 1300 G St. N. W.

The first conductor of the Boston Symphony is now a man of 80 years, but still active.

Wouldn't it be interesting to have all the former conductors who are still living appear at the 59th anniversary, if it were feasible? Nikisch and Gericke are dead. Fiedler, Muck, Rabaud and Monteux are active in Europe. Of Paur nothing has been heard in recent years. But in the case of Dr. Muck, the greatest conductor the orchestra has ever had, there are reasons not connected with music which would make his appearance there inexpedient, unless the trustees of the orchestra were prepared to reopen the case, so it is said. The evidence on which he was interned has never been made public.

during the week of
by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in connection with the Beethoven Festival that will mark the fiftieth anniversary of the founding of this famous orchestra, has been made by Mrs. Wilson-Greene, under whose local management the Beethoven Festival will be held.

Mrs. Wilson-Greene is vacationing in Europe at the present time, as is Dr. Koussevitzky. The vacation interval, however, has permitted Koussevitzky an opportunity to work out the programs he will give at these three evening and one matinee performances in Washington, and as announced by the famous conductor, the programs will be given as follows, all at Constitution Hall, at Eigtheenth and C streets northwest.

The first concert will be given on Tuesday evening, December 2, at 8:30 o'clock, and will consist of the First, Second and Third Beethoven Symphonies. The second concert will be given the following evening, Wednesday, December 3, and the program will consist of the overture to "Egmont," Piano Concerto No. 4 and Symphony No. 5.

No performance will be given on Thursday evening, December 4, but the festival will be resumed with the third concert on Friday evening, December 5, when the overture to "Leonore," Violin Concerto No. 3 and Symphony No. 7 will be given. The final performance of the festival will be given on Saturday, matinee, at 2:30 o'clock, when Beethoven's Eighth and Ninth Symphonies will be given. This matinee performance will probably be the most pretentious of the four concerts, as the Ninth Symphony will be given with soloists and a chorus of 250 voices.

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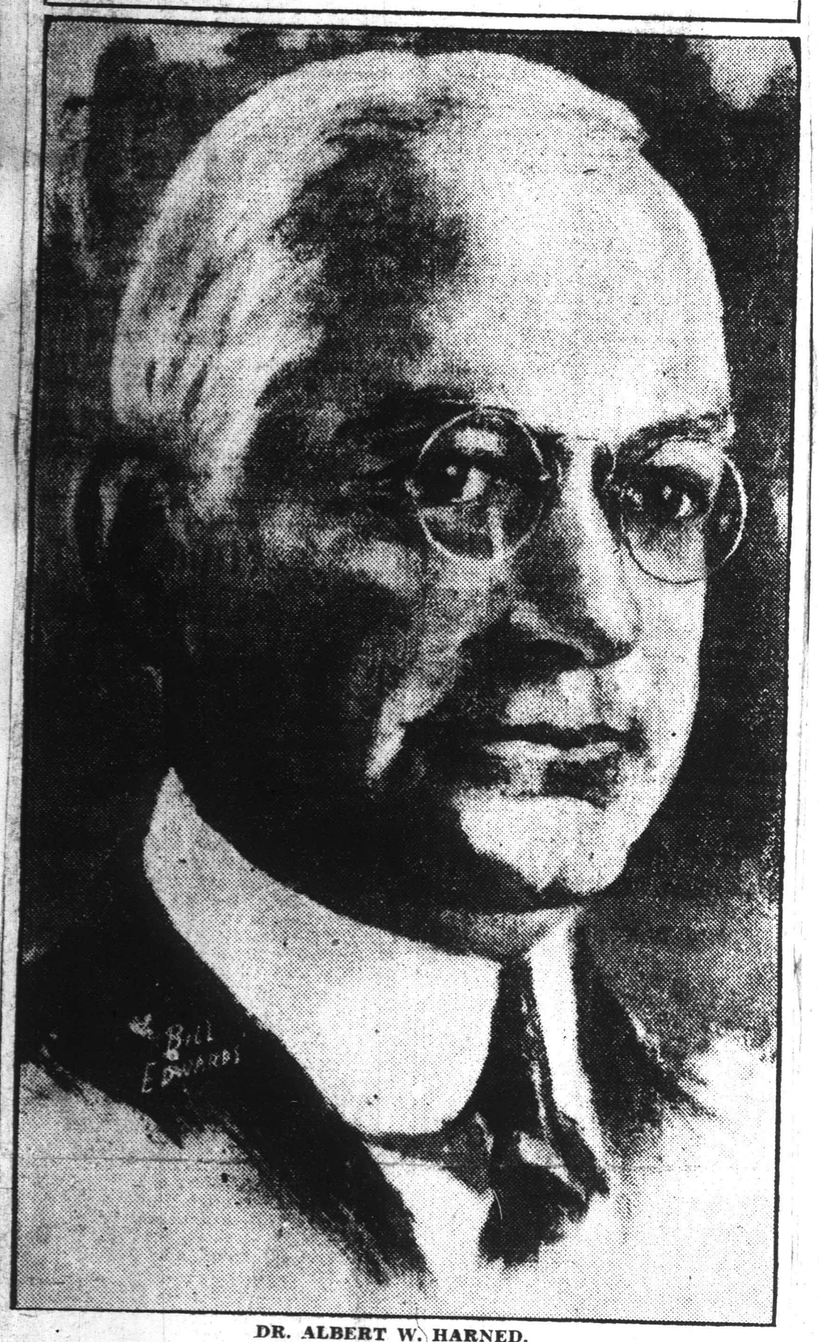
THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
AUG 17 1930

LEADER WHOSE CHORUS WAS CHOSEN BY KOUSSEVITZKY



DR. ALBERT W. HARNED.

A COMPLIMENT has been paid the National Capital Oratorio Association and its director, Dr. Albert W. Harned, in the announcement from Boston that the Washington director and his singers have been asked to supply the choral part of the immortal "Ninth Symphony" of Beethoven when it is produced here next December by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky.

The selection of Dr. Harned to direct the vocal part of the Beethoven master work is the result of the showing the Washington director made in presenting the vocal portion of Bloch's "America" in 1929, when Koussevitsky and the Boston orchestra played it here for the first time.

The "Ninth Symphony," as most music lovers know, is rarely heard outside of the very largest musical centers, because it is wellnigh impossible for the orchestral director to obtain choral assistance that will measure up to the standard he sets for his orchestra. The chorus for this presentation will be limited to 200 voices, divided into 70 sopranos, 45 altos, 35 tenors and 50 basses. Malton Boyce, one of the best known pianists and musical authorities of the city, will be accompanist and assistant director.

Dr. Harned announces that registrations for membership in the chorus will begin Monday, August 25, and should be sent to his studio, 1317 New York avenue northwest.

Rehearsals will be held in Perkins' Hall of the New Universalist Church, Sixteenth and S streets, beginning the second week in September.

The organization and direction of the National Capital Oratorio Association is one of several distinctive achievements in the musical world of this city by Dr. Albert W. Harned. A few days ago Dr. Harned was announced as having been chosen unanimously by musicians and laymen to take charge of the fourth national radio audition in Washington under the sponsorship of the Atwater Kent Foundation. He has been an outstanding figure in Washington's musical life since 1913 through his chorus and church choir work. He has won distinction as an organist, and is a leading vocal teacher here. Dr. Harned received training in the elementary principles of choral leadership under such eminent directors as W. W. Gillchrest and Charles Schmidt, directors of the Philadelphia Choral Society. With the latter he also studied orchestration and orchestral direction with the Philadelphia Germania Orchestra. He conducted the Choral Society in Altoona, Pa. Later he was director of the May Festival Association production in Roanoke, Va.

In Washington the National Capital Choir, a mixed chorus of 30 voices, that has been heard in concert and by radio, attracted considerable attention and led Dr. Harned to the organization of the larger and more ambitious National Capital Oratorio Association, which distinguished itself and its director especially in productions of "The Redemption and "The Messiah" before the opportunity of Bloch's "America" brought the organization to the attention of Koussevitsky.

THEN it was that Dr. Harned's group was chosen to sing the choral finale in "America," the prize symphonic poem written by Ernest Bloch, at its first production in the Capital of the United States. Dr. Koussevitzky and his orchestra brought the work here.

It will be remembered that a loyal group of music lovers of this city got together under the general direction of Carl Engel and raised several hundred dollars to build the platform necessary for Dr. Harned's singers to stand on while participating in the Bloch work.

Also there are not a few who are keenly interested in musical matters here who recall equally vividly that Dr. Koussevitzky expressed himself in no uncertain terms as thoroughly delighted with the work of Dr. Harned's group of local singers. The distinguished Russian praised, to several music lovers, the immediate response of the chorus members to each gesture of his baton and the ensemble's admirable malleability to the slightest suggestion for change in expression made by him. He mentioned that only with the most experienced and seasoned choral groups had he ever had such complete and intelligent co-operation.

At that time Dr. Koussevitzky told Dr. Harned that he wanted this group to sing the choral symphony of Beethoven with his orchestra. That was some time ago —March 6, 1929. In the meantime, there have been other organizations that have sent word to Boston that they would gladly attempt the choral symphony—as soon as it was announced that this work was to be the feature of the coming festival. Dr. Koussevitzky has been in Europe all Summer. However, he told a friend who he knew was coming to Washington this month, on the occasion of a visit in Prague, to be sure to see Dr. Harned and tell him that he was pleasantly anticipating having his choral group, which had acquitted itself so admirably in the Bloch work, sing under his direction when the Boston Symphony Orchestra presents the Beethoven "Ninth" in Washington in December. And now, from Boston direct, has come official confirmation in the person of the orchestra's manager, W. H. Brennan, with the contract within the last few days.

This Washington group may feel all the more pride in its selection and put forth all the more energy to live up to this unusual opportunity, as it is known that Dr. Koussevitzky vetoed a suggestion that the New York chorus, which sings this symphony with the Boston orchestra in the metropolis this Winter, be brought to Washington. Dr. Koussevitzky has shown complete confidence in Dr. Harned's ability to prepare the local group for this occasion and faith in the singers' ability to cooperate to that end. Certainly there could be no higher or more definite praise than this.

* * * *

THE average person with a casual interest in musical affairs often makes the mistake of thinking that only the most finished singers or instrumentalists would be the best for ensemble work. On the contrary, practically the opposite of this opinion is true of good ensembles. There are a few exceptions. One does occasionally hear of a choral group built of established soloists that is really successful. In orchestras, only the Boston Symphony Orchestra offers definite announcement that it prides itself on the fact that practically every man in the orchestra is a finished artist. Moreover, it has taken half a century to build this orchestra to its present pre-eminent state.

The reason why a talented soloist is not often good material for ensemble work is obvious to those more familiar with the music world. Any soloist who develops an individual talent to virtuoso proportions naturally develops also mannerisms, independence of thought from any other direction than his or her own, and produces a tone, whether vocal or instrumental, that is purely characteristic of himself or herself. On the other hand, the finest results in ensemble work are secured by a leader who has the real conductor's ability to blend all individualities of the people working under him into perfect co-ordination and play upon a group of human musicmakers as he would upon a harp of many strings of different lengths and volume or a huge, many-voiced organ. Teamwork is the password of fine ensemble work. It will be recalled that in the most famous string quartets, such as the lately disbanded Flonzaley Quartet, or in a choral group of such distinction as the English Singers—even in so small a band of four or six participants, each individual was practically unknown as a soloist—yet each was a good musician and had considerable talent. It was always in association with the ensemble that the name of any of these artists was brought to mind.

* * * *

IN Washington, in addition to the many singers who are making several large choral groups successful in important productions, there also are many talented instrumentalists who appear in chamber music ensembles. This latter group has been increasing most noticeably during the past season. To many people these men have become familiar only as men in the motion picture orchestras. Unfortunately, perhaps, they have had to earn their livings in this very different type of work. But even these jobs are threatened with the advent of the "talkies," and the musicians who had enjoyed training for an occasional classical program, as well as doing the more routine theater overtures and popular melodies, are facing a definite problem of earning their living otherwise.

Last Winter 80 of these men proved, under the skillful direction of the Dutch musician, Hans Kindler, who has won fame all over the world as a violoncellist of great artistry and genius, that they were capable of developing prowess as symphony orchestra players. They have the caliber. Not a few of them have individual talent and many others have the ability to grasp the sense of artistry if it is given them by such a gifted leader as Mr. Kindler proved himself to be.

When, in addition, one recalls that Mr. Kindler said himself to the writer of this column—and also to others—that he would really like to bring his family from France to make their home in Washington, the Capital of the country that has given his own talent such warm recognition, and he would like to take the responsibility for developing a National Symphony Orchestra in the Capital of the only country in the civilized world that does not have such an organization already established—surely, with such offer of co-operation as was demonstrated by both the local musician's sacrifice of last Winter and Mr. Kindler's earnest endeavors, it would seem as though the people of Washington might come forth and lend a generous helping hand to lift this gift to their own doorstep.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
AUG 17 1930

CITY'S SINGERS JOIN BOSTON SYMPHONY

National Capital Oratoric Association Will Aid in Fall Program.

TO GATHER 200 VOICES

The National Capital Oratoric Association, directed by Dr. Albert W. Harned, has been selected to become part of the Boston Symphony Orchestra under the direction of Serge Koussevitsky, in presenting Beethoven's famous "Choral Symphony" here next fall. This number, seldom heard except in the largest musical centers, will be a part of the Beethoven festival in Washington next year. Announcement of the selection of the Capital singers was made yesterday from Boston.

Exacting vocal requirements ordinarily prohibit the presentation of this number, but Koussevitsky, after hearing Dr. Harned's chorus in the production here last May of Bloc's "American Symphony," at once began arrangements for giving Beethoven's difficult symphony.

Dr. Harned will begin August 25 to register singers for the chorus of 200 voices necessary to present the symphony. The group will include 70 sopranos, all capable of producing high tones of "first" soprano quality; 45 altos, 35 tenors and 50 bassos. The entire fourth movement of the symphony requires the entire chorus of 200, plus a group of soloists to the full strength of the orchestra.

Rehearsals will begin the second week in September in Perkins Hall at the new Universalist National Memorial Church, Sixteenth and S streets northwest. Dr. Harned, who will supervise these rehearsals, has been a notable figure in music circles of the Capital since 1913. He was recently named chairman of the District of Columbia committee of the Fourth National Radio Audition, which under Atwater Kent Foundation sponsorship will seek new talent among District singers.

Dr. Harned received his musical training in Philadelphia under W. W. Gillchrest and Charles Schmidt, of the Philadelphia Choral Society. Choruses under his direction have presented "The Messiah" and "Redemption," in addition to the work with the Boston Symphony Orchestra in the production of Bloc's "American Symphony."

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
AUG 18 1930

LARGE CHORUS TO SING HERE

The National Capital Oratorio Association, under the direction of Dr. Albert W. Harned, has been selected to become part of the Boston Symphony Orchestra when Beethoven's famous Ninth or Choral Symphony is conducted by Serge Koussevitzky during the Beethoven Festival in Washington next fall.

Registration for membership in the chorus will begin Monday, August 25, and rehearsals will start the second week in September, in Perkins Hall, at the new Universalist National Memorial Church, Sixteenth and S Sts. N. W.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

AUG 17 193

MUSIC

BY HELEN FETTER.

WASHINGTON has several wide-awake choral groups that are doing admirable work. One of them has been singled out by none other than Serge Koussevitzky, the great Russian leader of the Boston Symphony Orchestra, for special recognition. This chorus is the National Capital Oratorio Association. The organizer and leader is Dr. Albert W. Harned, who has been active in local musical endeavors for some time. Dr. Harned is generally respected for his thorough musicianship, his marked gift as a choral conductor and his high ideals in choice of material to be performed by his chorus.

The National Capital Oratorio Association has just signed the formal contract to appear in the outstanding event of the Beethoven Festival, which will be the most unusual feature of the coming music season. This chorus will sing in Beethoven's famous "Ninth Symphony," his only choral symphony, on the last day of the festival, December 6—when the Boston Symphony Orchestra will present both the eighth and ninth symphonies. It will be a Saturday afternoon performance.

Now that the contract has been signed and the music scores received through co-operation of the Library of Congress, Dr. Harned is calling his singers together for first rehearsal the last week in this month. In the meantime, he is taking a rambling, vagabondish vacation, a semi-aimless jaunt in his automobile all by himself. Dr. Harned was very ill from a cold that went into pneumonia after the strain of two big choral efforts two Winters ago, but seems to have recovered his health quite fully now and is filled with the dynamic energy and enthusiasm that are dominant characteristics of his personality.

It will be recalled that this chorus made its public debut in a production of Gounod's "Redemption" at the Washington Auditorium a couple of seasons ago. The next Fall, after an even more complete organization, the National Capital Choral Association presented Handel's "Messiah" in Central High School. On both occasions the excellent co-ordination of the chorus in varied ensemble effects was commented on by many who heard these performances.

* * * *

THIS CLIPPING FROM
NEW YORK TIMES

SEP 7 - 193

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a Beethoven Festival of four concerts in Washington next December, presenting representative compositions. These concerts will be given as part of the fiftieth anniversary celebration of the orchestra, and the programs will be much the same as those of the Beethoven Festival given in Boston in 1927. The dates of the concerts are announced as Dec. 2, 3, 5 and 6.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

SEP 7 - 193

Dr. Harned Announces First Ninth Symphony Rehearsal

DR. ALBERT W. HARNED announces that rehearsals on the chorus parts of the Beethoven Ninth Symphony, which is to be sung with the Boston Symphony December 6, will be started Tuesday of this week in Perkins Hall, Universalist National Memorial Church, Sixteenth and S streets, at 8 p.m.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES

SEP 9 - 1930

Boston Symphony in Beethoven Festival

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a Beethoven Festival

THIS CLIPPING FROM
New York Herald Tribune

SEP 7 - 193

BOSTON SYMPHONY PLANS FOR FIFTIETH SEASON

THE Boston Symphony Orchestra, which is preparing to open its fiftieth season next month, will give its usual ten concerts in Manhattan, at Carnegie Hall, and five concerts at the Brooklyn Academy of Music during the coming season. In Carnegie Hall there will be five evening concerts, four of them on Thursdays, November 20, January 8, February 6 (Friday), March 5 and April 9, and five Saturday afternoon concerts, November 22, January 10, February 7, March 7 and April 11. The Brooklyn concerts will be on Friday evenings, November 21, January 9, February 5 (Thursday), March 6 and April 10.

As this season completes the first half century of the Boston Symphony's existence, special features are in preparation. Sir George Henschel, the orchestra's first conductor, will come to Boston to take part in the season's opening concerts at Symphony Hall, October 10 and 11. Henschel, who was born in 1850 at Breslau, Germany, where Walter Damrosch was born twelve years later, was best known as a barytone in 1881, when he aroused the interest of the late Major Henry L. Higginson, founder of the orchestra, by his conducting of his Concert Overture at a concert of the Harvard Musical Association.

The orchestra gave its first concert in the old Music Hall on October 22, 1881. Henschel was its conductor for the first three seasons, leaving in 1884 to continue his career as a singer and conductor in Europe. Soon after returning to Europe, he settled in London, where he has lived ever since. He was knighted in 1914. The Boston Symphony paid its first visit to New York on February 14, 1887, under its second conductor, Wilhelm Gericke.

Other features planned for this season include a Beethoven festival to be directed by Serge Koussevitzky in Washington from December 1 to 6, and a Bach festival to be held in Boston from March 22 to 28. The final arrangement of programs and other details await the return of Mr. Koussevitzky for his seventh season with this orchestra.

As before, Mr. Koussevitzky will be the only regular conductor; the appearance of guests will presumably again be limited to composer-conductors in programs featuring their works. The concerts in Symphony Hall will consist of the usual twenty-four pairs on Friday afternoons and Saturday evenings, and short series on Monday evenings and Tuesday afternoons. All seats have been sold except a few for the Tuesday series. There will also be four concerts for children.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SEP 1 1 193

SIR GEORGE HENSCHEL TO LEAD BOSTON SYMPHONY

First Conductor of Orchestra to Open Season on Oct. 10.

Boston, Sept. 10.—(AP)—Sir George Henschel, first conductor of the Boston Symphony orchestra in 1881-1884, will come here from England to open the 50th season of the orchestra on Oct. 10. On the following week Dr. Serge Koussevitsky will resume the conductorship, starting his seventh season.

Among the features planned for the year will be a Bach festival in March. A number of scores written by the foremost living composers especially for the orchestra's anniversary year will be presented through the course of the season.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

SEP 1 1 1930

FIRST CONDUCTOR TO LEAD ORCHESTRA

Henschel Will Return to Boston Symphony for Two Concerts

Special Dispatch to The Gazette

BOSTON, Sept. 11.—Sir George Henschel, the first conductor of the Boston Symphony orchestra, which he led from 1881 to 1884, will return to America for the first time in 46 years to lead this organization at Symphony hall, in the opening pair of concerts of its 50th season, Oct. 10 and 11. Serge Koussevitzsky, beginning his seventh season with the Boston Symphony, will take charge the following week.

Sir George was born in Breslau, Germany (which is also the native city of Walter Damrosch) in 1850 and, when he came to Boston, was best known as a concert baritone. As a

Henschel, 1881-84; Wilhelm Gericke, 1884-89, 1898-1906; Arthur Nikisch, 1889-93; Emil Paur, 1893-97; Karl Muck, 1906-08, 1912-18; Max Fiedler, 1908-12; Henri Rabaud, 1918-19; Pierre Monteux, 1919-24, and Serge Koussevitzky. Until 1918 the organization was headed and supported by Major Higginson; subsequently it has been controlled by a board of trustees and supported by contributions from Boston's musical public.

THIS CLIPPING FROM
LYNN, MASS.
EVENING ITEM

SEP 1 1 193

Holyoke District Court.

BOSTON.—Sir George Henschel, first conductor of Boston Symphony orchestra, to come from England to open 50th season on Oct. 10.

THIS CLIPPING FROM
WEBSTER, MASS.
EVE. TIMES

SEP 1 1 1930

Boston Symphony 50 Years Old

BOSTON, Sept. 11.—The Boston Symphony Orchestra is about to celebrate with features of importance and interest the 50th season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe to open the season in Symphony hall on Oct. 10. Dr. Serge Koussevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

THIS CLIPPING FROM
EAGLE

SEP 1 1 1930

BOSTON—Sir George Henschel, first conductor of Boston symphony orchestra, to come from England to open 50th season on October 10.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

Boston—Sir George Henschel, first conductor of Boston Symphony orchestra, to come from England to open 50th season on October 10.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

SEP 1 2 1930

Sir George Henschel, the first conductor of the Boston Symphony Orchestra, which he led from 1881 to 1884, will return to America for the first time in forty-six years to lead this organization at Symphony Hall, Boston, in the opening pair of concerts of its fiftieth season, October 10 and 11. Serge Koussevitzsky, beginning his seventh season with the Boston Symphony, will take charge the following week. Sir George was born in Breslau, Germany (which is also the native city of Walter Damrosch) in 1850 and when he came to Boston, was best known as a concert barytone. As a conductor, he came to the attention of the late Major Henry L. Higginson, founder of the orchestra, when he conducted his own concert overture at a concert of the Harvard Musical Association. Soon after returning to Europe, Henschel settled in London, became a naturalized British subject, and was knighted in 1914. Under Mr. Koussevitzsky, the orchestra will contribute to the Massachusetts Bay Colony tercentenary celebration with a radio concert, to be broadcast throughout

the country on Saturday evening, October 4. In all, the Boston Symphony has had nine regular conductors: George Henschel, 1881-'84; Wilhelm Gericke, 1884-'89, 1898-1906; Arthur Nikisch, 1889-'93; Emil Paur, 1893-'97; Karl Muck, 1906-'08, 1912-'18; Max Fiedler, 1908-'12; Henri Rabaud, 1918-'19; Pierre Monteux, 1919-'24, and Serge Koussevitzky. Until 1918 the organization was headed and supported by Major Higginson; subsequently, it has been controlled by a board of trusees and supported by contributions from Boston's musical public.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

SEP 1 6

Sir George Henschel, the first conductor of the Boston Symphony orchestra, which he led from 1881 to 1884, will return to America for the first time in 46 years to lead this organization at Symphony hall, Boston, in the opening pair of concerts of its 50th season, Oct. 10 and 11. Serge Koussevitzsky, beginning his seventh season with the Boston Symphony, will take charge the following week.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

SEP 1 2 1930

BOSTON—Sir George Henschel, first conductor of Boston symphony orchestra, to come from England to open 50th season on Oct. 10.

THIS CLIPPING FROM THE
TELEGRAM
HOLYOKE, MASS.

SEP 1 2 1930

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THIS CLIPPING FROM
NEWARK, N. J.
EVE. NEWS

* * *

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, of which Serge Koussevitzky is conductor, will observe its semicentennial this season. Its fiftieth annual series of concerts will open in Symphony Hall, Boston, Friday and Saturday, October 10 and 11, and the occasion will be notable for the reason that Sir George Henschel, the society's first conductor, will direct the performances.

Born in Breslau, Germany, eighty years ago, Sir George, who had earned a high reputation as a lieder singer and was particularly appreciated in England, married Miss Lillian Bailey, an American soprano, in London March 9, 1881. Coming to Boston in that year, he was engaged by Major Henry L. Higginson, who had just founded the orchestra, as its conductor, and for three years he continued in that post. Since then he has made his home in England, of which he became a naturalized subject. In appreciation of his services in the cause of music there, he was knighted in 1914. The many song recitals given by him and his talented wife in Europe and this country were distinguished for intelligence and artistry and were largely responsible for the vogue of that form of entertainment in America.

Sir George's successors as conductor of the Boston Symphony have been William Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Serge Koussevitzky.

THIS CLIPPING FROM
N. Y. EVE. WORLD

SEP 1 3 193

Sir George Henschel, visiting America for the first time since he led the Boston Symphony Orchestra's first three seasons, 1881-1884, is to lead the opening concerts of that organization, Oct. 10-11, and will remain as a listener for the next two concerts under the baton of Serge Koussevitzky. For this anniversary season a number of living composers have written scores which will have their first performances during the season. Another feature of this fiftieth anniversary season will be a Bach festival in Boston in March. This is Mr. Koussevitzky's seventh season as conductor of the Boston Symphony, which will give the usual five pairs of concerts in Carnegie Hall this season.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

AUG 17 1930

The Lily o

SOME of the stories that spring out of Hollywood during this wonderful machine age would hatch an egg if it were imperative that an egg be hatched abnormally. The movie doesn't stop at anything needed to prepare the way for its onward march. This has

WASHINGTON has several wide-awake choral groups that are doing admirable work. One of them has been singled out by none other than Serge Koussevitzky, the great Russian leader of the Boston Symphony Orchestra, for special recognition. This chorus is the National Capital Oratorio Association. The organizer and leader is Dr. Albert W. Harned, who has been active in local musical endeavors for some time. Dr. Harned is generally respected for his thorough musicianship, his marked gift as a choral conductor and his high ideals in choice of material to be performed by his chorus.

The National Capital Oratorio Association has just signed the formal contract to appear in the outstanding event of the Beethoven Festival, which will be the most unusual feature of the coming music season. This chorus will sing in Beethoven's famous "Ninth Symphony," his only choral symphony, on the last day of the festival, December 6—when the Boston Symphony Orchestra will present both the eighth and ninth symphonies. It will be a Saturday afternoon performance.

Now that the contract has been signed and the music scores received through co-operation of the Library of Congress, Dr. Harned is calling his singers together for first rehearsal the last week in this month. In the meantime, he is taking a rambling, vagabondish vacation, a semi-aimless jaunt in his automobile all by himself. Dr. Harned was very ill from a cold that went into pneumonia after the strain of two big choral efforts two Winters ago, but seems to have recovered his health quite fully now and is filled with the dynamic energy and enthusiasm that are dominant characteristics of his personality.

It will be recalled that this chorus made its public debut in a production of Gounod's "Redemption" at the Washington Auditorium a couple of seasons ago. The next Fall, after an even more complete organization, the National Capital Choral Association presented Handel's "Messiah" in Central High School. On both occasions the excellent co-ordination of the chorus in varied ensemble effects was commented on by many who heard these performances.

* * * *

THIS CLIPPING FROM
NEW YORK TIMES

SEP 7 - 1930

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a Beethoven Festival of four concerts in Washington next December, presenting representative compositions. These concerts will be given as part of the fiftieth anniversary celebration of the orchestra, and the programs will be much the same as those of the Beethoven Festival given in Boston in 1927. The dates of the concerts are announced as Dec. 2, 3, 5 and 6.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

SEP 7 - 1930

Dr. Harned Announces First Ninth Symphony Rehearsal

DR. ALBERT W. HARNED announces that rehearsals on the chorus parts of the Beethoven Ninth Symphony, which is to be sung with the Boston Symphony December 6, will be started Tuesday of this week in Perkins Hall, Universalist National Memorial Church, Sixteenth and S streets, at 8 p.m.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES

SEP 9 - 1930

Boston Symphony in Beethoven Festival

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a Beethoven Festival of four concerts in Washington next December, presenting representative compositions. These concerts will be given as part of the fifieth anniversary celebration of the orchestra, and the programs will be much the same as those of the Beethoven Festival given in Boston in 1927. The dates of the concerts are announced as December 2, 3, 5 and 6.

THIS CLIPPING FROM
New York Herald Tribune

SEP 7 - 1930

A NEW AR
IN TH

By CARLYL

On this page last spring there was discussed a very striking and beautiful painting by Giovanni Battista Tiepolo, which was then in the hands of the art dealer, Mr. A. S. Drey. This was the Italian painter's interpretation of the story of "Hagar and Ishmael," showing the apparition of the angel to the pair in the desert. The canvas shortly afterward was mentioned among sev-

As this season completes the first half century of the Boston Symphony's existence, special features are in preparation. Sir George Henschel, the orchestra's first conductor, will come to Boston to take part in the season's opening concerts at Symphony Hall, October 10 and 11. Henschel, who was born in 1850 at Breslau, Germany, where Walter Damrosch was born twelve years later, was best known as a barytone in 1881, when he aroused the interest of the late Major Henry L. Higginson, founder of the orchestra, by his conducting of his Concert Overture at a concert of the Harvard Musical Association.

The orchestra gave its first concert in the old Music Hall on October 22, 1881. Henschel was its conductor for the first three seasons, leaving in 1884 to continue his career as a singer and conductor in Europe. Soon after returning to Europe, he settled in London, where he has lived ever since. He was knighted in 1914. The Boston Symphony paid its first visit to New York on February 14, 1887, under its second conductor, Wilhelm Gericke.

Other features planned for this season include a Beethoven festival to be directed by Serge Koussevitzky in Washington from December 1 to 6, and a Bach festival to be held in Boston from March 22 to 28. The final arrangement of programs and other details await the return of Mr. Kussevitzky for his seventh season with this orchestra.

As before, Mr. Koussevitzky will be the only regular conductor; the appearance of guests will presumably again be limited to composer-conductors in programs featuring their works. The concerts in Symphony Hall will consist of the usual twenty-four pairs on Friday afternoons and Saturday evenings, and short series on Monday evenings and Tuesday afternoons. All seats have been sold except a few for the Tuesday series. There will also be four concerts for children.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SEP 1 1 1930

SIR GEORGE HENSCHEL TO LEAD BOSTON SYMPHONY

First Conductor of Orchestra to Open Season on Oct. 10.

Boston, Sept. 10.—(AP)—Sir George Henschel, first conductor of the Boston Symphony orchestra in 1881-1884, will come here from England to open the 50th season of the orchestra on Oct. 10. On the following week Dr. Serge Koussevitsky will resume the conductorship, starting his seventh season.

Among the features planned for the year will be a Bach festival in March. A number of scores written by the foremost living composers especially for the orchestra's anniversary year will be presented through the course of the season.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

SEP 1 1 1930

FIRST CONDUCTOR TO LEAD ORCHESTRA

Henschel Will Return to Boston Symphony for Two Concerts

Special Dispatch to The Gazette

BOSTON, Sept. 11.—Sir George Henschel, the first conductor of the Boston Symphony orchestra, which he led from 1881 to 1884, will return to America for the first time in 46 years to lead this organization at Symphony hall, in the opening pair of concerts of its 50th season, Oct. 10 and 11. Serge Koussevitzsky, beginning his seventh season with the Boston Symphony, will take charge the following week.

Sir George was born in Breslau, Germany (which is also the native city of Walter Damrosch) in 1850 and, when he came to Boston, was best known as a concert baritone. As a conductor, he came to the attention of the late Maj. Henry L. Higginson, founder of the orchestra, when he conducted his own concert overture at a concert of the Harvard Musical Association. Soon after returning to Europe, Henschel settled in London, became a naturalized British subject, and was knighted in 1914.

Under Mr. Koussevitzky, the orchestra will contribute to the Massachusetts Bay Colony Tercentennary celebration with a radio concert to be broadcast throughout the country on Saturday evening, Oct. 4. Other features of the semi-centennial season include a Bach festival at Boston in March and the first performance of works written for this orchestra by prominent contemporary composers.

In all, the Boston Symphony has had nine regular conductors: George Henschel, 1881-84; Wilhelm Gericke, 1884-89, 1898-1906; Arthur Nikisch, 1889-93; Emil Paur, 1893-97; Karl Muck, 1906-08, 1912-18; Max Fiedler, 1908-12; Henri Rabaud, 1918-19; Pierre Monteux, 1919-24, and Serge Koussevitzky. Until 1918 the organization was headed and supported by Major Higginson; subsequently it has been controlled by a board of trustees and supported by contributions from Boston's musical public.

THIS CLIPPING FROM
LYNN, MASS.
EVENING ITEM

SEP 1 1 1930

Holyoke District court.

BOSTON.—Sir George Henschel, first conductor of Boston Symphony orchestra, to come from England to open 50th season on Oct. 10.

THIS CLIPPING FROM
WEBSTER, MASS.
EVE. TIMES

SEP 1 1 1930

Boston Symphony 50 Years Old

BOSTON, Sept. 11.—The Boston Symphony Orchestra is about to celebrate with features of importance and interest the 50th season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe to open the season in Symphony hall on Oct. 10. Dr. Serge Koussevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

THIS CLIPPING FROM
EAGLE

SEP 1 1 1930

BOSTON—Sir George Henschel, first conductor of Boston Symphony orchestra, to come from England to open 50th season on October 10.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

Boston—Sir George Henschel, first conductor of Boston Symphony orchestra, to come from England to open 50th season on October 10.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

SEP 1 2 1930

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NEW BEDFORD, MASS.
MERCURY

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

SEP 1 2 1930

BOSTON—Sir George Henschel, first conductor of Boston symphony orchestra, to come from England to open 50th season on Oct. 10.

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TELEGRAM
HOLYOKE, MASS.

SEP 1 2 1930

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THIS CLIPPING FROM
NEWARK, N. J.
EVE. NEWS

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The Boston Symphony Orchestra.

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Born in Breslau, Germany, eighty years ago, Sir George, who had earned a high reputation as a lieder singer and was particularly appreciated in England, married Miss Lillian Bailey, an American soprano, in London March 9, 1881. Coming to Boston in that year, he was engaged by Major Henry L. Higginson, who had just founded the orchestra, as its conductor, and for three years he continued in that post. Since then he has made his home in England, of which he became a naturalized subject. In appreciation of his services in the cause of music there, he was knighted in 1914. The many song recitals given by him and his talented wife in Europe and this country were distinguished for intelligence and artistry and were largely responsible for the vogue of that form of entertainment in America.

Sir George's successors as conductor of the Boston Symphony have been William Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Serge Koussevitzky.

THIS CLIPPING FROM
N. Y. EVE. WORLD

SEP 1 3 1930

Sir George Henschel, visiting America for the first time since he led the Boston Symphony Orchestra's first three seasons, 1881-1884, is to lead the opening concerts of that organization, Oct. 10-11, and will remain as a listener for the next two concerts under the baton of Serge Koussevitzky. For this anniversary season a number of living composers have written scores which will have their first performances during the season. Another feature of this fiftieth anniversary season will be a Bach festival in Boston in March. This is Mr. Koussevitzky's seventh season as conductor of the Boston Symphony, which will give the usual five pairs of concerts in Carnegie Hall this season.

6

THIS CLIPPING FROM
New York Morn. World
SEP 14 1930

Boston Band Begins 50th Year

Orchestra's First Leader To Open Season October 10

THE Boston Symphony Orchestra will open in Symphony Hall, Boston, Oct. 10 and 11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston and remain to attend the second pair of concerts, as a listener, when Serge Koussevitzky first takes the baton.

Another feature of the anniversary season will be a Bach Festival in Boston next March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will have their first performances in the course of the season. A special radio concert will be given Saturday evening Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Serge Koussevitzky shortly will return from Europe to lead this concert.

The usual five pairs of concerts will be given in Carnegie Hall, Nov. 20 and 22, Jan. 8 and 10, Feb. 6 and 7, March 5 and 7, and April 9 and 11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in greater Boston: For these, as well as for the New York concerts, all seats are subscribed in advance.

The orchestra which Henschel led in 1881 was the life dream of Major Henry L. Higginson—to give America a permanent orchestra, the most beautiful that individual effort and expenditure could achieve. For thirty-seven years he devoted his best energies and his available income to perfecting his orchestra, sparing no pains to acquire the best musicians and the greatest conductors which the world afforded. The shaping of the ensemble by Wilhelm Gericke to its traditional perfection; the illustrious years of Artur Nikisch and those of Dr. Karl Muck, who carried Major Higginson's orchestra to its highest point of fame, are now familiar history. The line of Boston Symphony conductors is as follows:

Wilhelm Gericke	1884-1889
George Henschel	1881-1884
Arthur Nikisch	1889-1893
Emil Pauer	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
SEP 14 1930

Jubilee Celebration of The Boston Orchestra

The Boston Symphony Orchestra is about to celebrate the fiftieth season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe to open the season in Symphony Hall on Oct. 10. Dr. Serge Kousevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

Other features will be a Bach Festival in Boston next March, and a number of scores written especially by the foremost living composers for this orchestra's anniversary year which will be included through the course of the season. A special radio concert will be given on Saturday evening, Oct. 4, as the orchestra's contribution to the Tercentenary Program of the Massachusetts Bay Colony. Serge Koussevitzky will shortly return from Europe to lead this concert, which will be broadcast over the entire nation.

220 WEST 15th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
New York Herald Tribune
SEP 14 1930

Henschel to Open Boston Symphony's Fiftieth Season

Orchestra's First Leader Will Return After 46 Years for First Concerts

The Boston Symphony Orchestra announces definitely that Sir George Henschel, its first conductor, who is now eighty years old, will conduct the opening concerts of its fiftieth season at Symphony Hall on Friday afternoon and Saturday evening, October 10-11, and will remain in Boston to attend the second pair of concerts, October 17-18, under Serge Koussevitzky's direction. This will be Henschel's first visit to America since his Boston conductorship from 1881 to 1884.

The orchestra will make its contribution to the Massachusetts tercentenary program in the form of a radio concert under Mr. Koussevitzky's direction on Saturday evening, October 4, to be broadcast throughout the country by the National Broadcasting Company. Details of the season's novelties have not yet been given out, but it is announced that a number of the most prominent living composers have written works for the orchestra's semi-centennial year, which will have their first performances during the coming season. It is also announced that all seats have been subscribed in advance for the orchestra's five Boston series and its series in New York and Brooklyn.

Mr. Koussevitzky is the ninth conductor and the first Russian who has headed the Boston Symphony. The list of its regular conductors is: George Henschel, 1881-'84; Wilhelm Gericke, 1884-'89, 1898-1906; Arthur Nikisch, 1889-'93; Emil Paur, 1893-'98; Dr. Karl Muck, 1906-'08, 1912-'18; Max Fiedler, 1908-'12; Henri Rabaud, 1918-'19; Pierre Monteux, 1919-'24; Serge Koussevitzky, 1924.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD
SEP 14 1930

BOSTON ORCHESTRA HAS 50TH BIRTHDAY

Henschel, Symphony's First Leader, to Return for Anniversary Concerts.

The Boston Symphony Orchestra is about to celebrate with features of importance and interest the fiftieth season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe for the first time in 47 years to open the season in Symphony Hall on October 10. Dr. Serge Koussevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

Other features will be a Bach Festival in Boston next March, and a number of scores written especially by the foremost living composers for this orchestra's anniversary year, which will be included through the course of the season. A special radio concert will be given on Saturday evening, October 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Serge Koussevitzky will shortly return from Europe to lead this concert which will be broadcast over the entire nation.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson—to give America a permanent orchestra, the finest that individual effort and expenditure could create. For 37 years this noted financier and patron of the arts devoted his best energies and the limit of his income to the orchestra.

George Henschel, having firmly established the orchestra, was followed as conductor by Wilhelm Gericke, who through 12 years drilled it into a fine flexibility of performance which made it one of the first in the world. Arthur Nikisch, the most illustrious conductor of his day, had a shorter term, as did Emil Paur and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's, to its highest point of quality and fame.

In Major Higginson's seventy-ninth year, the orchestra's founder left it in the control of a board of trustees. Following the two French conductors, Henri Rabaud and Pierre Monteux, the gifted Russian, Serge Koussevitzky, began his term in 1924.

THIS CLIPPING FROM
NEW YORK TIMES
SEP 14 1930

BOSTON SYMPHONY ANN

THE Boston Symphony Orchestra opens in Symphony Hall, Boston, on Oct. 10-11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston on Oct. 10-11 and remain to attend the second pair of concerts, as a listener, when Serge Koussevitzky takes the baton.

Another feature of the anniversary will be the Bach Festival to be given in Boston next March. A number of prominent living composers have written new scores for this orchestra's anniversary year, and these will have their first performance in the course of the season. A special radio concert will be given on Saturday, Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Mr. Koussevitzky will shortly return from Europe to lead this concert. It will be broadcast by the National Broadcasting Company over a nation-wide hook-up.

The usual five pairs of concerts will be given in Carnegie Hall on Nov. 20-22, Jan. 8-10, Feb. 6-7 and April 9-11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in greater Boston. For these, as well as for the New York concerts, all seats are subscribed in advance.

The list of Boston Symphony conductors is as follows:

George Henschel	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
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Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

The Boston Symphony Orchestra's fiftieth year is therefore Serge Koussevitzky's seventh as its leader.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
SEP 14 1930

BOSTON SYMPHONY'S ANNIVERSARY SEASON

The Boston Symphony's 50th anniversary season is announced to open in Symphony Hall on Oct. 10, with Sir George Henschel, the orchestra's first conductor, in the stand. Dr. Serge Koussevitzky, resuming the conductorship the following week, will begin his seventh season at its head.

Other features will be a Bach festival in Boston next March, and a number of scores written especially by the foremost living composers for this orchestra's anniversary year, which will be included through the course of the season. A special radio concert will be given on Saturday evening, Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colony. Serge Koussevitzky will shortly return from Europe to lead this concert, which will be broadcast over the entire nation.

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
SEP 14 1930

Returns After 46 Years To Lead Two Concerts

ONE of the most important items of interest to the music world during the past week is the announcement that Sir George Henschel will return to the United States after an absence of 46 years.

Sir George was the first conductor of the Boston Symphony Orchestra, which he led from 1881 to 1884. His visit to this country will be something of an event, since he is coming over for the purpose of leading the orchestra which he first helped to incorporate. The first of this season's concerts by the Boston Symphony, to be held October 11 and 12, will thus see Sir George again at the helm.

Serge Koussevitzsky, beginning his seventh season with the orchestra, will take charge the following week.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

Boston Symphony to Celebrate Its Fiftieth Season

The Boston Symphony Orchestra is about to celebrate with features of importance and interest the 50th season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe to open the season in Symphony Hall, Boston, on Oct. 10. Dr. Serge Koussevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

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THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES
SEP. 15 1930

3

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Boston Symphony to Celebrate Its Fiftieth Season

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THIS CLIPPING FROM
TORONTO, CANADA
MAIL & EMPIRE
SEP 15 1930

Boston Symphony Orchestra.

The Boston Symphony Orchestra, internationally recognized as one of America's greatest musical organizations, will offer its first concert planned exclusively for radio listeners, Saturday night, Oct. 4, the National Broadcasting Company announced. Serge Koussevitzky, conductor of the orchestra, will present a program especially constructed for the unseen audience. The radio concert antedates the regular symphony season in Boston by one week and rehearsals will be called in the immediate future to prepare the musicians for the microphone.

THIS CLIPPING FROM THE
NEWS & HERALD
NEWBURYPORT, MASS.
SEP 15 1930

We read with pleasure that a concert by the Boston Symphony orchestra is to be broadcast over a nation-wide hook-up on the evening of Saturday, Oct. 15. This special concert is being given in connection with Boston's tercentenary program. This will be the first time that the Boston orchestra has ever been broadcast on a nation-wide hook-up, although its concerts were put on the air from a Boston station several years ago. One of the features of this concert will be the presence of Carl Haenshel, its first director, who conducted the orchestra during the first years of its establishment, in the 80's. He will wield the baton at this first concert.

The history of the Boston orchestra, beginning with accounts of its predecessors, and telling of conditions which attended its establishment, is a most interesting story. It is contained in the life of Henry Lee Higginson, famous sponsor of the orchestra, which is on the shelves of our public library. In this beautifully written book there is a complete story of how the orchestra came into being and the successes of the various directors are summarized.

One of its famous conductors, who directed the orchestra for two separate periods of years, was Dr. Muck of Germany, a notable musician of all times. His career in Boston came to an unfortunate climax however, when he was accused of being in league with the German espionage system in a move to injure American property and institutions. Some difference of opinion was always expressed as to the extent of Dr. Muck's implication in the alleged "plots," but the American Secret Service made direct charges. Some musical enthusiasts resented what they considered an "insult" to the foreign conductor, but most of the people, fired by patriotic fervor, which was at a high pitch at the time, were up-in-arms over the matter and decided that they never wanted to hear any more German music. It was charged that Dr. Muck refused to have his orchestra play the national anthem during the war period, and such a gesture, during the period of war hysteria, was regarded as inexcusable and little short of atrocious. Probably the German musician was drawn into his actions against his will, for he was too sincere an artist to bother with such trivial matters as international intrigue.

THIS CLIPPING FROM THE
BANGOR, ME.
COMMERCIAL
SEP 8 - 1930

NATURAL REACTION

Dr. Koussevitzky, conductor of the Boston Symphony orchestra, has returned from a visit to Europe and expresses himself as somewhat concerned by conditions found. Himself a Russian, who is without sympathy for bolshevism, Dr. Koussevitzky sees a great danger to Europe because of soviet propaganda for a world revolution through economic means and visions industrial ruin for some of Russia's neighbors because of the soviet's new industrial program under which 120,000,000 Russians virtually are slaves to the government with labor producing at the expense only of bare subsistence.

The Symphony leader touches upon a problem that is causing much agitation in some of the European countries that already have been affected by the influx of cheaply-produced goods from Russia—a problem that very likely is lending much support to the proposal of M. Briand for a United States of Europe with plans for meeting the Russian situation. However, the conditions are such that they can be met without united action and will be met in the most available manner—by raising tariff barriers.

We expect that Russia's industrial campaign will soon encounter a very vigorous snubbing. Russia has the labor and is availing itself thereof, but it requires foreign capital and foreign purchase of its production. Today the Russian government is disposing of goods at prices that make competition in free countries impossible. And in protection of their own laborers, Russia's neighbors will establish tariffs on Russian goods at rates that will bring their costs to figures that can be met. Such is a natural result. A nation that proposes to elevate itself by flooding the markets of other countries must take into consideration the natural reaction of those other countries, something that the Soviet government apparently has not done.

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THIS CLIPPING FROM
New York Morn. World
SEP 14 1930

Boston Band Begins 50th Year

Orchestra's First Leader To Open Season October 10

THE Boston Symphony Orchestra will open in Symphony Hall, Boston, Oct. 10 and 11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston and remain to attend the second pair of concerts, as a listener, when Serge Koussevitzky first takes the baton.

Another feature of the anniversary season will be a Bach Festival in Boston next March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will have their first performances in the course of the season. A special radio concert will be given Saturday evening Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Serge Koussevitzky shortly will return from Europe to lead this concert.

The usual five pairs of concerts will be given in Carnegie Hall, Nov. 20 and 22, Jan. 8 and 10, Feb. 6 and 7, March 5 and 7, and April 9 and 11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in greater Boston. For these, as well as for the New York concerts, all seats are subscribed in advance.

The orchestra which Henschel led in 1881 was the life dream of Major Henry L. Higginson—to give America a permanent orchestra, the most beautiful that individual effort and expenditure could achieve. For thirty-seven years he devoted his best energies and his available income to perfecting his orchestra, sparing no pains to acquire the best musicians and the greatest conductors which the world afforded. The shaping of the ensemble by Wilhelm Gericke to its traditional perfection; the illustrious years of Artur Nikisch and those of Dr. Karl Muck, who carried Major Higginson's orchestra to its highest point of fame, are now familiar history. The line of Boston Symphony conductors is as follows:

Wilhelm Gericke	1884-1889
George Henschel	1881-1884
Arthur Nikisch	1889-1893
Emil Pauer	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
SEP 14 1930

Jubilee Celebration of The Boston Orchestra

The Boston Symphony Orchestra is about to celebrate the fiftieth season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe to open the season in Symphony Hall on Oct. 10. Dr. Serge Kousevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

Other features will be a Bach Festival in Boston next March, and a number of scores written especially by the foremost living composers for this orchestra's anniversary year which will be included through the course of the season. A special radio concert will be given on Saturday evening, Oct. 4, as the orchestra's contribution to the Tercentenary Program of the Massachusetts Bay Colony. Serge Koussevitzky will shortly return from Europe to lead this concert, which will be broadcast over the entire nation.

220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
New York Herald Tribune
SEP 14 1930

Henschel to Open Boston Symphony's Fiftieth Season

Orchestra's First Leader Will Return After 46 Years for First Concerts

The Boston Symphony Orchestra announces definitely that Sir George Henschel, its first conductor, who is now eighty years old, will conduct the opening concerts of its fiftieth season at Symphony Hall on Friday afternoon and Saturday evening, October 10-11, and will remain in Boston to attend the second pair of concerts, October 17-18, under Serge Koussevitzky's direction. This will be Henschel's first visit to America since his Boston conductorship from 1881 to 1884.

The orchestra will make its contribution to the Massachusetts tercentenary program in the form of a radio concert under Mr. Koussevitzky's direction on Saturday evening, October 4, to be broadcast throughout the country by the National Broadcasting Company. Details of the season's novelties have not yet been given out, but it is announced that a number of the most prominent living composers have written works for the orchestra's semi-centennial year, which will have their first performances during the coming season. It is also announced that all seats have been subscribed in advance for the orchestra's five Boston series and its series in New York and Brooklyn.

Mr. Koussevitzky is the ninth conductor and the first Russian who has headed the Boston Symphony. The list of its regular conductors is: George Henschel, 1881-'84; Wilhelm Gericke, 1884-'89, 1898-1906; Arthur Nikisch, 1889-'93; Emil Paur, 1893-'98; Dr. Karl Muck, 1906-'08, 1912-'18; Max Fiedler, 1908-'12; Henri Rabaud, 1918-'19; Pierre Monteux, 1919-'24; Serge Koussevitzky, 1924.

SEP

BOSTON ORCHESTRA HAS 50TH BIRTHDAY

Henschel, Symphony's First Leader, to Return for Anniversary Concerts.

The Boston Symphony Orchestra is about to celebrate with features of importance and interest the fiftieth season of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, will come from Europe for the first time in 47 years to open the season in Symphony Hall on October 10. Dr. Serge Koussevitzky, resuming the conductorship on the following week, will begin his seventh season at its head.

Other features will be a Bach Festival in Boston next March, and a number of scores written especially by the foremost living composers for this orchestra's anniversary year, which will be included through the course of the season. A special radio concert will be given on Saturday evening, October 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Serge Koussevitzky will shortly return from Europe to lead this concert, which will be broadcast over the entire nation.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson—to give America a permanent orchestra, the finest that individual effort and expenditure could create. For 37 years this noted financier and patron of the arts devoted his best energies and the limit of his income to the orchestra.

George Henschel, having firmly established the orchestra, was followed as conductor by Wilhelm Gericke, who through 12 years drilled it into a fine flexibility of performance which made it one of the first in the world. Arthur Nikisch, the most illustrious conductor of his day, had a shorter term, as did Emil Paur and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's, to its highest point of quality and fame.

In Major Higginson's seventy-ninth year, the orchestra's founder left it in the control of a board of trustees. Following the two French conductors, Henri Rabaud and Pierre Monteux, the gifted Russian, Serge Koussevitzky, began his term in 1924.

THIS CLIPPING FROM
NEW YORK TIMES
SEP 14 1930

THE Boston Symphony Orchestra opens in Symphony Hall, Boston, on Oct. 10-11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston on Oct. 10-11 and remain to attend the second pair of concerts, as a listener, when Serge Koussevitzky takes the baton.

Another feature of the anniversary will be the Bach Festival to be given in Boston next March. A number of prominent living composers have written new scores for this orchestra's anniversary year, and these will have their first performance in the course of the season. A special radio concert will be given on Saturday, Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Mr. Koussevitzky will shortly return from Europe to lead this concert. It will be broadcast by the National Broadcasting Company over a nation-wide hook-up.

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The Boston Symphony Orchestra's fiftieth year is therefore Serge Koussevitzky's seventh as its leader.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
SEP 14 1930

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The Boston Symphony's 50th anniversary season is announced to open in Symphony Hall on Oct. 10, with Sir George Henschel, the orchestra's first conductor, in the stand. Dr. Serge Koussevitzky, resuming the conductorship the following week, will begin his seventh season at its head.

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Concerts

Most important items of interest to the music world during the past week is the announcement that Sir George Henschel will return to the United States after an absence of 46 years.

Sir George was the first conductor of the Boston Symphony Orchestra, which he led from 1881 to 1884. His visit to this country will be something of an event, since he is coming over for the purpose of leading the orchestra which he first helped to incorporate. The first of this season's concerts by the Boston Symphony, to be held October 11 and 12, will thus see Sir George again at the helm.

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PAWTUCKET, R. I.
TIMES
SEP 15 1930

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TIMES
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MAIL & EMPIRE
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NEWS & HERALD
NEWBURYPORT, MASS.
SEP 15 1930

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The history of the Boston orchestra, beginning with accounts of its predecessors, and telling of conditions which attended its establishment, is a most interesting story. It is contained in the life of Henry Lee Higginson, famous sponsor of the orchestra, which is on the shelves of our public library. In this beautifully written book there is a complete story of how the orchestra came into being and the successes of the various directors are summarized.

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THIS CLIPPING FROM THE
BANGOR, ME.
COMMERCIAL
8 - 1930

NATURAL REACTION

Dr. Koussevitzky, conductor of the Boston Symphony orchestra, has returned from a visit to Europe and expresses himself as somewhat concerned by conditions found. Himself a Russian, who is without sympathy for bolshevism, Dr. Koussevitzky sees a great danger to Europe because of soviet propaganda for a world revolution through economic means and visions industrial ruin for the world; that people are going in the world; that people are going

relations.

Speaking of causes of the present worldwide business depression and urging the Empire delegates to do something to alleviate the situation, he said, "There are people in Canada, Australia, New Zealand and South Africa who are suffering today and who are building up their hopes that something will emerge from this conference.

He said economic experts, bankers and business men have declared that overproduction is the cause of all the trouble. "We are forced," he added, "to say that people are hungry because there is too much wheat

THIS CLIPPING FROM
New York Telegram
SEP 19 1930

N. Y. U. ESTABLISHES CONDUCTING CLASS

Orchestra of Professionals To Be Students' "Laboratory."

Possibly with an eye to making the path to the glory that is Arturo Toscanini easier for local aspirants, New York University has established a class in conducting to begin on Saturday, September 27. The work will be under the supervision of Philip James, composer and formerly director of the New Jersey Symphony Orchestra and the Brooklyn Orchestral Society. The "laboratory" will be an orchestra of professional players.

Sir George Henschel, who led the Boston Symphony Orchestra for its first three seasons in 1881-84, will return to America to conduct the first two concerts of that orchestra's fiftieth season on October 10 and 11 at Symphony Hall, Boston. He will remain there for the second pair of concerts as a listener, while Serge Koussevitzky takes up the baton. Mr. Koussevitzky, who is now in Europe, will return in time to contribute a radio concert with his orchestra to the Tercentenary program of the Massachusetts Bay Colonies on October 4.

The Boston Symphony which Sir George led in 1881 was the life dream of Major Henry L. Higginson—to give America a permanent orchestra. To it he dedicated thirty-seven years of his life, sparing neither pains nor money to acquire the best musical

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

Boston Symphony's First Conductor to Lead 50th Anniversary Concert.

The Boston Symphony orchestra opens in Symphony hall, Boston, on Oct. 10 and 11, its 50th season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three esasons, 1881,-1884. He will lead the opening concerts in Boston on Oct. 10-11 and remain to attend the second pair of concerts as a listener, when Serge Koussevitzky takes the baton.

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The usual New York concerts will be given in Carnegie hall on Nov. 20-22, Jan. 8-10, Feb. 6-7 and April 9-11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in Greater Boston. For these, as well as for the New York concerts, all seats are subscribed in advance.

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Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

The Boston Symphony orchestra's 50th year is therefore Serge Koussevitzky's seventh

THIS CLIPPING FROM
PHILADELPHIA, PA.
NEWS

BOSTON ORCHESTRA MAY TOUR EUROPE

BOSTON.—Boston Symphony Orchestra may make a tour of Europe if Serge Koussevitzky is able to carry out his plan. Koussevitzky is eager to show the people of Paris a properly rehearsed orchestra. Raising of funds is Serge's chief worry.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER
SEP 21 1930

50 YEARS OF SYMPHONY

The Boston Symphony is to celebrate its fiftieth anniversary with a season long program that begins with a special overture in the form of a radio concert on October 4, the latter a part of the Tercentenary program of the Massachusetts Bay colony. Serge Kousevitzky will return shortly to conduct this concert, which will be broadcast over one of the national chains.

The Boston Symphony, happily, is able to recall for the opening concert of its regular season the celebrated musician who officiated as its first conductor. Sir George Henschel was imported by the late Henry L. Higginson to establish the orchestra now grown so famous. He served three years. Then Mr. Higginson imported in turn, Wilhelm Gericke, Arthur Nikisch, Emil Pauer, Max Fiedler and Dr. Karl Muck.

In his seventy-ninth year Mr. Higginson left the affairs of the orchestra which he founded to a board of trustees. They faithfully carried out his policy of importing all conductors, most of the players and soloists.

Foreign Conductors

The Boston Symphony can boast that it never has been conducted by an American in its regular concerts. It can also boast that relatively few Americans have been represented in its concerts, either as composers or as soloists.

In this respect the Boston Symphony and indeed the majority of American orchestras differ markedly from European symphonic bodies. A great German orchestra that had to sustain itself as a foreign body is quite unthinkable.

The Boston Symhpony, however, deems itself successful because of the brilliant quality of the performances. If it has not made Boston musical in a productive sense, at least it has proved that community appreciative of fine music if safely marked by some well known European label.

For the forthcoming half-century anniversary season a number of works are being especially written. How many of them will be by Americans, or even by Bostonians?

Musical Patriotism

A Chicagoan may be permitted to ask these questions. The Chicago symphony Orchestra, under the leadership of Frederick Stock, has manifested as much musical patriotism as the community, interpreted by the trustees of the Orchestral Association, would permit. It has reprsented all American composers who could measure up to the best symphonic standards.

There have been enough to prove the point. It has fostered native executive talent. It is nearly 100 per cent native American in its membership. Furthermore, it is just as fine an orchestra as the one Mr. Kousevitzky conducts in Boston, or the one Mr. Toscanini conducts in New York.

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KANSAS CITY, MO.
POST
SEP 21 1930

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The years of Artur Nikisch and those of Karl Much made history and carried this orchestra to its highest point of fame.

Besides Henschel, Nikisch and Much the list of conductors includes the names of Wilhelm Gericke, Emil Pauer, Max Fiedler, Henry Rabaud and Pierre Monteux. Serge Koussevitzky has been the regular conductor of this orchestra since 1924.

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F. D. P.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
SEP 21 1930

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WASHINGTON struggling to support its own National Symphony Orchestra sends congratulations to Boston celebrating the fiftieth anniversary of its far-famed Boston Symphony Orchestra. The difference is that the people of Boston really appreciate and support good music, in the National Capital it must take its chance with other less elevating forms of entertainment.

A notable feature of the Boston anniversary celebration is that Sur George Henschel, this orchestra's first conductor, will visit America for the first time since he led this veteran organization in its first three concerts in 1881-1884 to wield the baton at the opening concert of the orchestra on October 11 in Symphony Hall, Boston. Another feature of the celebration will be the Bach festival in March. Leading composers from all parts of the world have written new music in honor of the orchestra's anniversary and many of the special programs will be given nation-wide radio broadcasts.

October will see a resumption of practically all musical programs in the Capital, although the concerts with out-of-town artists and stars will not begin until early in November. The local impresarios, headed by Mrs. Wilson-Greene, have prepared impressive programs for the season and it promises to be a brilliant one in every respect.

West

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SALT LAKE CITY, UTAH
TRIBUNE
SEP 2 1930

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Another feature of the anniversary season will be a Bach festival in Boston next March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will have their first performances in the course of the season.

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TIMES UNION
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BROOKLYN
STANDARD UNION

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SEP 27

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Possibly with an eye to making the path to the glory that is Arturo Toscanini easier for local aspirants, New York University has established a class in conducting to begin on Saturday, September 27. The work will be under the supervision of Philip James, composer and formerly director of the New Jersey Symphony Orchestra and the Brooklyn Orchestral Society. The "laboratory" will be an orchestra of professional players.

Sir George Henschel, who led the Boston Symphony Orchestra for its first three seasons in 1881-84, will return to America to conduct the first two concerts of that orchestra's fiftieth season on October 10 and 11 at Symphony Hall, Boston. He will remain there for the second pair of concerts as a listener, while Serge Koussevitzky takes up the baton. Mr. Koussevitzky, who is now in Europe, will return in time to contribute a radio concert with his orchestra to the Tercentenary program of the Massachusetts Bay Colonies on October 4.

The Boston Symphony which Sir George led in 1881 was the life dream of Major Henry L. Higginson—to give America a permanent orchestra. To it he dedicated thirty-seven years of his life, sparing neither pains nor money to acquire the best musicians and the greatest conductors which the world offered. Now that the orchestra passes its fiftieth milestone it can look back on a conductorial dynasty including Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and the present Serge Koussevitzky.

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Another feature of the anniversary will be the Bach festival to be given in Boston next March. A number of prominent living composers have written new scores for this orchestra's anniversary year, and these will have their first performance in the course of the season. A special radio concert will be given on Saturday, Oct. 4, as the orchestra's contribution to the tencentenary program of the Massachusetts Bay Colonies. Mr. Koussevitzky will shortly return from Europe to lead this concert. It will be broadcast by the National Broadcasting company over a nation-wide hookup.

The usual New York concerts will be given in Carnegie hall on Nov. 20-22, Jan. 8-10, Feb. 6-7 and April 9-11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in Greater Boston. For these, as well as for the New York concerts, all seats are subscribed in advance.

The list of Boston Symphony conductors is as follows:

George Henschel	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
Emil Paur	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

The Boston Symphony orchestra's 50th year is therefore Serge Koussevitzky's seventh at its leader.

MAY TOUR EUROPE

BOSTON.—Boston Symphony Orchestra may make a tour of Europe if Serge Koussevitzky is able to carry out his plan. Koussevitzky is eager to show the people of Paris a properly rehearsed orchestra. Raising of funds is Serge's chief worry.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER
SEP 21 1930

50 YEARS OF SYMPHONY

The Boston Symphony is to celebrate its fiftieth anniversary with a season long program that begins with a special overture in the form of a radio concert on October 4, the latter a part of the Tercentenary program of the Massachusetts Bay colony. Serge Kousevitzky wil return shortly to conduct this concert, which will be broadcast over one of the national chains.

The Boston Symphony, happily, is able to recall for the opening concert of its regular season the celebrated musician who officiated as its first conductor. Sir George Henschel was imported by the late Henry L. Higginson to establish the orchestra now grown so famous. He served three years. Then Mr. Higginson imported in turn, Wilhelm Gericke, Arthur Nikisch, Emil Pauer, Max Fiedler and Dr. Karl Muck.

In his seventy-ninth year Mr. Higginson left the affairs of the orchestra which he founded to a board of trustees. They faithfully carried out his policy of importing all conductors, most of the players and soloists.

Foreign Conductors

The Boston Symphony can boast that it never has been conducted by an American in its regular concerts. It can also boast that relatively few Americans have been represented in its concerts, either as composers or as soloists.

In this respect the Boston Symphony and indeed the majority of American orchestras differ markedly from European symphonic bodies. A great German orchestra that had to sustain itself as a foreign body is quite unthinkable.

The Boston Symhpony, however, deems itself successful because of the brilliant quality of the performances. If it has not made Boston musical in a productive sense, at least it has proved that community appreciative of fine music if safely marked by some well known European label.

For the forthcoming half-century anniversary season a number of works are being especially written. How many of them will be by Americans, or even by Bostonians?

Musical Patriotism

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Another feature of the anniversary will be the Bach festival to be given in Boston next March. A number of prominent living composers have written new scores for this orchestra's anniversary year, and these will have their first performance in the course of the season. A special radio concert will be given on Saturday, Oct. 4, as the orchestra's contribution to the tencentenary program of the Massachusetts Bay Colonies. Mr. Koussevitzky will shortly return from Europe to lead this concert. It will be broadcast by the National Broadcasting company over a nation-wide hookup.

The usual New York concerts will be given in Carnegie hall on Nov. 20-22, Jan. 8-10, Feb. 6-7 and April 9-11. The orchestra's schedule will also include, as usual, five concerts in the Academy of Music, Brooklyn, and five series of concerts in Greater Boston. For these, as well as for the New York concerts, all seats are subscribed in advance.

The list of Boston Symphony conductors is as follows:

George Henschel	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
Emil Paur	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

The Boston Symphony orchestra's 50th year is therefore Serge Koussevitzky's seventh at its leader.

"I want to make it clear, because it cannot be too strongly emphasized

MAY TOUR EUROPE

BOSTON.—Boston Symphony Orchestra may make a tour of Europe if Serge Koussevitzky is able to carry out his plan. Koussevitzky is eager to show the people of Paris a properly rehearsed orchestra. Raising of funds is Serge's chief worry.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER
SEP 21 1930

50 YEARS OF SYMPHONY

The Boston Symphony is to celebrate its fiftieth anniversary with a season long program that begins with a special overture in the form of a radio concert on October 4, the latter a part of the Tercentenary program of the Massachusetts Bay colony. Serge Kousevitzky will return shortly to conduct this concert, which will be broadcast over one of the national chains.

The Boston Symphony, happily, is able to recall for the opening concert of its regular season the celebrated musician who officiated as its first conductor. Sir George Henschel was imported by the late Henry L. Higginson to establish the orchestra now grown so famous. He served three years. Then Mr. Higginson imported in turn, Wilhelm Gericke, Arthur Nikisch, Emil Pauer, Max Fiedler and Dr. Karl Muck.

In his seventy-ninth year Mr. Higginson left the affairs of the orchestra which he founded to a board of trustees. They faithfully carried out his policy of importing all conductors, most of the players and soloists.

Foreign Conductors

The Boston Symphony can boast that it never has been conducted by an American in its regular concerts. It can also boast that relatively few Americans have been represented in its concerts, either as composers or as soloists.

In this respect the Boston Symphony and indeed the majority of American orchestras differ markedly from European symphonic bodies. A great German orchestra that had to sustain itself as a foreign body is quite unthinkable.

The Boston Symhpony, however, deems itself successful because of the brilliant quality of the performances. If it has not made Boston musical in a productive sense, at least it has proved that community appreciative of fine music if safely marked by some well known European label.

For the forthcoming half-century anniversary season a number of works are being especially written. How many of them will be by Americans, or even by Bostonians?

Musical Patriotism

A Chicagoan may be permitted to ask these questions. The Chicago symphony Orchestra, under the leadership of Frederick Stock, has manifested as much musical patriotism as the community, interpreted by the trustees of the Orchestral Association, would permit. It has reprsented all American composers who could measure up to the best symphonic standards.

There have been enough to prove the point. It has fostered native executive talent. It is nearly 100 per cent native American in its membership. Furthermore, it is just as fine an orchestra as the one Mr. Kousevitzky conducts in Boston, or the one Mr. Toscanini conducts in New York, or the one that Mr. Stokowsky, Mr. Toscanini and Mr. Gabrilowitsch jointly lead in Philadelphia.

Sympho... fiftieth season. Sir George Hen... the orchestra's first conductor, will visit America for the first time since he led the organization's first three seasons, 1881-1884. He will conduct the opening concerts and remain to attend the second pair of concerts, as a listener, when Kousevitzky will take the baton.

Another feature of the anniversary celebration will be a Bach festival in March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will be performed in the course of the season.

This orchestra was the life dream of Maj. Henry L. Higginson, who, for thirty-seven years, devoted his energies and most of his income in building one of the finest orchestras that individual effort and expenditure could achieve.

The years of Artur Nikisch and those of Karl Much made history and carried this orchestra to its highest point of fame.

Besides Henschel, Nikisch and Much the list of conductors includes the names of Wilhelm Gericke, Emil Pauer, Max Fiedler, Henry Rabaud and Pierre Monteux. Serge Koussevitzky has been the regular conductor of this orchestra since 1924.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
SEP 21 1930

Henschel's Return

Music Editor, New York Herald Tribune:

It would appear that the statement, on page 7, of today's issue, that the coming visit to this country of Sir George Henschel will be his "first since his conductorship from 1881 to 1884" is based upon incorrect information.

Some time in the nineties, Mr. and Mrs. Henschel charmed American audiences by their joint song recitals. I can see him, now, in my mind's eye, seated at the piano, pedaling with his left foot, so that he might face his audience as he sang, and at the same time, played his own and his wife's accompaniments, as well as those of their duets.

Very truly yours,
G. W. NEEDHAM.

Leonia, N. J., September 14, 1930.

Mr. Needham is correct in noting inaccuracy in the statement (based on a notice from the Boston Symphony office) which he cites from last Sunday's music page. The late Henry E. Krehbiel's scrapbooks of clippings from The New York Tribune include reviews of song recitals given here by the Henschels at Chickering Hall on March 14, 1889; March 19, 1892; March 30, 1896, and December 2, 1897. On April 24 and 25, 1896, Henschel conducted the Oratorio Society in his setting of the Stabat Mater, with his wife as soprano soloist.

F. D. P.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
SEP 21 1930

World

By ELISABETH E. POE.

WASHINGTON struggling to support its own National Symphony Orchestra sends congratulations to Boston celebrating the fiftieth anniversary of its far-famed Boston Symphony Orchestra. The difference is that the people of Boston really appreciate and support good music, in the National Capital it must take its chance with other less elevating forms of entertainment.

A notable feature of the Boston anniversary celebration is that Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led this veteran organization in its first three concerts in 1881-1884 to wield the baton at the opening concert of the orchestra on October 11 in Symphony Hall, Boston. Another feature of the celebration will be the Bach festival in March. Leading composers from all parts of the world have written new music in honor of the orchestra's anniversary and many of the special programs will be given nation-wide radio broadcasts.

October will see a resumption of practically all musical programs in the Capital, although the concerts with out-of-town artists and stars will not begin until early in November. The local impresarios, headed by Mrs. Wilson-Greene, have prepared impressive programs for the season and it promises to be a brilliant one in every respect.

West...

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
TRIBUNE
SEP 2 1930

BOSTON SYMPHONY HALF CENTURY OLD

The Boston Symphony orchestra will open in Symphony Hall, Boston, October 10 and 11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston and remain to attend the second pair of concerts as a listener, when Serge Koussevitzky first takes the baton.

Another feature of the anniversary season will be a Bach festival in Boston next March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will have their first performances in the course of the season.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
SEP 2 4 1930

Boston Symphony Begins Fiftieth Season Oct. 10

THE Boston Symphony Orchestra will begin its fiftieth season in Symphony Hall, Boston, on Oct. 10. The orchestra's first conductor, Sir George Henschel, who will lead the opening pair of concerts, has not been in America since he presided over the orchestra during its first three seasons—1881-1884. A feature of the anniversary celebration will be a Bach Festival, which will be given next March. The Boston band has had nine conductors in the course of its distinguished career—George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Serge Koussevitzky. Gericke held the baton over two periods, 1884-1889 and 1898-1906, as did Muck, who presided from 1906 to 1908 and from 1912 to 1918.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

The Boston Symphony Orchestra, which is preparing to open its 50th season next month, will give its usual 10 concerts in Manhattan, at Carnegie Hall, and five concerts at the Brooklyn Academy of Music during the coming season. In Carnegie Hall there will be five evening concerts, four of them on Thursdays, Nov. 20, Jan. 8, Feb. 6 (Friday), March 5 and April 9, and five Saturday afternoon concerts, Nov. 22, Jan. 10, Feb. 7, March 7 and April 11. The Brooklyn concerts will be on Friday evenings, Nov. 21, Jan. 9, Feb. 5 (Thursday), March 6 and April 10.

As this season completes the first half century of the Boston Symphony's existence, special features are in preparation. Sir George Henschel, the orchestra's first conductor, will come to Boston to take part in the season's opening concerts at Symphony Hall, Oct. 10 and 11. Henschel, who was born in 1850 at Breslau, Germany, where Walter Damrosch was born 12 years later, was best known as a baritone in 1881, when he aroused the interest of the late Major Henry L. Higginson, founder of the orchestra, by his conducting of his Concert Overture at a concert of the Harvard Musical Association.

THIS CLIPPING FROM
BROOKLYN
STANDARD UNION

Fiftieth Jubilee

The programme with which Sir George Henschel inaugurated the Boston Symphony Orchestra on Oct. 22, 1881, will be repeated by him when this orchestra's first conductor opens its fiftieth anniversary season on Oct. 10 and 11. Sir George is now crossing the ocean from England to be the guest of honor in Boston.

The programme will include Beethoven's Overture, "Dedication of the House"; an air from Gluck's "Orpheus," Haydn's Symphony in B flat, ballet music from Schubert's "Rosamunde," scene from Bruch's "Odysseus," and the Prelude to Wagner's "Mastersinger." This programme differs from the orchestra's first only in the closing overture, and the soloist, the late Miss Annie Louise Cary, will be replaced by Margaret Matzenauer.

Hall on October 10 and 11. Sir George is now crossing the ocean from England to be the guest of honor in Boston. The program will include Beethoven's Overture, "Dedication of the House"; an air from Gluck's "Orpheus," Haydn's Symphony in B flat (B. and H. No. 12); ballet music from Schubert's "Rosamunde," scene from Bruch's "Odysseus" and the prelude to Wagner's "Meistersinger." This program differs from the orchestra's first only in the closing overture, and the soloist, Miss Annie Louise Cary, now dead, will be replaced by Margaret Matzenauer.

Serge Koussevitzky will shortly arrive from Europe to conduct the first event of the anniversary season—a Boston Symphony concert to be given especially for the radio on Saturday evening, October 4. This concert is being presented by the orchestra as part of the tercentenary celebration in Massachusetts, and will appropriately open with three numbers by Massachusetts composers—Arthur Foote's Suite in E major, Edward Burlingame Hill's "Lilacs," and Charles Martin Loeffler's "A Pagan Poem." The program will also include Debussy's prelude to "The Afternoon of a Faun" and Strauss's "Till Eulenspiegel."

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES UNION
SEP 28 1930

Group to Begin Its 50th Year

The Boston Symphony orchestra, internationally recognized as one of America's greatest musical organizations, will offer its first concert planned exclusively for radio listeners Saturday night.

Serge Koussevitzky, conductor of the orchestra, will present a program especially constructed for the unseen audience. The ardio concert antedates the regular symphony season in Boston by one week.

The radio concert has been arranged as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colony. It also inaugurates the fiftieth season of the Boston Symphony. The concert will go on the air at 7:30 p. m. Saturday and will be heard through the NBS-WEAF network, including WGY.

Microphones have picked up concerts by the Boston Symphony during the regular season, but the concert in October is the first one to be arranged for radio listeners exclusively.

110 MUSICIANS.

The stage of Symphony hall in Boston will be used as the radio stu.o fnor the program. Engineers have begun tests of the acoutics of the hall, and Dr. Koussevitzky will work with them during the final tests and rehearsals.

The symphony includes 100 musicians, and is one of the the largest musical groups in the country.

The Boston Symphon ywas organized fifty years ago under the patronage of Major Henry L. Higginson, noted financier and music lover. The orchestra when grst organized included fifty musicians and was directed by George Henschel. Under Henschel's baton the symphony established an international reputation. His successors on the stand were William Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Dr. Karl Muck, Henry Dabaud and Pierre Monteux. In 1924 Dr. Koussevitzky became the conductor and has directed the orchestra ever season since.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
SEP 28 1930

During the coming season, both in its native city and in New York, the Boston Symphony Orchestra will celebrate the fiftieth anniversary of its foundation. The opening concert of the Boston season, which will take place on Oct. 10, will be conducted by Sir George Henschel, under whose direction, half a century ago, the orchestra made its debut, and the program will be a replica of that with which the Boston Symphony was ushered into existence, including Beethoven's Overture, "Dedication of the House"; an air from Gluck's "Orpheus," Haydn's B-Flat Symphony (B. & H. 12), the ballet music from Schubert's "Rosamunde," a scene from Bruch's "Odysseus" and the prelude to "Die Meistersinger." The soloist will be Mme. Margaret Matzenauer.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson—to give America a permanent orchestra, the very finest that individual effort and expenditure could create. For 37 years this noted financier and patron of the arts devoted his best energies and the limit of his income to perfecting his orchestra. He obtained the most skillful musicians of the time, and the greatest living conductors to shape them into an ensemble of ideal beauty.

George Henschel, having firmly established the orchestra, was followed by Wilhelm Gericke, who through 12 years drilled it into a subtlety of performance which made it one of the first in the world. Arthur Nikisch, the most illustrious conductor of his day, had a shorter term, as did also Emil Paur and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's, to its highest point of perfection and fame. Serge Koussevitzky became conductor in 1924.

8

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

SEP 28 1930

Boston Symphony Orchestra to Open Fiftieth Season.

Sir George Henschel Will Wield Baton in First Concerts.

BOSTON, Mass., Sept. 27.—Commencing its 50th season, the Boston Symphony orchestra, with Sir George Henschel as conductor, will appear in its first concert in Symphony hall October 10-11. Sir George was this orchestra's first conductor. He plans to lead the opening concerts in this city and will be a listener at the second pair of concerts, when the conductor will be Serge Koussevitzky, who is esteemed as one of the most inspiring conductors in America, of the younger school of orchestral wonder music workers.

A special feature of the present anniversary season will be a Bach festival in March, 1931, when a number of the foremost living composers will be among the list of those who will hear their music played under such distinguished auspices. A radio concert is scheduled October 4 as the contribution of the orchestra to the tercentenary program of the Massachusetts bay colonies.

Five pairs of concerts will be given in Carnegie hall November 20 and 22, January 8 and 10, February 6 and 7, March 5 and 7, and April 9 and 11. The orchestra's schedule will also include five concerts in the Academy of Music, Brooklyn, and five series of concerts in greater Boston.

No mention of the Boston Symphony orchestra would be complete did it not contain a mention of Major Henry L. Higginson of Boston, a capitalist and idealist who for 33 years gave money and all sorts of help to perfect this orchestra. He spared neither trouble nor financial resources to get the best musicians and the best conductors the world over.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

SEP 28 1930

Fiftieth Season of The Boston Orchestra

The program with which Sir George Henschel inaugurated the Boston Symphony Orchestra on Oct. 22, 1881, will be repeated by him when this orchestra's first conductor opens its fiftieth anniversary season in Symphony Hall on Oct. 10 and 11. Sir George is now crossing the ocean from England to be the guest of honor in Boston. The program will include Beethoven's Overture, "Dedication of the House;" an air from Gluck's "Orpheuse;" Haydn's Symphony in B-flat (B. & H. No. 12); Ballet Music from Schubert's "Rosamunde;" Scene from Bruch's "Odysseus;" and the Prelude to Wagner's "Mastersingers of Nuremberg." This program differs from the orchestra's first only in the closing overture, and the soloist—Miss Annie Louise Cary, now dead, will be replaced by Margaret Matzenauer.

Serge Koussevitzky will shortly arrive from Europe to conduct the first event of the anniversary season—a Boston Symphony concert to be given especially for the radio on Saturday evening, Oct. 4. This concert is being presented by the orchestra as part of the Tercentenary celebration in Massachusetts, and will open with three numbers by Massachusetts composers—Arthur Foote's Suite in E major; Edward Burlingame Hill's "Lilacs;" and Charles Martin Loeffler's "A Pagan Poem." The program will also include Debussy's Prelude to "The Afternoon of a Faun," and Strauss' "Till Eulenspiegel's Merry Pranks."

THIS CLIPPING FROM
NEW BEDFORD, MASS.
TIMES

SEP 30 1930

NOTABLES ARRIVE ON OCEAN LINERS

NEW YORK, Sept. 20. (INS)—The liners Ile De France, Olympic and New Amsterdam were to arrive today with 3000 passengers.

General Henri J. A. Gouraud, military governor of Paris and one-armed French war hero, is arriving to attend the American Legion convention in Boston. Two naval destroyers will escort the Ile De France, on which the general is a passenger, into New York harbor.

Paul Claudel, French ambassador to the United States, is also arriving today. Other arrivals are Serge Koussevitszky, conductor of the Boston Symphony Orchestra and Dr. S. Parkes Cadman.

BOSTON POST
OCT. 1 1930
BOS

KOUSSEVITZKY BACK IN TOWN

Has Many New Works for Symphony's Jubilee Year

As the first bluebird heralds the spring so does the arrival of Dr. Koussevitzky presage the approach of a new musical season. At 5:55 yesterday afternoon the conductor of the Symphony Orchestra stepped off the "Knickerbocker" at the Back Bay station. The expansive smile, the sartorial splendor were again in evidence. Yesterday morning his favorite steamship, the Ile de France, brought Dr. Koussevitzky to New York. Upon reaching Boston he went immediately to the house in Brookline that was his home last year.

Next month the Symphony Orchestra enters upon its fiftieth season and Dr. Koussevitzky has persuaded several of the outstanding composers of the day, and others less known to fame, to compose works especially for this jubilee year: There will be symphonies from the hands of Stravinsky, Honegger, Roussell, Prokofiev and Hill and symphonies by Ferroud, Nabokov and Trebinsky. There will be symphonic poems by Ravel, Dukas, Sibelius, Hindemith, Carpenter and Lazar. There will be a piano concerta by Bax, symphonic ode by Copeland. And at the first concerts that Dr. Koussevitzky will conduct, those of Oct. 17 and 18, there will be performed an ode by Edward Burlingame Hill, the poem by Robert Hillyer. The Harvard Glee Club will be responsible for the choral portion.

Other features of what promises to be a banner year will be a radio concert next Saturday evening, the reappearance of Sir George Henschel, first conductor of the orchestra, as leader of the opening concerts, Oct. 10 and 11, a Beethoven Festival in Washington, D. C during the first week of December, and a Bach Festival in Symphony Hall next spring.

During the summer just past, Dr. Koussevitzky was in London, where he heard the New York Philharmonic Symphony under Toscanini, and at Bayreuth for the Wagner Festival. For 10 weeks he took his ease at Plombieres in the neighborhood of the Vosges Mountains where the abundant Roman remains had for him an especial interest.

MUSIC NOTES.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived yesterday on the Ile de France. He was met by W. H. Brennan, manager of the Boston orchestra, and left immediately for his home in Boston.

Herald Oct 1 THE

BACH FESTIVAL SYMPHONY PLAN

Orchestra Will Give It as Tribute to the Late Maj. Higginson

KOUSSEVITZKY BACK FROM TRIP ABROAD

A great Bach festival to honor a great music lover and benefactor of Boston, the late Maj. Henry Lee Higginson, will be the tribute of the Boston Symphony orchestra to the memory of the man who conceived and made it possible. The festival will be a feature of the celebration of the 50th anniversary of the founding of the orchestra.

The announcement was made last night by Serge Koussevitzky at his Jamaica Plain home, on his return from four months in Europe.

Koussevitzky this season has been an onlooker, rather than a leader, in musical activities, and for the first time in many years foreswore the baton while on the continent, devoting himself to the study of new compositions, new composers, new artists and rest. That he benefited greatly and that Boston audiences this winter will reap the harvest of his summer, were evidenced in the renewed vigor and health which he has gained and the trunkfuls of manuscript and completed scores he has brought with him.

Sir Georg Henschl, now 80 years old and the first conductor of the orchestra, is crossing from Scotland to open the anniversary season. He will conduct the Symphony in his original opening program, played here in 1881, at the first concerts, Oct. 10 and 11.

For new artists will join the organization shortly, the first of whom is Prof. Victor Polatchak of Vienna, glowingly described by Koussevitzky as the greatest clarinetist in Europe, who will play first clarinet. Younger artists are Theo Grundy, trumpet; Panenka, bassoon, and George Pigasson, double bass.

Landing at New York from the Ile de France yesterday morning, Koussevitzky, accompanied by his wife and niece, Mlle. Olga Namoff, a charming young Russian, who is acting as his personal secretary, came directly to Boston where he was greeted by enthusiastic young musicians who nearly swept him off his feet in their excitement.

BRINGS NEW MUSIC, TRIBUTE TO SYMPHONY

Globe Oct 1

Koussevitzky Has Fresh Works by Eminent Men

Orchestra Will Give Broad Program for Its 50th Anniversary Year

That Dr Serge Koussevitzky has brought to Boston with him a number of scores specially composed by eminent musicians of different countries of Europe to be produced by the Boston Symphony Orchestra, of which he is conductor, in this 50th anniversary year of the orchestra's existence, was revealed by him last evening on his arrival after a five months' vacation in Europe.

The famous conductor with Mrs Koussevitzky, his niece and private secretary, Mlle Olga Namoff, as well as a maid and valet, came over on the Isle de France and arrived in Boston at 5:55 last evening.

Mr Koussevitzky said, in his home at 50 Rockwood st, Jamaica Plain, last evening, that his orchestra will next Saturday on the radio give full symphony concerts lasting one hour, beginning at 10 a m and again at 6:45 p m. Judge Frederick P. Cabot, for the directors, and Dr Koussevitzky will deliver short radio addresses following the concerts.

The Russian leader brought in his trunk a number of manuscript scores.

The following new pieces will thus have their first performance: Hill, "Ode," for orchestra and chorus (to be performed Oct 17-18) to a poem of Robert Hillyer, written for the orchestra; Stravinsky, "Symphonie de Psaumes"; Roussel, "Symphony in G"; Dukas and Ravel, symphonic poems; Honegger, "Symphony"; Prokofieff, "Symphony"; Hindemith "Symphonic Poem"; Cibelius, "Symphonic Poem"; Bax, "Concerto for Piano and Orchestra"; Copland, "Symphonic Ode"; Carpenter, "Symphonic Poem."

There will also be compositions by two young Russians now living in Paris, Nabokoff and Trebinsky.

Another feature of this anniversary year, the conductor said, will be a Bach festival of five successive nights in March next, beginning on a Sunday, commemorative of Maj Henry L. Higginson, who founded the orchestra in 1881.

Rehearsals begin next Friday. The first concert is Oct 10.

Dr Koussevitzky engaged in Europe for his orchestra this season Victor Polatschek of Vienna, said to be the finest clarinet artist in Europe; Theo Grundey, an extraordinary player on the trumpet; Georges Pigasson, bass clarinetist, and a bassoon player named Panenka.

THIS CLIPPING FROM
WEBSTER, MASS.
EVE. TIMES

OCT 1 - 1930

Koussevitzky is Back

BOSTON, Oct. 1 (UP)—Dr. Koussevitzky, director of the Boston Symphony orchestra, arrived here yesterday from Europe. The orchestra begins its 50th year next month.

Oct 1

NING AMERICAN—Lo

IN OWN

SYMPHONY SET FOR JUBILEE FEASTS

Leader of Boston Orchestra Arrives in City, Gives Plans for Coming Season

By MOSES SMITH

The prospect of the most remarkable season in the history of the world-famous Boston Symphony Orchestra is forecast in plans released by Serge Koussevitzky, conductor for the last six years, who arrived in Boston last night, after having stepped off the Ile de France earlier in the day in New York.

Looking forward eagerly to the 50th season of the orchestra's existence, the conductor made it plain that this season is to be a bigger and better one. He has obtained from the world's foremost composers a number of scores written especially for the orchestra for this season, and dedicated to it. All will receive their first performance here at the regular subscription concerts, and will subsequently remain property of the orchestra.

MANY CONTRIBUTE

At the second pair of concerts, on October 17 and 18, an "Ode," music by Edward Burlingame Hill, words by Robert Hillyer, will be performed by the orchestra, the Harvard Glee Club and the Radcliffe Choral Society.

The present announcement tops off previous commitments from Symphony Hall on this epoch-making season. The opening pair of concerts on Friday afternoon and Saturday evening, October 10 and 11, will be an almost exact duplicate of the original program of 50 years ago, with the same conductor, Sir George Henschel, on the stand. Sir George is coming to Boston from England especially for this occasion, and is expected here Sunday.

ON AIR SATURDAY

At the pre-opening of the season, on Saturday night of this week, when Mr. Koussevitzky will lead the orchestra in a program to be broadcast over the radio, both the conductor and Judge Frederick P. Cabot, president of the trustees, will address the great "air" audience. A huge hookup has been arranged for this concert, the first the Symphony Orchestra has ever given especially for radio performance.

THIS CLIPPING FROM
NEW YORK TIMES

OCT 1 - 1930

MUSIC NOTES.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived yesterday on the Ile de France. He was met by W. H. Brennan, manager of the Boston orchestra, and left immediately for his home in Boston.

The Temple Music Choral Society is beginning its third year. The first of the weekly rehearsals was held yesterday at the Temple Israel Community Centre, 210 West Ninety-first Street.

8

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

SEP 28 1930

Boston Symphony Orchestra to Open Fiftieth Season.

Sir George Henschel Will Wield Baton in First Concerts.

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No mention of the Boston Symphony orchestra would be complete did it not contain a mention of Major Henry L. Higginson of Boston, a capitalist and idealist who for 33 years gave money and all sorts of help to perfect this orchestra. He spared neither trouble nor financial resources to get the best musicians and the best conductors the world over.

Those who have served as conductors of this orchestra include these noted ones:

Wilhelm Gericke	1884-1889
George Henschel	1881-1884
Arthur Nikisch	1889-1893
Emil Pauer	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Mu[illegible]	1912-1918
Henr[illegible]	1918-1919
Pie[illegible]	1919-1924
S[illegible]	1924-

include Beethoven's Overture, "Dedication of the House;" an air from Gluck's "Orpheuse;" Haydn's Symphony in B-flat (B. & H. No. 12); Ballet Music from Schubert's "Rosamunde;" Scene from Bruch's "Odysseus;" and the Prelude to Wagner's "Mastersingers of Nuremberg." This program differs from the orchestra's first only in the closing overture, and the soloist—Miss Annie Louise Cary, now dead, will be replaced by Margaret Matzenauer.

Serge Koussevitzky will shortly arrive from Europe to conduct the first event of the anniversary season—a Boston Symphony concert to be given especially for the radio on Saturday evening, Oct. 4. This concert is being presented by the orchestra as part of the Tercentenary celebration in Massachusetts, and will open with three numbers by Massachusetts composers—Arthur Foote's Suite in E major; Edward Burlingame Hill's "Lilacs;" and Charles Martin Loeffler's "A Pagan Poem." The program will also include Debussy's Prelude to "The Afternoon of a Faun," and Strauss' "Till Eulenspiegel's Merry Pranks."

THIS CLIPPING FROM
NEW BEDFORD, MASS.
TIMES
SEP 30 1930

NOTABLES ARRIVE ON OCEAN LINERS

NEW YORK, Sept. 20. (INS)—The liners Ile De France, Olympic and New Amsterdam were to arrive today with 3000 passengers.

General Henri J. A. Gouraud, military governor of Paris and one-armed French war hero, is arriving to attend the American Legion convention in Boston. Two naval destroyers will escort the Ile De France, on which the general is a passenger, into New York harbor.

Paul Claudel, French ambassador to the United States, is also arriving today. Other arrivals are Serge Koussevitszky, conductor of the Boston Symphony Orchestra and Dr. S. Parkes Cadman.

BOSTON POST
OCT. 1 1930
BOST

KOUSSEVITZKY BACK IN TOWN

Has Many New Works for Symphony's Jubilee Year

As the first bluebird heralds the spring so does the arrival of Dr. Koussevitzky presage the approach of a new musical season. At 5:55 yesterday afternoon the conductor of the Symphony Orchestra stepped off the "Knickerbocker" at the Back Bay station. The expansive smile, the sartorial splendor were again in evidence. Yesterday morning his favorite steamship, the Ile de France, brought Dr. Koussevitzky to New York. Upon reaching Boston he went immediately to the house in Brookline that was his home last year.

Next month the Symphony Orchestra enters upon its fiftieth season and Dr. Koussevitzky has persuaded several of the outstanding composers of the day, and others less known to fame, to compose works especially for this jubilee year. There will be symphonies from the hands of Stravinsky, Honegger, Roussell, Prokofiev and Hill and symphonies by Ferroud, Nabokov and Trebinsky. There will be symphonic poems by Ravel, Dukas, Sibelius, Hindemith, Carpenter and Lazar. There will be a piano concerta by Bax, symphonic ode by Copeland. And at the first concerts that Dr. Koussevitzky will conduct, those of Oct. 17 and 18, there will be performed an ode by Edward Burlingame Hill, the poem by Robert Hillyer. The Harvard Glee Club will be responsible for the choral portion.

Other features of what promises to be a banner year will be a radio concert next Saturday evening, the reappearance of Sir George Henschel, first conductor of the orchestra, as leader of the opening concerts, Oct. 10 and 11, a Beethoven Festival in Washington, D. C during the first week of December, and a Bach Festival in Symphony Hall next spring.

During the summer just past, Dr. Koussevitzky was in London, where he heard the New York Philharmonic Symphony under Toscanini, and at Bayreuth for the Wagner Festival. For 10 weeks he took his ease at Plombieres in the neighborhood of the Vosges Mountains where the abundant Roman remains had for him an especial interest.

MUSIC NOTES.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived yesterday on the Ile de France. He was met by W. H. Brennan, manager of the Boston orchestra, and left immediately for his home in Boston.

BRINGS NEW MUSIC, TRIBUTE TO SYMPHONY

Globe Oct 1

Koussevitzky Has Fresh Works by Eminent Men

Orchestra Will Give Broad Program for Its 50th Anniversary Year

That Dr Serge Koussevitzky has brought to Boston with him a number of scores specially composed by eminent musicians of different countries of Europe to be produced by the Boston Symphony Orchestra, of which he is conductor, in this 50th anniversary year of the orchestra's existence, was revealed by him last evening on his arrival after a five months' vacation in Europe.

The famous conductor with Mrs Koussevitzky, his niece and private secretary, Mlle Olga Namoff, as well as a maid and valet, came over on the Isle de France and arrived in Boston at 5:55 last evening.

Mr Koussevitzky said, in his home at 50 Rockwood st, Jamaica Plain, last evening, that his orchestra will next Saturday on the radio give full symphony concerts lasting one hour, beginning at 10 a m and again at 6:45 p m. Judge Frederick P. Cabot, for the directors, and Dr Koussevitzky will deliver short radio addresses following the concerts.

The Russian leader brought in his trunk a number of manuscript scores.

The following new pieces will thus have their first performance: Hill, "Ode," for orchestra and chorus (to be performed Oct 17-18) to a poem of Robert Hillyer, written for the orchestra; Stravinsky, "Symphonie de Psaumes"; Roussel, "Symphony in G"; Dukas and Ravel, symphonic poems; Honegger, "Symphony"; Prokofieff, "Symphony"; Hindemith "Symphonic Poem"; Cibelius, "Symphonic Poem"; Bax, "Concerto for Piano and Orchestra"; Copland, "Symphonic Ode"; Carpenter, "Symphonic Poem."

There will also be compositions by two young Russians now living in Paris, Nabokoff and Trebinsky.

Another feature of this anniversary year, the conductor said, will be a Bach festival of five successive nights in March next, beginning on a Sunday, commemorative of Maj Henry L. Higginson, who founded the orchestra in 1881.

Rehearsals begin next Friday. The first concert is Oct 10.

Dr Koussevitzky engaged in Europe for his orchestra this season Victor Polatschek of Vienna, said to be the finest clarinet artist in Europe; Theo Grundey, an extraordinary player on the trumpet; Georges Pigasson, bass clarinetist, and a bassoon player named Panenka.

THIS CLIPPING FROM
WEBSTER, MASS.
EVE. TIMES
OCT 1 - 1930

Koussevitzky is Back

BOSTON, Oct. 1 (UP)—Dr. Koussevitzky, director of the Boston Symphony orchestra, arrived here yesterday from Europe. The orchestra begins its 50th year next month.

Herald Oct 1

THE

BACH FESTIVAL SYMPHONY PLAN

Orchestra Will Give It as Tribute to the Late Maj. Higginson

KOUSSEVITZKY BACK FROM TRIP ABROAD

A great Bach festival to honor a great music lover and benefactor of Boston, the late Maj. Henry Lee Higginson, will be the tribute of the Boston Symphony orchestra to the memory of the man who conceived and made it possible. The festival will be a feature of the celebration of the 50th anniversary of the founding of the orchestra.

The announcement was made last night by Serge Koussevitzky at his Jamaica Plain home, on his return from four months in Europe.

Koussevitzky this season has been an onlooker, rather than a leader, in musical activities, and for the first time in many years foreswore the baton while on the continent, devoting himself to the study of new compositions, new composers, new artists and rest. That he benefited greatly and that Boston audiences this winter will reap the harvest of his summer, were evidenced in the renewed vigor and health which he has gained and the trunkfuls of manuscript and completed scores he has brought with him.

Sir Georg Henschl, now 80 years old and the first conductor of the orchestra, is crossing from Scotland to open the anniversary season. He will conduct the Symphony in his original opening program, played here in 1881, at the first concerts, Oct. 10 and 11.

For new artists will join the organization shortly, the first of whom is Prof. Victor Polatchak of Vienna, glowingly described by Koussevitzky as the greatest clarinetist in Europe, who will play first clarinet. Younger artists are Theo Grundy, trumpet; Panenka, bassoon, and George Pigasson, double bass.

Landing at New York from the Ile de France yesterday morning, Koussevitzky, accompanied by his wife and niece, Mlle. Olga Namoff, a charming young Russian, who is acting as his personal secretary, came directly to Boston where he was greeted by enthusiastic young musicians who nearly swept him off his feet in their excitement.

Oct 1

NING AMERICAN——Lo

IN OWN

SYMPHONY SET FOR JUBILEE FEASTS

Leader of Boston Orchestra Arrives in City, Gives Plans for Coming Season

By MOSES SMITH

The prospect of the most remarkable season in the history of the world-famous Boston Symphony Orchestra is forecast in plans released by Serge Koussevitzky, conductor for the last six years, who arrived in Boston last night, after having stepped off the Ile de France earlier in the day in New York.

Looking forward eagerly to the 50th season of the orchestra's existence, the conductor made it plain that this season is to be a bigger and better one. He has obtained from the world's foremost composers a number of scores written especially for the orchestra for this season, and dedicated to it. All will receive their first performance here at the regular subscription concerts, and will subsequently remain property of the orchestra.

MANY CONTRIBUTE

At the second pair of concerts, on October 17 and 18, an "Ode," music by Edward Burlingame Hill, words by Robert Hillyer, will be performed by the orchestra, the Harvard Glee Club and the Radcliffe Choral Society.

The present announcement tops off previous commitments from Symphony Hall on this epoch-making season. The opening pair of concerts on Friday afternoon and Saturday evening, October 10 and 11, will be an almost exact duplicate of the original program of 50 years ago, with the same conductor, Sir George Henschel, on the stand. Sir George is coming to Boston from England especially for this occasion, and is expected here Sunday.

ON AIR SATURDAY

At the pre-opening of the season, on Saturday night of this week, when Mr. Koussevitzky will lead the orchestra in a program to be broadcast over the radio, both the conductor and Judge Frederick P. Cabot, president of the trustees, will address the great "air" audience. A huge hookup has been arranged for this concert, the first the Symphony Orchestra has ever given especially for radio performance.

THIS CLIPPING FROM
NEW YORK TIMES
OCT 1 1930

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The Temple Music Choral Society is beginning its third year. The first of the weekly rehearsals was held yesterday at the Temple Israel Community Centre, 210 West Ninety-first Street.

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE
OCT 1 1930

Koussevitzky Back to Start Boston Symphony Season

Roland Hayes, Tenor, Also Returns on Ile de France

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here yesterday morning aboard the Ile de France to begin the orchestra's semi-centennial season, which will be his seventh season with this organization.

Before leaving for Boston Mr. Koussevitzky listed some of the works specially commissioned for this season by the Boston Symphony, which will be performed under his direction: A symphony for chorus and orchestra by Igor Stravinsky; a symphonic poem by Arthur Honegger; the fourth symphony of Serge Prokofieff; symphonic poems by Paul Dukas, Maurice Ravel, Paul Hindemith and Arnold Bax, and a work by Albert Roussel, which the conductor was carrying in his pocket on his arrival. Mr. Roussel will pay his first visit to this country this season, beginning with Mrs. F. S. Coolidge's chamber music festival this month in Chicago. Mr. Koussevitzky also will introduce a chestra by the Russian composer Arthur Lourie.

Roland Hayes also arrived on the Ile de France and left for Boston. The Negro tenor, who passed the summer in Europe in preparation for this season's programs, said that his first 1930-'31 appearance here would be Saturda night, November 8, in the Columbia University Institute's series at the McMillin Academic Theater.

The Ile de France also brought two violinists, Erika Morini and Paul Kochanski. Miss Morini, who came here from Hungary in 1921, when fifteen years old, and made a notable impression in her New York debut, will make her first American appearance since 1924 next Sunday night in Carnegie Hall. Mr. Kochanski brought with him a violin by Jean Baptiste Guadagnini, dated 1771, which had been owned for thirty-five years by the Polish violinist Barcewicz, and bought by Mr. Kochanski this summer.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
OCT 1 1930

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THIS CLIPPING FROM
LEWISTON, ME.
SUN
OCT 2 - 1930
SUNDAY MORNING, OCTOBER 2, 1930

Musical Notes

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The Boston Symphony orchestra will open in Symphony Hall, Boston, Oct. 10 and 11, its fiftieth season. Sir George Henschel, this orchestra's first conductor, will visit America for the first time since he led the orchestra's first three seasons, 1881-1884. He will lead the opening concerts in Boston and remain to attend the second pair of concerts, as a listener, whn Serge Koussevitzky first takes the baton.

Another feature of the anniversary season will be a Bach Festival in Boston next March. A number of the foremost living composers have written new scores for this orchestra's anniversary year, and these will have their first performances in the course of the season. A special radio concert will be given Saturday evening, Oct. 4, as the orchestra's contribution to the tercentenary program of the Massachusetts Bay Colonies. Serge Koussevitzky shortly will return from Europe to lead this concert.

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LEWISTON, ME.
SUN
OCT 3 1930
FRIDAY MORNING, OCTOBER 3, 1930

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Programs in Prospect

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Guido Di Napoli's coming to America and starting a Studio for the Voice was undertaken at the insistence of Mr. Plotnikoff. Di Napoli has long been known as one of the foremost European teachers. Di Napoli specializes in voice production.

World's Largest Carillon

The Rockefeller Baptist church in New York has the world's largest carillon—72 bells—which was shipped in June from London on the American Trader.

Cast by Gillett & Johnston of Croydon, the total weight is over 100 tons, the large Bourdon bell being nearly 20 tons. The C bell is the largest tuned bell ever manufactured in this country.

Maurice Chevalier Will Sing in London

Maurice Chevalier, popular screen artist, who once sang in Paris cafes for a few francs per night, will appear in London at the Dominion Theater (two performances daily) two weeks in December, receiving at least $29,000 a week, it is announced, from London.

Chevalier's approaching London engagement is due to the efforts of Clifford Whitley, one of the founders of the famous Co-Optimists and an old friend of the French star. The two men discussed arrangements when they met recently at Deauville. Actually a guarantee was offered him of $20,000 a week, but as the basis of the contract is 50 per cent. of the gross receipts at the Dominion Theatre, his earnings may reach $25,000 or more, which is believed to be a record figure for London.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 3 - 1930

SYMPHONY SUBSCRIPTIONS

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Trans Oct 3

THE HAPPY RUSSIANS

To the Editor of the Transcript:

Dr. Koussevitzky's comment in tonight's issue of the Transcript on the apathetic European face is very close to the mark, although I should not call the French face hopeful: rather, complacent. France is prosperous and employed.

But the distinguished musician's observations on Russia must have been made from a distance. In a two-months' tour of Europe this summer, it was in Moscow, Leningrad and villages adjacent that I saw the only hopeful faces in the Old World. Surely if the Russians are "slaves . . . obliged to work nearly for nothing" they do not look the part. I spent nearly three weeks in the Soviet Union and discovered a people who were happy because they were going somewhere, knew what they wanted and how to obtain it. The animated face of the Russian people—especially the youth of Russia—is a phenomenon worth study. The slow Slav is on fire. He is a modern miracle. REV. WILLIAM WALLACE ROSE

Lynn, Oct. 1.

THE DRIVER IS RIGHT

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
OCT 1 1930

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SUN
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SUNDAY MORNING, OCTOBER 2, 1930

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Eugene Plotnikoff, eminent symphonic and operatic conductor, has joined the staff of Guido Di Napoli's studio at 56 West 55th street; here he will act as coach to advanced professional singers and teachers.

Mr. Plotnikoff has directed many famous artists in symphonies, operas and concerts. At times, Pavlowa, Isadora Duncan and Fokine have danced under his baton. While engaged in concert work, Mr. Plotnikoff has conducted for Rachmaninoff, Heifetz and Zimbalist. A couple seasons ago Mr. Plotnikoff toured the principal cities of the United States as conductor for Feodor Chaliapin and that artists' production of "The Barber of Seville."

Guido Di Napoli's coming to America and starting a Studio for the Voice was undertaken at the insistence of Mr. Plotnikoff. Di Napoli has long been known as one of the foremost European teachers. Di Napoli specializes in voice production.

World's Largest Carillon

The Rockefeller Baptist church in New York has the world's largest carillon—72 bells—which was shipped in June from London on the American Trader.

Cast by Gillett & Johnston of Croydon, the total weight is over 100 tons, the large Bourdon bell being nearly 20 tons. The C bell is the largest tuned bell ever manufactured in this country.

Maurice Chevalier Will Sing in London

Maurice Chevalier, popular screen artist, who once sang in Paris cafes for a few francs per night, will appear in London at the Dominion Theater (two performances daily) two weeks in December, receiving at least $29,000 a week, it is announced, from London.

Chevalier's approaching London engagement is due to the efforts of Clifford Whitley, one of the founders of the famous Co-Optimists and an old friend of the French star. The two men discussed arrangements when they met recently at Deauville. Actually a guarantee was offered him of $20,000 a week, but as the basis of the contract is 50 per cent. of the gross receipts at the Dominion Theatre, his earnings may reach $25,000 or more, which is believed to be a record figure for London.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 3 - 1930

SYMPHONY SUBSCRIPTIONS

Subscriptions to the Boston Symphony Orchestra series in this city must be paid by Oct. 15, according to notices sent out yesterday from Symphony Hall by the orchestra's manager, W. H. Brennan. The series includes four Tuesday evening concerts at the Albee Theatre. Tickets will be forwarded about the first of November.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

SYMPHONY SUBSCRIPTIONS

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Trans Oct 3

THE HAPPY RUSSIANS

To the Editor of the Transcript:

Dr. Koussevitzky's comment in tonight's issue of the Transcript on the apathetic European face is very close to the mark, although I should not call the French face hopeful; rather, complacent. France is prosperous and employed.

But the distinguished musician's observations on Russia must have been made from a distance. In a two-months' tour of Europe this summer, it was in Moscow, Leningrad and villages adjacent that I saw the only hopeful faces in the Old World. Surely if the Russians are "slaves . . . obliged to work nearly for nothing" they do not look the part. I spent nearly three weeks in the Soviet Union and discovered a people who were happy because they were going somewhere, knew what they wanted and how to obtain it. The animated face of the Russian people—especially the youth of Russia—is a phenomenon worth study. The slow Slav is on fire. He is a modern miracle. REV. WILLIAM WALLACE ROSE

Lynn, Oct. 1.

THE DRIVER IS RIGHT

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The First Conductor, Who Divided the Town

William F. Apthorp Recalls and Judges The Beginnings of George Henschel And the Symphony Orchestra

THURSDAY, March 3, 1881, is a memorable date in Boston musical annals, although it may be doubted whether more than one person suspected it at the time. On the afternoon of that day came the eighth, and last, of the sixteenth season of symphony concerts given in the Music Hall by the Harvard Musical Association, an affair which surely no one in those days—with the possible exception of John Sullivan Dwight—regarded as an "event." The fifth number on the program was:

Henschel—Concert Overture (MS. 1870), first time

This was conducted by the composer in person; and hereby hangs the tale.

The Harvard Musical Association's symphony concerts, begun in December, 1865, and immensely successful at first, had been for some years dragging out a rather neglected and financially feeble existence; and there seemed little chance of anything turning up to check their decline. Most people who cared to think about the matter at all thought our local musical conditions in a discouragingly bad way; for very few knew that for several years, there had been a man in Boston with a whole new scheme of symphony concerts fully matured in his head and ready to subsidize them out of his own pocket; and, of these few, only one or two had any inkling of who the man was. But he was there, waiting patiently for but one thing to enable him to make his scheme a fact. This man, as all Boston soon found out, was Henry L. Higginson. The whole plan was his conception, and like Colonel Sellers, he was only waiting for a "missing ingredient" for an orchestral conductor in whom he should have sufficient confidence to warrant his taking the first practical step. And it was the H. M. A. symphony concert of March 3, 1881, that at last brought this "missing ingredient" to his appreciative notice.

Miss Lillian Bailey, the admirable young soprano, had recently returned from Europe for a concert tour in this country, bringing in her train her London teacher, Mr. George Henschel, the baritone, who soon afterwards married her. Both sang at the concert in question, which billed a quite unusual array of solo performers; for, beside the two artists already named singing solos and a duet, Dr. Louis Maas played a pianoforte concerto of his own. There were only three purely orchestral numbers on the program, one of which was Mr. Henschel's overture; and the H. M. A. concert-committee had willingly granted his request to be allowed to conduct it himself. The result was an overwhelming "Veni, vidi, vinci" success. It may even be said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power and effectiveness of the performance. Here seemed to be a man who held an orchestra in the very hollow of his hand, and could make it do what he list! Mr. Higginson, who was in the audience, may be fancied as breathing a soft, but heartfelt, "Eureka!"

Whether his mind was made up on the spot, or he first consulted some of the professional friends whose opinion he was accustomed to value, the present writer knoweth not. [Naturally, Mr. Henschel did know and the shade of Mr. Apthorp may pardon one of his successors for intercalating a page from the conductor's "Memoirs and Musings."]

"It was at the house of Mrs. George D. Howe," it says, "that, a few days after that concert of the Harvard Musical Society, Major Higginson asked me to meet him, and there, in a few words, as was his wont, he revealed to me his plan for establisting in Boston, on a firm, financial basis, an annual series of orchestral concerts on a large scale, and asked me if, eventually, I would undertake to form the new orchestra and be its first conductor. There would be no committee. I would be my own master as regards the making of the programs, number of rehearsals, indeed in every respect. He also hinted at a very substantial salary, being, as he remarked, sensible of the fact that such a position would naturally not leave me as free to earn as much by my singing as would otherwise be the case.

"The offer was a very tempting one, especially since the regular conducting of a big symphony orchestra had for a long time been one of my ambitions, but there was the question of casting myself adrift from so much that was dear to me in Europe, and I asked to be allowed to think the matter over.

"Two days after my marriage, it was in Washington, where part of our honeymoon was spent, I received a telegram from Major Higginson, followed by a letter, in which he definitely offered me the post. And since we had already in our first interview agreed that it would be better for us not to bind ourselves for more than a year, thus giving, after the expiration of it, each of us the option of either renewing or discontinuing the agreement, I accepted. All details were settled upon after my return to Boston. I engaged the members of the orchestra, selecting them, at Mr. Higginson's very wise suggestion, as nearly as possible from those of the old Harvard Society, and among other local players, so as not to arouse too much opposition." [To resume with Mr. Apthorp.[The opening concert was given in the following fall, in the Music Hall, on Saturday evening, Oct. 22, 1881. [There had been a "public rehearsal" on Friday afternoon.]

And Mr. Henschel? Well, the Sunday and Monday papers were of various opinions about his conducting; there was certainly no unanimous praise. A good deal of fault was found, in some quarters, with his manner, which was undeniably and even somewhat robustiously dramatic. Still his conducting did, in some way, seem to warrant Mr. Higginson's high expectations of him. His command of the orchestra seemed as sure, and, as the phrase goes, "magnetic" as at the H. M. A. concert of the preceding spring; the performance was throughout vigorous, fiery, and exciting; in Haydn's symphony even rather excessively strenuous. It was, however, a disappointment to find Mr. Henschel's command over the orchestra decidedly more secure than his command over himself; he hurried rapid tempi inordinately, and the playing of the symphony smacked more of Berlioz, or Verdi, than of good Papa Haydn. But this might well have been the effect of the natural nervousness attending a first official appearance. There seemed to be no cause for discouragement, for the "magnetic" quality was still clearly there.

But the second concert made us stare! What had happened in the interval? I, for one, have never been able to answer this question fully to my own satisfaction. If what was adverse in the criticism of his conducting at the first concert had affected Mr. Henschel, one could not but wonder at a man of so pronounced a personality being so thin-skinned and flinching. But somehow he did seem cowed; not only had he quite put off his robustious manner, but, with it, all his mastery. What the real reason was is, as I have said, problematical; the fact remains that, after the opening concert, Mr. Henschel lost his grip—and never regained it! Of course a man of his talent, genius, and musicianship could not go on conducting an orchestra for three years (this was the term of his engagements) without learning something of his trade; but the old magic of his conducting, which he had twice brilliantly displayed, was irrevocably gone.

The truth is—and at this distance of time we can, as the Germans say, pour pure wine over it—that the choice of Mr. Henschel as conductor was made without due circumspection. For not only is a composer's conducting of his own composition, in general, a ticklish criterion of his ability in that line, but it was perfectly well known that Mr. Henschel was very nearly a complete tyro in the art. He may have conducted a thing or two in his life before coming to America, but he had never held a position as orchestral conductor anywhere. Betting on his technical skill was, to say the least, risky. And Mr. Higginson could not have been long in realizing that, instead of putting his finger upon the conductor whose coming he had so long awaited, he was (in plain English) paying Mr. Henschel a high salary, in those days, for learning his trade in public. No doubt, on the other hand, Mr. Henschel had no easy time of it, with the critical hornet's nest he raised about his ears; but then, what could he expect?

[Again, with apology to Mr. Apthrop beyond The Styx, the successor risks another intercalation—from an article written for The Transcript in September, 1911, by H. E. Krehbiel of the New York Tribune, recounting the early fortunes in that city of the orchestra. In the course of it is a paragraph in which Mr. Henschel confesses to an apprenticeship.]

"What the orchestra was in its first lustrum," wrote Mr. Krehbiel, "New York was not permitted to learn, and the activities of Mr. Henschel do not come legitimately into this desultory review. But perhaps I may contribute a mite to the history of that early period. In the early summer of 1884 or 1885 I spent an afternoon with Mr. Henschel at the home of one of his friends in a beautiful old house overlooking the Hudson. We talked of music, of course, and I asked questions concerning Major Higginson's undertaking. Mr. Henschel was enthusiastic in praise, but laid stress not on what he had done for the orchestra, but what the orchestra had done for him. 'I had little or no experience in conducting when I took the appointment,' he said, 'and shall never forget what it did for me. I learned more in six months in Boston than I could have learned in as many years in Germany.'"

Twenty concerts and twenty public rehearsals made up the first season of the Boston Symphony Orchestra (1881-82). The younger generation of today (1911) should know that the organization, in its first few years, was by no means what it grew to be afterwards. Its material, derived largely from the old orchestra of the Harvard Musical Association, was not entirely of the best; for the quality of that older band has been pretty accurately indicated by a talented visiting French violinist, Ovide Musin, when he spoke of it as "a fortuitous aggregation of heterogeneous elements." That H. M. A. Orchestra was, in the full sense of the term, a "scratch team"; and most of its material was taken into the new organization. Still it should not be forgotten that the new orchestra was considerably larger than its predecessor, and the added material was, for the most part, of better quality, in some cases extremely good.

Thus the Boston Symphony Orchestra had, from the first, some elements of superiority over its predecessor of the Harvard Musical Association. First and foremost of these was its being really a fixed and definite organization, the players having (or being supposed to have) nothing to do but rehearse and play under one conductor, without frittering away their energies, or losing their esprit de corps, by filling haphazard engagements outside. Other good items were the greater time it could spend on rehearsals, its superior numerical force, and at least a sprinkling of better material. That its playing still left a good deal to be desired, judged by a high standard, need hardly be said. Yet it may be doubted how much acrimonious criticism its shortcomings would have called forth, from press or public, had the playing of the old H.M.A. orchestra been all we had to compare it with; but, fortunately or unfortunately, this was not the case.

For some years previous, the flying visits of Theodore Thomas's New York Orchestra, unquestionably one of the finest in the world at the time, had given us striking practical examples of absolutely superb orchestral performance; and, considering the expectations raised by the founding of the Boston Symphony Orchestra, it was not unnatural that people should compare it with Thomas's, instead of with its older resident forerunner. Neither was it unnatural, though not entirely just, that most of this adverse criticism, should fall to the lot of Mr. Henschel himself. His conductorship was no bed of roses.

The material success of the Symphony Concerts, in the way of drawing large audiences, was, however, indisputable from the first and it has never waned since. In the second season (1882-83) the number of concerts and public rehearsals was raised to twenty-six each; it was not until the third season that the number was permanently fixed at twenty-four. And, looking back upon the matter from a distance of thirty years, I think one can say quite distinctly that this material success of the enterprise was in the beginning and for some time after, the most noteworthy item in the whole business. One very striking new element, directly connected therewith, was not long in making itself felt—the enormous swath the Symphony Concerts cut, the unprecedentedly large place they filled in the musical life of the city. This was to be recognized as the beginning of essentially new conditions. Indeed, the founding of the Boston Symphony Orchestra has often been accepted as the transition from the old to the new musical Boston; and this is, to a certain extent correct. Barring occasional visits from Theodore Thomas, we had theretofore relied wholly upon our own resources in the matters of conductor and orchestra, but now an era of importation began. Henschel was the first of a long line of imported conductors. And the importing system, once begun, flourished wonderously.

I have spoken of the swath the Symphony Concerts cut. Good earnest of this is the fact that, with the exception of the choral clubs—the Apollo, the Cecilia and the Boylston Club, which could hardly be called concert-giving organizations for the general public, as their audiences were made up exclusively of subscribing members, and no tickets to their concerts were publicly sold—everything else of the musical sort in the city suffered. The Harvard Musical Association gave only one more season of concerts (in the Boston Museum, ending on March 9, 1882); but this was natural enough. Resident artists who had for years been giving successful recitals or chamber-concerts suddenly found their audiences dwindling away; neither did distinguished visiting singers or players have a very good time of it.

Probably the most notable instance of all was the Handel and Haydn Society. This organization, in addition to its regular performances of oratorios, had, for some time past, been giving triennial festivals, of a week's duration; it had been in the habit of applying to rich music-lovers in the city to subscribe to a "guaranty fund" for each festival, but had been so successful financially as never to have had to draw upon it; the triennial festivals had paid their own way and even made money. But, for the one given shortly after the establishment

Continued on Page Six

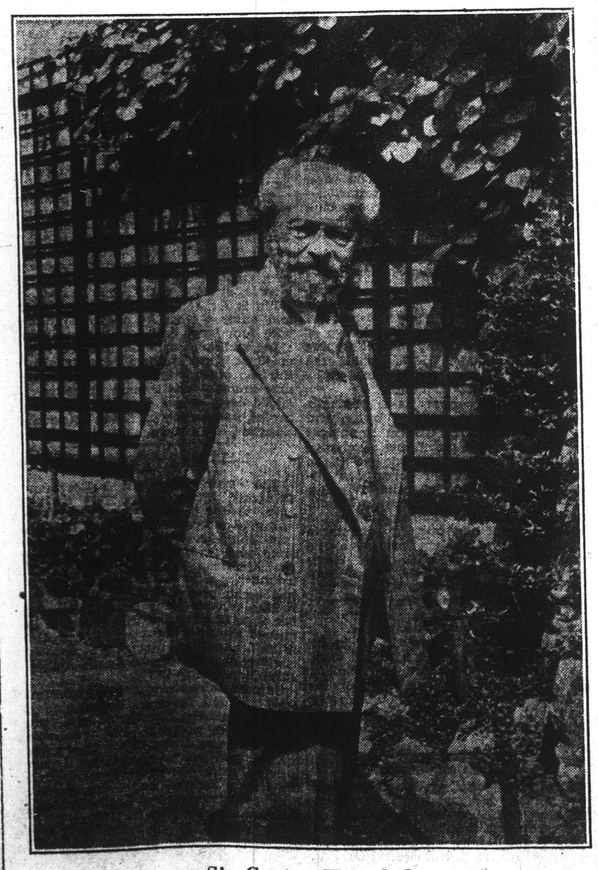
The Kindling Presence

(Horner)

George Henschel

As the Audiences at the Symphony Concerts in the Old Music Hall Saw Him Fifty Years Ago

Eighty—but Still Keen



Sir George Henschel

From a Photograph Privately Taken at His Country House, Alt-na-Criche in the Scottish Highlands

Rounding It Out

Arthur Foote to Contribute to the Henschel Renaissance

ONE of the few survivors of George Henschel's years as first conductor at the Symphony Concerts is Arthur Foote, the composer. Through half a century he has frequented them, and still frequents them with receptive faculties little dulled. To this day he remembers clearly, but shuns the pitfalls of an elderly raconteur.

The other day the Public Library asked him to assemble his recollections of these fifty symphonic years for an audience in its Lecture Hall. He agreed to do so next Thursday afternoon at a quarter-past five. First come, first seated—from four o'clock.

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, first concerts of the fiftieth year of the Boston Symphony Orchestra, Serge Koussevitzky conductor. At both the program (with one exception) of the inaugural concerts, Oct. 21-22, 1881, will be repeated, viz.: Beethoven's Overture, "Dedication of The House"; Air, "Che farò" from Gluck's "Orpheus"; Haydn's Symphony in B-flat (No. 12); Schubert's Dances from the Incidental Music to the Play, "Rosamünde"; Scena from Bruch's forgotten "Odysseus"; Prelude to Wagner's "Die Meistersinger," substituted for Weber's "Jubilee Overture," too cheap and dull for risk upon audiences of 1930. Annie Louise Cary, long since dead, was the singer in '81; Mme. Matzenauer succeeds her. Finally, Sir George Henschel, conductor of the orchestra at the first concerts of its first year, is on his way from London to be conductor at the first concerts of its fiftieth. Is there a parallel instance in modern musical history?

Further On

Week, Oct. 12-18—Wednesday evening, Jordan Hall; Edward MacHugh, baritone of radio and records; assisting, Marie Murray, contralto, Einar Hansen, violinist. . . . Friday afternoon and Saturday evening, Symphony Hall; second pair of Symphony Concerts, Serge Koussevitzky conductor. (New symphony by Roussel; Jubilee Ode, poem by Robert Hillyer, setting by Professor Hill) . . . Saturda afternoon, Jordan Hall, Winifred MacBride, pianist via London (Prokofiev Ravel, Moeran).

Week, Oct. 19-25—Sunday afternoon, Symphony Hall; Fritz Kreisler, violinist, as his public expects him and flocks to him. . . . Friday afternoon and Saturday evening, Symphony Hall; third pair of Symphony Concerts, Serge Koussevitzky conductor.

Week Oct. 26-Nov. 1—Sunday afternoon, Symphony Hall; Winifred Christie, mature and adept pianist, playing upon the double-keyboard piano invented by Emanuel Moór, built by Messrs. Bechstein. . . . Sunday afternoon, hall not specified; Giovanni Cerullo, light tenor, and Raffaele Martino's Concert Orchestra in light numbers. . . . Wednesday evening, Jordan Hall; Sybil Webb, soprano, singing songs by Jacques Pillois of the Symphony Orchestra assisting, the Parisian Instrumental Trio (Laurent flute, B. Zighera harp, A. Zighera, viola da gamba. . . . Friday afternoon and Saturday evening, Symphony Hall; fourth pair of Symphony Concerts, Serge Koussevitzky conductor.

"Sober, Simple and Demure"

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." . . . BEETHOVEN.

AIR. (Orpheus.) . . . GLUCK.

SYMPHONY in B flat. . . . HAYDN.
(No. 12 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . SCHUBERT.

SCENA. (Odysseus.) . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

Program Leaf

Of the First Concert of the Boston Symphony Orchestra, Reproduced from Howe's Historical Sketch

The First Conductor, As He Also Remembered

Sir George Henschel's Good-Humored Recollections Put to Print Thirty Years Later

THE simple and straightforward announcement made by Mr. Higginson in the Boston papers at the end of March, 1881, headed "In the Interest of Good Music," plainly stating the accomplished fact of the establishment of the new orchestra and giving my name as that of its first conductor, came as a great surprise to the general public, not wholly agreeable, I fear, to some musicians, and evidently a positive shock to most critics, one of whom promptly delivered himself of the following declaration: "Some protest is certainly needed to stem his tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston, and good ones. It is a mistaken idea of Mr. Henschel's friends—if not of his own—that we have waited here, all unconscious of our own poverty and great needs, for this musical trinity combined in the person of Mr. Henschel—oratorio exponent, composer and orchestral conductor. We are not, and have not been, half as ignorant as they suppose."

Others followed suit in similar terms, though apparently with little effect on public opinion, for when, early in September, the sale of tickets for the first season commenced, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as six o'clock on the morning of the sale people commenced getting into line before the doors of the old Music Hall, one paper even asserting this to have taken place in the afternoon of the previous day. The Transcript, Boston's premier evening paper, asked in bewilderment: "Where does all the audience come from? Where have all the symphony-goers been during the last ten years that they have hidden themselves so completely from public view?" This was encouraging. I was by that time rehearsing industriously and enthusiastically with the orchestra, with all the members of which I stood on the most friendly footing, and to whom, previous to the announcement of rehearsal, I had issued this letter:

"To the members of the Boston Symphony Orchestra:

"Gentlemen—I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun. Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

"Everyone of us, engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for the purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following points with which I urgently beg of you to acquaint yourselves thoroughly:

"Let us be punctual. Better ten minutes before than one behind the time appointed.

"Tuning will cease the moment the conductor gives the sign for doing so.

"No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

"The folios containing the parts will be closed after each rehearsal and concert.

"Inasmuch as we are engaged for musical purposes we will not talk of private matters during rehearsals and concerts.

"Hoping that, thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen, your obedient servant. G. H."

Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of the placing of the orchestra, dividing, for instance, the strings into equal halves on my right and left with the object of enabling the listeners on either side of the hall to have the full effect of the whole string-quintet. Those experiments I submitted in letters, illustrated by diagrams, to Brahms, who most kindly, in his answers, commented upon their practicability or otherwise. "But," he writes on one occasion, "by far the best feature in all your arrangements of the orchestra, is the fact that no committee will be sitting in front of it. There is not a Kapellmeister on the whole of our continent who would not envy you that!"

In making of the programs I endeavored to be guided by the principles laid down by the famous German writer, Gustav Freytag, whose book, "The Technique of the Drama," I had studied in my Leipzig days, principles which he had evolved from the study of the great dramatists from Sophocles to Shakspeare. In that book Freytag maintains that a drama should have an uneven number of acts, either three or five. The interest should steadily ascend during the first two—or, in the case of a five-act play—during the first three, acts. Here should be the climax, after which, in the last act—or, in the case of a five-act play, in the last two—the interest should gently descend until, at the end, it has reached the level of the outset.

Accordingly, with hardly an exception, I arranged my programs so that commencing with an overture, after which there came a solo, either instrumental or vocal, the climax, viz. the symphony, stood at the end of the first part which generally took up, as regards the length of the concert, two-thirds of the whole. The second part then was a gentle "letting-down" from the more or less acute mental effort claimed by the first part. The scheme semed to meet with the approval even of the critics. Anyhow, at all the concerts, which took place every Saturday evening for twenty-four successive weeks, the hall was crowded, and as to the public rehearsals on the Friday afternoons, for which—no tickets being sold beforehand—one paid twenty-five cents at the door to every part of the house, there was many an afternoon when people had to be turned away.

I shall never forget the public rehearsal for the last concert of the season, when Beethoven's Ninth Symphony—the preceding eight had all been given in the course of the series—was on the program. I had left my house in Otis Place for old Music Hall—the magnificent Symphony Hall of the present day did not exist then—and was crossing the Common. In the distance I observed, fully three or four minutes' walk to the hall yet, a huge gathering of people. "What a pity," I said to myself, thinking some accident had happened, "this should occur just today, when it will interfere with the progress of people wanting to go to the rehearsal!" Imagine my surprise and, needless to add, my gratification when, on coming nearer, I found that the crowd was slowly moving towards Music Hall—they were the very people trying to get admission to the rehearsal! I had to beg and elbow my way to the hall, and even there—men and women sitting on the steps leading to the platform—encountered some difficulty in my endeavor to reach the conductor's place in time. As far, therefore, as regards the public, there was nothing to complain of.

But—the critics! It was after the unquestionable success of the very first concerts that the seemingly organized newspaper attacks commenced. Nothing was good. My tempi, my "untraditional" way of conducting, even the seating of the orchestra furnished abundant reasons for adverse criticism, the growth of which in violence appeared to keep pace with that of the favor the concerts found with the public from week to week. I was, by one critic, considered "a veritable Brahmin" in my passion for Brahms. "There are more dissonances in Music Hall in a week now," he wrote, "than there used to be in a year." Ridicule, sarcasm, venom, wit—not always free from vulgarity—were called upon to serve the purpose of defeating Mr. Higginson's scheme. At one of the concerts I was announced to play a manuscript Pianoforte Concerto of my own—which soon afterwards, in spite of its momentary success, shared the fate of that significant Concert-Overture—and this afforded the critics a welcome opportunity for the activity of all the above requisites of warfare—a warfare which, however, was of a decidedly one-sided kind, as neither Mr. Higginson nor I ever took the slightest public notice of these attacks. Here is a little sample:

> Mr. Henschel will appear as pianist, composer, and conductor, and he has already appeared as a singer in the series. That is a good deal for one man to do. But he will do it with all satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is to appear as a string quartet or sing duets with himself.

That some people minded this sort of thing more than I did, was shown by a letter which appeared in the Boston Herald, headed "Mr. Henschel's Critics Criticized," and signed "Pro bono publico." It began thus:

> "Let me ask, is it fair, just, honorable, or even descent for the managers of these papers"—quoting the Saturday Evening Gazette, the Advertiser, and the Transcript—"to permit such critics to vilify, malign, abuse and ridicule a gentleman of Mr. Henschel's abilities, a born musician, a simple, earnest, devoted worker for the highest and best in music at all times?" and ended: "If the gentlemen of the press desire to organize a clamor against Mr. Henschel, they will find his friends quite ready to meet them. The fact has been established that Mr. Henschel is a success as a conductor. He has had serious difficulties to overcome on account of the indifferent and demoralized condition of his men. He has not been able yet to prevent some of the old fiddlers from doubling their backs like cobblers and drawing their bows as they would so many waxends; but he has, nevertheless, added new blood, and imparted much of his own enthusiasm, ardor, and life into the mechanical old stagers, so that the result has been an agreeable surprise to all of us, and which has never been seen under the baton of any other conductor. As a whole,

Continued on Page Six

Dance Calendar

La Argentina—Symphony Hall, Tuesday evening, Oct. 21; the Spanish dancer, now established with her American public, returning, unlessened, in familiar and unfamiliar numbers.

Angna Enters—Jordan Hall, Thursday evening, Oct. 30; the inventive and witty spirit of "Episodes and Compositions in Dance Form," bringing a freshened program to new and favorable surroundings.

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The First Conductor, Who Divided the Town

William F. Apthorp Recalls and Judges The Beginnings of George Henschel And the Symphony Orchestra

THURSDAY, March 3, 1881, is a memorable date in Boston musical annals, although it may be doubted whether more than one person suspected it at the time. On the afternoon of that day came the eighth, and last, of the sixteenth season of symphony concerts given in the Music Hall by the Harvard Musical Association, an affair which surely no one in those days—with the possible exception of John Sullivan Dwight—regarded as an "event." The fifth number on the program was:

Henschel: Concert Overture (MS. 1870), first time

This was conducted by the composer in person; and hereby hangs the tale.

The Harvard Musical Association's symphony concerts, begun in December, 1865, and immensely successful at first, had been for some years dragging out a rather neglected and financially feeble existence; and there seemed little chance of anything turning up to check their decline. Most people who cared to think about the matter at all thought our local musical conditions in a discouragingly bad way; for very few knew that, for several years, there had been a man in Boston with a whole new scheme of symphony concerts fully matured in his head and ready to subsidize them out of his own pocket; and, of these few, only one or two had any inkling of who the man was. But he was there, waiting patiently for but one thing to enable him to make his scheme a fact. This man, as all Boston soon found out, was Henry L. Higginson. The whole plan was his conception, and like Colonel Sellers, he was only waiting for a "missing ingredient" for an orchestral conductor in whom he should have sufficient confidence to warrant his taking the first practical step. And it was the H. M. A. symphony concert of March 3, 1881, that at last brought this "missing ingredient" to his appreciative notice.

Miss Lillian Bailey, the admirable young soprano, had recently returned from Europe for a concert tour in this country, bringing in her train her London teacher, Mr. George Henschel, the baritone, who soon afterwards married her. Both sang at the concert in question, which billed a quite unusual array of solo performers; for, beside the two artists already named singing solos and a duet, Dr. Louis Maas played a pianoforte concerto of his own. There were only three purely orchestral numbers on the program, one of which was Mr. Henschel's overture; and the H. M. A. concert-committee had willingly granted his request to be allowed to conduct it himself. The result was an overwhelming "Veni, vidi, vinci" success. It may even be said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power and effectiveness of the performance. Here seemed to be a man who held an orchestra in the very hollow of his hand, and could make it do what he list! Mr. Higginson, who was in the audience, may be fancied as breathing a soft, but heartfelt, "Eureka!"

Whether his mind was made up on the spot, or he first consulted some of the professional friends whose opinion he was accustomed to value, the present writer knoweth not. [Naturally, Mr. Henschel did know and the shade of Mr. Apthorp may pardon one of his successors for intercalating a page from the conductor's "Memoirs and Musings."]

"It was at the house of Mrs. George D. Howe," it says, "that, a few days after that concert of the Harvard Musical Society, Major Higginson asked me to meet him, and there, in a few words, as was his wont, he revealed to me his plan for establisting in Boston, on a firm, financial basis, an annual series of orchestral concerts on a large scale, and asked me if, eventually, I would undertake to form the new orchestra and be its first conductor. There would be no committee. I would be my own master as regards the making of the programs, number of rehearsals, indeed in every respect. He also hinted at a very substantial salary, being, as he remarked, sensible of the fact that such a position would naturally not leave me as free to earn as much by my singing as would otherwise be the case.

"The offer was a very tempting one, especially since the regular conducting of a big symphony orchestra had for a time been one of my ambitions, but there was the question of casting myself adrift for good—adrift from so much that was dear to me in Europe, and I asked to be allowed to think the matter over.

"Two days after my marriage, it was in Washington, where part of our honeymoon was spent, I received a telegram from Major Higginson, followed by a letter, in which he definitely offered me the post. And since we had already in our first interview agreed that it would be better for us not to bind ourselves for more than a year, thus giving, after the expiration of it, each of us the option of either renewing or discontinuing the agreement, I accepted. All details were settled upon after my return to Boston. I engaged the members of the orchestra, selecting them, at Mr. Higginson's very wise suggestion, as nearly as possible from those of the old Harvard Society, and among other local players, so as not to arouse too much opposition." [To resume with Mr. Apthorp.] [The opening concert was given in the following fall, in the Music Hall, on Saturday evening, Oct. 22, 1881. [There had been a "public rehearsal" on Friday afternoon.]

And Mr. Henschel? Well, the Sunday and Monday papers were of various opinions about his conducting; there was certainly no unanimous praise. A good deal of fault was found, in some quarters, with his manner, which was undeniably and even somewhat robustiously dramatic. Still his conducting did, in some way, seem to warrant Mr. Higginson's high expectations of him. His command of the orchestra seemed as sure, and, as the phrase goes, "magnetic" as at the H. M. A. concert of the preceding spring; the performance was throughout vigorous, fiery, and exciting; in Haydn's symphony even rather excessively strenuous. It was, however, a disappointment to find Mr. Henschel's command over the orchestra decidedly more secure than his command over himself; he hurried rapid tempi inordinately, and the playing of the symphony smacked more of Berlioz, or Verdi, than of good Papa Haydn. But this might well have been the effect of the natural nervousness attending a first official appearance. There seemed to be no cause for discouragement, for the "magnetic" quality was still clearly there.

But the second concert made us stare! What had happened in the interval? I, for one, have never been able to answer this question fully to my own satisfaction. If what was adverse in the criticism of his conducting at the first concert had affected Mr. Henschel, one could not but wonder at a man of so pronounced a personality being so thin-skinned and flinching. But somehow he did seem cowed; not only had he quite put off his robustious manner, but, with it, all his mastery. What the real reason was is, as I have said, problematical; the fact remains that, after the opening concert, Mr. Henschel lost his grip—and never regained it! Of course a man of his talent, genius, and musicianship could not go on conducting an orchestra for three years (this was the term of his engagements) without learning something of his trade; but the old magic of his conducting, which he had twice brilliantly displayed, was irrevocably gone.

The truth is—and at this distance of time we can, as the Germans say, pour pure wine over it—that the choice of Mr. Henschel as conductor was made without due circumspection. For not only is a composer's conducting of his own composition, in general, a ticklish criterion of his ability in that line, but it was perfectly well known that Mr. Henschel was very nearly a complete tyro in the art. He may have conducted a thing or two in his life before coming to America, but he had never held a position as orchestral conductor anywhere. Betting on his technical skill was, to say the least, risky. And Mr. Higginson could not have been long in realizing that, instead of putting his finger upon the conductor whose coming he had so long awaited, he was (in plain English) paying Mr. Henschel a high salary, in those days, for learning his trade in public. No doubt, on the other hand, Mr. Henschel had no easy time of it, with the critical hornet's nest he raised about his ears; but then, what could he expect?

[Again, with apology to Mr. Apthorp beyond The Styx, the successor risks another intercalation—from an article written for The Transcript in September, 1911, by H. E. Krehbiel of the New York Tribune, recounting the early fortunes in that city of the orchestra. In the course of it is a paragraph in which Mr. Henschel confesses to an apprenticeship.]

"What the orchestra was in its first lustrum," wrote Mr. Krehbiel, "New York was not permitted to learn, and the activities of Mr. Henschel do not come legitimately into this desultory review. But perhaps I may contribute a mite to the history of that early period. In the early summer of 1884 or 1885 I spent an afternoon with Mr. Henschel at the home of one of his friends in a beautiful old house overlooking the Hudson. We talked of music, of course, and I asked questions concerning Major Higginson's undertaking. Mr. Henschel was enthusiastic in praise, but laid stress not on what he had done for the orchestra, but what the orchestra had done for him. 'I had little or no experience in conducting when I took the appointment,' he said, 'and shall never forget what it did for me. I learned more in six months in Boston than I could have learned in as many years in Germany.'"

Twenty concerts and twenty public rehearsals made up the first season of the Boston Symphony Orchestra (1881-82). The younger generation of today (1911) should know that the organization, in its first few years, was by no means what it grew to be afterwards. Its material, derived largely from the old orchestra of the Harvard Musical Association, was not entirely of the best; for the quality of that older band has been pretty accurately indicated by a talented visiting French violinist, Ovide Musin, when he spoke of it as "a fortuitous aggregation of heterogeneous elements." That H. M. A. Orchestra was, in the full sense of the term, a "scratch team"; and most of its material was taken into the new organization. Still it should not be forgotten that the new orchestra was considerably larger than its predecessor, and the added material was, for the most part, of better quality, in some cases extremely good.

Thus the Boston Symphony Orchestra had, from the first, some elements of superiority over its predecessor of the Harvard Musical Association. First and foremost of these was its being really a fixed and definite organization, the players having (or being supposed to have) nothing to do but rehearse and play under one conductor, without frittering away their energies, or losing their esprit de corps, by filling haphazard engagements outside. Other good items were the greater time it could spend on rehearsals, its superior numerical force, and at least a sprinkling of better material. That its playing still left a good deal to be desired, judged by a high standard, need hardly be said. Yet it may be doubted how much acrimonious criticism its shortcomings would have called forth, from press or public, had the playing of the old H.M.A. orchestra been all we had to compare it with; but, fortunately or unfortunately, this was not the case.

For some years previous, the flying visits of Theodore Thomas's New York Orchestra, unquestionably one of the finest in the world at the time, had given us striking practical examples of absolutely superb orchestral performance; and, considering the expectations raised by the founding of the Boston Symphony Orchestra, it was not unnatural that people should compare it with Thomas's, instead of with its older resident forerunner. Neither was it unnatural, though not entirely just, that most of this adverse criticism, should fall to the lot of Mr. Henschel himself. His conductorship was no bed of roses.

The material success of the Symphony Concerts, in the way of drawing large audiences, was, however, indisputable from the first and it has never waned since. In the second season (1882-83) the number of concerts and public rehearsals was raised to twenty-six each; it was not until the third season that the number was permanently fixed at twenty-four. And, looking back upon the matter from a distance of thirty years, I think one can say quite distinctly that this material success of the enterprise was in the beginning and for some time after, the most noteworthy item in the whole business. One very striking new element, directly connected therewith, was not long in making itself felt—the enormous swath the Symphony Concerts cut, the unprecedentedly large place they filled in the musical life of the city. This was to be recognized as the beginning of essentially new conditions. Indeed, the founding of the Boston Symphony Orchestra has often been accepted as the transition from the old to the new musical Boston; and this is, to a certain extent correct. Barring occasional visits from Theodore Thomas, we had theretofore relied wholly upon our own resources in the matters of conductor and orchestra, but now an era of importation began. Mr. Henschel was the first of a long line of imported conductors. And the importing system, once begun, flourished wonderously.

I have spoken of the swath the Symphony Concerts cut. Good earnest of this is the fact that, with the exception of the choral clubs—the Apollo, the Cecilia and the Boylston Club, which could hardly be called concert-giving organizations for the general public, as their audiences were made up exclusively of subscribing members, and no tickets to their concerts were publicly sold—everything else of the musical sort in the city suffered. The Harvard Musical Association gave only one more season of concerts (in the Boston Museum, ending on March 9, 1882); but this was natural enough. Resident artists who had for years been giving successful recitals or chamberconcerts suddenly found their audiences dwindling away; neither did distinguished visiting singers or players have a very good time of it.

Probably the most notable instance of all was the Handel and Haydn Society. This organization, in addition to its regular performances of oratorios, had, for some time past, been giving triennial festivals, of a week's duration; it had been in the habit of applying to rich music-lovers in the city to subscribe to a "guaranty fund" for each festival, but had been so successful financially as never to have had to draw upon it; the triennial festivals had paid their own way and even made money. But, for the one given shortly after the establishment

Continued on Page Six

The Kindling Presence

George Henschel (Horner)

As the Audiences at the Symphony Concerts in the Old Music Hall Saw Him Fifty Years Ago

Eighty—but Still Keen

Sir George Henschel

From a Photograph Privately Taken at His Country House, Alt-na-Criche in the Scottish Highlands

Rounding It Out

Arthur Foote to Contribute to the Henschel Renaissance

ONE of the few survivors of George Henschel's years as first conductor at the Symphony Concerts is Arthur Foote, the composer. Through half a century he has frequented them, and still frequents them with receptive faculties little dulled. To this day he remembers clearly, but shuns the pitfalls of an elderly raconteur.

The other day the Public Library asked him to assemble his recollections of these fifty symphonic years for an audience in its Lecture Hall. He agreed to do so next Thursday afternoon at a quarter-past five. First come, first seated—from four o'clock.

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, first concerts of the fiftieth year of the Boston Symphony Orchestra, Serge Koussevitzky conductor. At both the program (with one exception) of the inaugural concerts, Oct. 21-22, 1881, will be repeated, viz.: Beethoven's Overture, "Dedication of The House"; Air, "Che farò" from Gluck's "Orpheus"; Haydn's Symphony in B-flat (No. 12); Schubert's Dances from the Incidental Music to the Play, "Rosamünde"; Scena from Bruch's forgotten "Odysseus"; Prelude to Wagner's "Die Meistersinger," substituted for Weber's "Jubilee Overture," too cheap and dull for risk upon audiences of 1930. Annie Louise Cary, long since dead, was the singer in '81; Mme. Matzenauer succeeds her. Finally, Sir George Henschel, conductor of the orchestra at the first concerts of its first year, is on his way from London to be conductor at the first concerts of its fiftieth. Is there a parallel instance in modern musical history?

Further On

Week, Oct. 12-18—Wednesday evening, Jordan Hall; Edward MacHugh, baritone of radio and records; assisting, Marie Murray, contralto, Einar Hansen, violinist. . . . Friday afternoon and Saturday evening, Symphony Hall; second pair of Symphony Concerts, Serge Koussevitzky conductor. (New symphony by Roussel; Jubilee Ode, poem by Robert Hillyer, setting by Professor Hill) . . . Saturda afternoon, Jordan Hall, Winifred MacBride, pianist via London (Prokofiev Ravel, Moeran).

Week, Oct. 19-25—Sunday afternoon, Symphony Hall; Fritz Kreisler, violinist, as his public expects him and flocks to him. . . . Friday afternoon and Saturday evening, Symphony Hall; third pair of Symphony Concerts, Serge Koussevitzky conductor.

Week Oct. 26-Nov. 1—Sunday afternoon, Symphony Hall; Winifred Christie, mature and adept pianist, playing upon the double-keyboard piano invented by Emanuel Moór, built by Messrs. Bechstein. . . . Sunday afternoon, hall not specified; Giovanni Cerullo, light tenor, and Raffaele Martino's Concert Orchestra in light numbers. . . . Wednesday evening, Jordan Hall; Sybil Webb, soprano, singing songs by Jacques Pillois of the Symphony Orchestra assisting, the Parisian Instrumental Trio (Laurent flute, B. Zighera harp, A. Zighera, viola da gamba. . . . Friday afternoon and Saturday evening, Symphony Hall; fourth pair of Symphony Concerts, Serge Koussevitzky conductor.

The First Conductor, As He Also Remembe

Sir George Henschel's Good-Hum Recollections Put to Print Thirty Years Later

THE simple and straightforward announcement made by Mr. Higginson in the Boston papers at the end of March, 1881, headed "In the Interest of Good Music," plainly stating the accomplished fact of the establishment of the new orchestra and giving my name as that of its first conductor, came as a great surprise to the general public, not wholly agreeable, I fear, to some musicians, and evidently a positive shock to most critics, one of whom promptly delivered himself of the following declaration: "Some protest is certainly needed to stem this tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston, and good ones. It is a mistaken idea of Mr. Henschel's friends—if not of his own—that we have waited here, all unconscious of our own poverty and great needs, for this musical trinity combined in the person of Mr. Henschel—oratorio exponent, composer and orchestral conductor. We are not, and have not been, half as ignorant as they suppose."

Others followed suit in similar terms, though apparently with little effect on public opinion, for when, early in September, the sale of tickets for the first season commenced, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as six o'clock on the morning of the sale people commenced getting into line before the doors of the old Music Hall, one paper even asserting this to have taken place in the afternoon of the previous day. The Transcript, Boston's premier evening paper, asked in bewilderment: "Where does all the audience come from? Where have all the symphony-goers been during the last ten years that they have hidden themselves so completely from public view?" This was encouraging. I was by that time rehearsing industriously and enthusiastically with the orchestra, with all the members of which I stood on the most friendly footing, and to whom, previous to the announcement of rehearsal, I had issued this letter:

"To the members of the Boston Symphony Orchestra:

"Gentlemen—I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun. Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

"Everyone of us, engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for the purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following points with which I urgently beg of you to acquaint yourselves thoroughly:

"Let us be punctual. Better ten minutes before than one behind the time appointed.

"Tuning will cease the moment the conductor gives the sign for doing so.

"No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

"The folios containing the parts will be closed after each rehearsal and concert.

"Inasmuch as we are engaged for musical purposes we will not talk of private matters during rehearsals and concerts.

"Hoping that, thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen, your obedient servant. G. H."

Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of the placing of the orchestra, dividing, for instance, the strings into equal halves on my right and left with the object of enabling the listeners on either side of the hall to have the full effect of the whole string-quintet. Those experiments I submitted in letters, illustrated by diagrams, to Brahms, who most kindly, in his answers, commented upon their practicability or otherw he writes on one occasion, best feature in all your ar of the orchestra, is the fact t mittee will be sitting in front is not a Kapellmeister on th our continent who would no that!"

In making of the progr deavored to be guided by th laid down by the famous Ger Gustav Freytag, whose book, nique of the Drama," I had my Leipzig days, principles had evolved from the study dramatists from Sophocles to In that book Freytag maint drama should have an une of acts, either three or five. should steadily ascend durin two—or, in the case of a fiv during the first three, acts. be the climax, after which, act—or, in the case of a five the last two—the interest sh descend until, at the end, it the level of the outset.

Accordingly, with hardly an arranged my programs so th ing with an overture, after came a solo, either instrumen the climax, viz. the symphony end of the first part which ge up, as regards the length of two-thirds of the whole. The then was a gentle "letting-dow more or less acute mental e by the first part. The sche meet with the approval even Anyhow, at all the concerts place every Saturday evening four successive weeks, the ha ed, and as to the public rehe Friday afternoons, for which being sold beforehand—one five cents at the door to ever house, there was many an aft people had to be turned awa

I shall never forget the pub for the last concert of the Beethoven's Ninth Symphony ing eight had all been given of the series—was on the had left my house in Otis Music Hall—the magnificen Hall of the present day did n —and was crossing the Com distance I observed, fully t minutes' walk to the hall yet. ering of people. "What a pi myself, thinking some accid pened, "this should occur just it will interfere with the people wanting to go to the Imagine my surprise and, nee my gratification when, on co I found that the crowd was sl towards Music Hall—they w people trying to get admissi hearsal! I had to beg and el to the hall, and even the women sitting on the steps le platform—encountered some my endeavor to reach the place in time. As far, ther gards the public, there was complain of.

But—the critics! It was a questionable success of the concerts that the seeming newspaper attacks commen was good. My tempi, my "u way of conducting, even th the orchestra furnished ab sons for adverse criticism, of which in violence appea pace with that of the fav certs found with the public to week. I was, by one criti "a veritable Brahmin" in for Brahms. "There are ances in Music Hall in a he wrote, "than there used year." Ridicule, sarcasm, not always free from vul called upon to serve the pu feating Mr. Higginson's sch of the concerts I was annou a manuscript Pianoforte Co own—which soon afterwar of its momentary success, fate of that significant ture—and this afforded the come opportunity for the a the above requisites of war fare which, however, was o one-sided kind, as neither son nor I ever took the sli notice of these attacks. He sample:

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Continued on Page

Dance Calend

La Argentina—Symphony day evening, Oct. 21; the Spa now established with her Ar lic, returning, unlessened, and unfamiliar numbers.

Angna Enters—Jordan Ha evening, Oct. 30; the inventiv spirit of "Episodes and Com Dance Form," bringing a fr gram to new and favorabl ings.

"Sober, Simple and Demure"

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." BEETHOVEN.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B flat. . . . . HAYDN.
(No. 12 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . . SCHUBERT.

SCENA. (Odysseus.) . . . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

Program Leaf

Of the First Concert of the Boston Symphony Orchestra, Reproduced from Howe's Historical Sketch

rst Conductor, o Divided the Town

F. Apthorp Recalls and Judges ginnings of George Henschel the Symphony Orchestra

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ing It Out

o Contribute to the Renaissance

few survivors of enschel's years as at the Symphony Arthur Foote, the hrough half a cen- equented them, and them with receptive dulled. To this day clearly, but shuns an elderly racon-

day the Public Li- him to assemble his of these fifty sym- for an audience in Hall. He agreed to ursday afternoon at t five. First come, rom four o'clock.

of the orchestra seemed as sure, and, as the phrase goes, "magnetic" as at the H. M. A. concert of the preceding spring; the performance was throughout vigorous, fiery, and exciting; in Haydn's symphony even rather excessively strenuous. It was, however, a disappointment to find Mr. Henschel's command over the orchestra decidedly more secure than his command over himself; he hurried rapid tempi inordinately, and the playing of the symphony smacked more of Berlioz, or Verdi, than of good Papa Haydn. But this might well have been the effect of the natural nervousness attending a first official appearance. There seemed to be no cause for discouragement, for the "magnetic" quality was still clearly there.

But the second concert made us stare! What had happened in the interval? I, for one, have never been able to answer this question fully to my own satisfaction. If what was adverse in the criticism of his conducting at the first concert had affected Mr. Henschel, one could not but wonder at a man of so pronounced a personality being so thin-skinned and flinching. But somehow he did seem cowed; not only had he quite put off his robustious manner, but, with it, all his mastery. What the real reason was is, as I have said, problematical; the fact remains that, after the opening concert, Mr. Henschel lost his grip—and never regained it! Of course a man of his talent, genius, and musicianship could not go on conducting an orchestra for three years (this was the term of his engagements) without learning something of his trade; but the old magic of his conducting, which he had twice brilliantly displayed, was irrevocably gone.

The truth is—and at this distance of time we can, as the Germans say, pour pure wine over it—that the choice of Mr. Henschel as conductor was made without due circumspection. For not only is a composer's conducting of his own composition, in general, a ticklish criterion of his ability in that line, but it was perfectly well known that Mr. Henschel was very nearly a complete tyro in the art. He may have conducted a thing or two in his life before coming to America, but he had never held a position as orchestral conductor anywhere. Betting on his technical skill was, to say the least, risky. And Mr. Higginson could not have been long in realizing that, instead of putting his finger upon the conductor whose coming he had so long awaited, he was (in plain English) paying Mr. Henschel a high salary, in those days, for learning his trade in public. No doubt, on the other hand, Mr. Henschel had no easy time of it, with the critical hornet's nest he raised about his ears; but then, what could he expect?

[Again, with apology to Mr. Apthorp beyond The Styx, the successor risks another intercalation—from an article written for The Transcript in September, 1911, by H. E. Krehbiel of the New York Tribune, recounting the early fortunes in that city of the orchestra. In the course of it is a paragraph in which Mr. Henschel confesses to an apprenticeship.]

"What the orchestra was in its first lustrum," wrote Mr. Krehbiel, "New York was not permitted to learn, and the activities of Mr. Henschel do not come legitimately into this desultory review. But perhaps I may contribute a mite to the history of that early period. In the early summer of 1884 or 1885 I spent an afternoon with Mr. Henschel at the home of one of his friends in a beautiful old house overlooking the Hudson. We talked of music, of course, and I asked questions concerning Major Higginson's undertaking. Mr. Henschel was enthusiastic in praise, but laid stress not on what he had done for the orchestra, but what the orchestra had done for him. 'I had little or no experience in conducting when I took the appointment,' he said, 'and shall never forget what it did for me. I learned more in six months in Boston than I could have learned in as many years in Germany.'"

Twenty concerts and twenty public rehearsals made up the first season of the Boston Symphony Orchestra (1881-82). The younger generation of today (1911) should know that the organization, in its first few years, was by no means what it grew to be afterwards. Its material, derived largely from the old orchestra of the Harvard Musical Association, was not entirely of the best; for the quality of that older band has been pretty accurately indicated by a talented visiting French violinist, Ovide Musin, when he spoke of it as "a fortuitous aggregation of heterogeneous elements," That H. M. A. Orchestra was, in the full sense of the term, a "scratch team"; and most of its material was taken into the new organization. Still it should not be forgotten that the new orchestra was considerably larger than its predecessor, and the added material was, for the most part, of better quality, in some cases extremely good.

Thus the Boston Symphony Orchestra had, from the first, some elements of superiority over its predecessor of the Harvard Musical Association. First and foremost of these was its being really a fixed and definite organization, the players having (or being supposed to have) nothing to do but rehearse and play under one conductor, without frittering away their energies, or losing their esprit de corps, by filling haphazard engagements outside. Other good items were the greater time it could spend on rehearsals, its superior numerical force, and at least a sprinkling of better material. That its playing still left a good deal to be desired, judged by a high standard, need hardly be said. Yet it may be doubted how much acrimonious criticism its shortcomings would have called forth, from press or public, had the playing of the old H.M.A. orchestra been all we had to compare it with; but, fortunately or unfortunately, this was not the case.

For some years previous, the flying visits of Theodore Thomas's New York Orchestra, unquestionably one of the finest in the world at the time, had given us striking practical examples of absolutely superb orchestral performance; and, considering the expectations raised by the founding of the Boston Symphony Orchestra, it was not unnatural that people should compare it with Thomas's, instead of with its older resident forerunner. Neither was it unnatural, though not entirely just, that most of this adverse criticism, should fall to the lot of Mr. Henschel himself. His conductorship was no bed of roses.

The material success of the Symphony Concerts, in the way of drawing large audiences, was, however, indisputable from the first and it has never waned since. In the second season (1882-83) the number of concerts and public rehearsals was raised to twenty-six each; it was not until the third season that the number was permanently fixed at twenty-four. And, looking back upon the matter from a distance of thirty years, I think one can say quite distinctly that this material success of the enterprise was in the beginning and for some time after, the most noteworthy item in the whole business. One very striking new element, directly connected therewith, was not long in making itself felt—the enormous swath the Symphony Concerts cut, the unprecedentedly large place they filled in the musical life of the city. This was to be recognized as the beginning of essentially new conditions. Indeed, the founding of the Boston Symphony Orchestra has often been accepted as the transition from the old to the new musical Boston; and this is, to a certain extent correct. Barring occasional visits from Theodore Thomas, we had theretofore relied wholly upon our own resources in the matters of conductor and orchestra, but now an era of importation began. Mr. Henschel was the first of a long line of imported conductors. And the importing system, once begun, flourished wonderously.

I have spoken of the swath the Symphony Concerts cut. Good earnest of this is the fact that, with the exception of the choral clubs—the Apollo, the Cecilia and the Boylston Club, which could hardly be called concert-giving organizations for the general public, as their audiences were made up exclusively of subscribing members, and no tickets to their concerts were publicly sold—everything else of the musical sort in the city suffered. The Harvard Musical Association gave only one more season of concerts (in the Boston Museum, ending on March 9, 1882); but this was natural enough. Resident artists who had for years been giving successful recitals or chamber-concerts suddenly found their audiences dwindling away; neither did distinguished visiting singers or players have a very good time of it.

Probably the most notable instance of all was the Handel and Haydn Society. This organization, in addition to its regular performances of oratorios, had, for some time past, been giving triennial festivals, of a week's duration; it had been in the habit of applying to rich music-lovers in the city to subscribe to a "guaranty fund" for each festival, but had been so successful financially as never to have had to draw upon it; the triennial festivals had paid their own way and even made money. But, for the one given shortly after the establishment

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The Kindling Presence

George Henschel (Horner)

As the Audiences at the Symphony Concerts in the Old Music Hall Saw Him Fifty Years Ago

Eighty—but Still Keen

Sir George Henschel

From a Photograph Privately Taken at His Country House, Alt-na-Criche in the Scottish Highlands

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, first concerts of the fiftieth year of the Boston Symphony Orchestra, Serge Koussevitzky conductor. At both the program (with one exception) of the inaugural concerts, Oct. 21-22, 1881, will be repeated, viz.: Beethoven's Overture, "Dedication of The House"; Air, "Che faró" from Gluck's "Orpheus"; Haydn's Symphony in B-flat (No. 12); Schubert's Dances from the Incidental Music to the Play, "Rosamünde"; Scena from Bruch's forgotten "Odysseus"; Prelude to Wagner's "Die Meistersinger," substituted for Weber's "Jubilee Overture," too cheap and dull for risk upon audiences of 1930. Annie Louise Cary, long since dead, was the singer in '81; Mme. Matzenauer succeeds her. Finally, Sir George Henschel, conductor of the orchestra at the first concerts of its first year, is on his way from London to be conductor at the first concerts of its fiftieth. Is there a parallel instance in modern musical history?

Further On

Week, Oct. 12-18—Wednesday evening, Jordan Hall; Edward MacHugh, baritone of radio and records; assisting, Marie Murray, contralto, Einar Hansen, violinist. . . . Friday afternoon and Saturday evening, Symphony Hall; second pair of Symphony Concerts, Serge Koussevitzky conductor. (New symphony by Roussel; Jubilee Ode, poem by Robert Hillyer, setting by Professor Hill) . . . Saturda afternoon, Jordan Hall, Winifred MacBride, pianist via London (Prokofiev Ravel, Moeran).

Week, Oct. 19-25—Sunday afternoon, Symphony Hall; Fritz Kreisler, violinist, as his public expects him and flocks to him. . . . Friday afternoon and Saturday evening, Symphony Hall; third pair of Symphony Concerts, Serge Koussevitzky conductor.

Week Oct. 26-Nov. 1—Sunday afternoon, Symphony Hall; Winifred Christie, mature and adept pianist, playing upon the double-keyboard piano invented by Emanuel Moór, built by Messrs. Bechstein. . . . Sunday afternoon, hall not specified; Giovanni Cerullo, light tenor, and Raffaele Martino's Concert Orchestra in light numbers. . . . Wednesday evening, Jordan Hall; Sybil Webb, soprano, singing songs by Jacques Pillois of the Symphony Orchestra assisting, the Parisian Instrumental Trio (Laurent flute, B. Zighera harp, A. Zighera, viola da gamba. . . . Friday afternoon and Saturday evening, Symphony Hall; fourth pair of Symphony Concerts, Serge Koussevitzky conductor.

The First Conductor, As He Also Remembered

Sir George Henschel's Good-Humored Recollections Put to Print Thirty Years Later

THE simple and straightforward announcement made by Mr. Higginson in the Boston papers at the end of March, 1881, headed "In the Interest of Good Music," plainly stating the accomplished fact of the establishment of the new orchestra and giving my name as that of its first conductor, came as a great surprise to the general public, not wholly agreeable, I fear, to some musicians, and evidently a positive shock to most critics, one of whom promptly delivered himself of the following declaration: "Some protest is certainly needed to stem this tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston, and good ones. It is a mistaken idea of Mr. Henschel's friends—if not of his own—that we have waited here, all unconscious of our own poverty and great needs, for this musical trinity combined in the person of Mr. Henschel—oratorio exponent, composer and orchestral conductor. We are not, and have not been, half as ignorant as they suppose."

Others followed suit in similar terms, though apparently with little effect on public opinion, for when, early in September, the sale of tickets for the first season commenced, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as six o'clock on the morning of the sale people commenced getting into line before the doors of the old Music Hall, one paper even asserting this to have taken place in the afternoon of the previous day. The Transcript, Boston's premier evening paper, asked in bewilderment: "Where does all the audience come from? Where have all the symphony-goers been during the last ten years that they have hidden themselves so completely from public view?" This was encouraging. I was by that time rehearsing industriously and enthusiastically with the orchestra, with all the members of which I stood on the most friendly footing, and to whom, previous to the announcement of rehearsal, I had issued this letter:

"To the members of the Boston Symphony Orchestra:

"Gentlemen—I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun. Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

"Everyone of us, engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for the purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following points with which I urgently beg of you to acquaint yourselves thoroughly:

"Let us be punctual. Better ten minutes before than one behind the time appointed.

"Tuning will cease the moment the conductor gives the sign for doing so.

"No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

"The folios containing the parts will be closed after each rehearsal and concert.

"Inasmuch as we are engaged for musical purposes we will not talk of private matters during rehearsals and concerts.

"Hoping that, thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen, your obedient servant. G. H."

Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of the placing of the orchestra, dividing, for instance, the strings into equal halves on my right and left with the object of enabling the listeners on either side of the hall to have the full effect of the whole string-quintet. Those experiments I submitted in letters, illustrated by diagrams, to Brahms, who most kindly, in his answers, commented upon their practicability or otherwise. "But," he writes on one occasion, "by far the best feature in all your arrangements of the orchestra, is the fact that no committee will be sitting in front of it. There is not a Kapellmeister on the whole of our continent who would not envy you that!"

In making of the programs I endeavored to be guided by the principles laid down by the famous German writer, Gustav Freytag, whose book, "The Technique of the Drama," I had studied in my Leipzig days, principles which he had evolved from the study of the great dramatists from Sophocles to Shakspeare. In that book Freytag maintains that a drama should have an uneven number of acts, either three or five. The interest should steadily ascend during the first two—or, in the case of a five-act play—during the first three, acts. Here should be the climax, after which, in the last act—or, in the case of a five-act play, in the last two—the interest should gently descend until, at the end, it has reached the level of the outset.

Accordingly, with hardly an exception, I arranged my programs so that commencing with an overture, after which there came a solo, either instrumental or vocal, the climax, viz. the symphony, stood at the end of the first part which generally took up, as regards the length of the concert, two-thirds of the whole. The second part then was a gentle "letting-down" from the more or less acute mental effort claimed by the first part. The scheme semed to meet with the approval even of the critics. Anyhow, at all the concerts, which took place every Saturday evening for twenty-four successive weeks, the hall was crowded, and as to the public rehearsals on the Friday afternoons, for which—no tickets being sold beforehand—one paid twenty-five cents at the door to every part of the house, there was many an afternoon when people had to be turned away.

I shall never forget the public rehearsal for the last concert of the season, when Beethoven's Ninth Symphony—the preceding eight had all been given in the course of the series—was on the program. I had left my house in Otis Place for old Music Hall—the magnificent Symphony Hall of the present day did not exist then—and was crossing the Common. In the distance I observed, fully three or four minutes' walk to the hall yet, a huge gathering of people. "What a pity," I said to myself, thinking some accident had happened, "this should occur just today, when it will interfere with the progress of people wanting to go to the rehearsal!" Imagine my surprise and, needless to add, my gratification when, on coming nearer, I found that the crowd was slowly moving towards Music Hall—they were the very people trying to get admission to the rehearsal! I had to beg and elbow my way to the hall, and even there—men and women sitting on the steps leading to the platform—encountered some difficulty in my endeavor to reach the conductor's place in time. As far, therefore, as regards the public, there was nothing to complain of.

But—the critics! It was after the unquestionable success of the very first concerts that the seemingly organized newspaper attacks commenced. Nothing was good. My tempi, my "untraditional" way of conducting, even the seating of the orchestra furnished abundant reasons for adverse criticism, the growth of which in violence appeared to keep pace with that of the favor the concerts found with the public from week to week. I was, by one critic, considered "a veritable Brahmin" in my passion for Brahms. "There are more dissonances in Music Hall in a week now," he wrote, "than there used to be in a year." Ridicule, sarcasm, venom, wit—not always free from vulgarity—were called upon to serve the purpose of defeating Mr. Higginson's scheme. At one of the concerts I was announced to play a manuscript Pianoforte Concerto of my own—which soon afterwards, in spite of its momentary success, shared the fate of that significant Concert-Overture—and this afforded the critics a welcome opportunity for the activity of all the above requisites of warfare—a warfare which, however, was of a decidedly one-sided kind, as neither Mr. Higginson nor I ever took the slightest public notice of these attacks. Here is a little sample:

Mr. Henschel will appear as pianist, composer, and conductor, and he has already appeared as a singer in the series. That is a good deal for one man to do. But he will do it with all satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is to appear as a string quartet or sing duets with himself.

That some people minded this sort of thing more than I did, was shown by a letter which appeared in the Boston Herald, headed "Mr. Henschel's Critics Criticized," and signed "Pro bono publico." It began thus:

"Let me ask, is it fair, just, honorable, or even descent for the managers of these papers"—quoting the Saturday Evening Gazette, the Advertiser, and the Transcript—"to permit such critics to vilify, malign, abuse and ridicule a gentleman of Mr. Henschel's abilities, a born musician, a simple, earnest, devoted worker for the highest and best in music at all times?" and ended: "If the gentlemen of the press desire to organize a clamor against Mr. Henschel, they will find his friends quite ready to meet them. The fact has been established that Mr. Henschel is a success as a conductor. He has had serious difficulties to overcome on account of the indifferent and demoralized condition of his men. He has not been able yet to prevent some of the old fiddlers from doubling their backs like cobblers and drawing their bows as they would so many waxends; but he has, nevertheless, added new blood, and imparted much of his own enthusiasm, ardor, and life into the mechanical old stagers, so that the result has been an agreeable surprise to all of us, and which has never been seen under the baton of any other conductor. As a whole,

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"Sober, Simple and Demure"

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." BEETHOVEN.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B flat. . . . . HAYDN.

(No. 12 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . . SCHUBERT.

SCENA. (Odysseus.) . . . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

Program Leaf

Of the First Concert of the Boston Symphony Orchestra, Reproduced from Howe's Historical Sketch

Dance Calendar

La Argentina—Symphony Hall, Tuesday evening, Oct. 21; the Spanish dancer, now established with her American public, returning, unlessened, in familiar and unfamiliar numbers.

Angna Enters—Jordan Hall, Thursday evening, Oct. 30; the inventive and witty spirit of "Episodes and Compositions in Dance Form," bringing a freshened program to new and favorable surroundings.

As Henschel Recalls

Continued from Page Four

the orchestra is certainly equal to any ever heard in Boston, and, if it is not already, by the end of the season I doubt not it will be the best one of its class in America.

This was very pleasant reading for a change, although it had very little effect on the critics. The public, however, continued to flock to the concerts in ever-increasing numbers, and the members of the orchestra showed their goodwill to me by the gift of a silver salad set, which was presented to me at one of the concerts in February, '82, happening to fall on my birthday, in full sight of, and with the evident warm approval of, the audience.

Neither Mr. Higginson nor I heeded these things, and the second season commenced "as advertised." I was greatly amused on reading in The Transcript on the day after the first concert: "Either Mr. Henschel has converted the critics, or the critics have converted Mr. Henschel. Which is it?" And actually, after this, there seemed to prevail a more conciliatory tone in the utterings of the critics, with now and then a flickering of the old spirit, as will presently be seen. The program of the concert for Saturday, Feb. 17, 1883, had in the usual way been announced on the last page of the preceding one, but while rehearsing it on the morning of Tuesday the 13th, the news of Wagner's death at the Palazzo Vendramini in Venice was brought into the hall, whereupon I immediately decided to abandon the advertised program and substitute for it one entirely consisting of works from the pen of the dead master. This was the list:

Prelude to "Tristan and Isolde"
Lohengrin's Legend and Farewell
(Singer, Charles R. Adams)
Siegfried Idyll
Elisabeth's Greeting from "Tannhäuser"
(Singer, Gabrielle Boema)
Prelude to "Tne Mastersingers"
Pogner's Address from "The Mastersingers"
(Singer, Mr. Henschel; Conductor, Mr. Listemann)
Prelude to "Parsifal"
Death March from "Götterdämmerung"

The "Parsifal" prelude I had introduced to Boston earlier in the season, playing it both at the beginning and at the end of the same concert, a proceeding which, much to my gratification, had found considerable favor with the musicians as well as the public. This Wagner-Memorial Concert was thus criticized by the Gazette:

> A tribute of respect to the dead composer crowded the front of the first gallery, and consisted of some mourning drapery decorated with laurel and a portrait of Wagner. The orchestra wore black instead of the customary white neckties. The program was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegaic nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonous dreariness within the same length of time.
> Incredible!

A year later, on the anniversary of Wagner's death, the program contained, in memory of the event, three of his compositions. This time one of the critics, and a very clever one, Mr. Louis C. Elson, who has, among other meritorious work, done some excellent English versions of a great number of German songs, blossomed into poetry:

Oh, Henschel, cease thy higher flight,
And give the public something light!
Let no more Wagner themes thy bill enchance
And give the native workers just one chance.
Don't give the Dvorák symphony again;
If you would give us joy, oh, give us Paine!

The last line is really quite witty, for Mr. John K. Paine, Professor of Music at Harvard University, and a composer of considerable skill and erudition, had written a "Spring Symphony" which was "not half bad," and which I brought to a hearing during the series.

From the reference to Dvorák it will be seen that the task I had set myself, of introducing the works of living composers new to Boston, was not a very grateful one. It does seem almost as incredible now as the "cacophonous dreariness of Wagner" to have, for instance, the Adagio from Brahms's Serenade in D likened by one of the critics, as it was, to "the sapient musings of some brilliant idiot"! "We are told," that gentleman continued, "by an eminent musician of the orchestra, that thirty years will make a wondrous change in our views concerning Brahms's idiosyncrasies. Let us not run so unwelcome a risk. Let us die in peace, with none of the abortive transition to plague our life away, that might be expected by some of the so-called future school of music. . . ."

During the second year of my conducting the Boston Symphony Orchestra my heart was occasionally made heavy by letters from Europe, expressing disappointment at my remaining over there so long. Mme. Clara Schumann wrote: "Do you want to forsake Europe altogether? You can imagine how the news of your having accepted for a second year astonishes me, and how much I, and doubtless many with me, deplore it. What will Brahms say to it? . . ." And Brahms, from Ischl, in June 1882, writes: "That you have undertaken to conduct another series of twenty-five concerts in Boston is a very nice thing in itself, only not exactly to us a cause for rejoicing. . . ."

Still, I had grown so fond of my orchestra, to work with which under such uniquely advantageous and gratifying conditions was a source of constant delight to me, that I accepted Mr. Higginson's offer of a continuation of my services for a third term, during which the scheme of giving concerts in places outside of Boston was inaugurated—confined, however, for the time, to towns in New England. But when at the end of the third season Mr. Higginson, now assured of the stability of the institution, submitted to me a contract, the acceptance of which would practcially have meant settling in the States for good, I felt that the ties which bound me to the old country were too strong for me, prosperous and happy and profitable in every sense as these three years had been, and I decided to return to Europe.

As I write this I see before my mind's eye the crowded Boston Music Hall on the evening of the last concert of the season '83-'84. The first number on the program was Schumann's overture to "Manfred," which opens with an impetuous forte phrase, syncopated, quick, and requiring a very decided, strong down-beat. I had raised my baton to attention and—except the garland of flowers which friendly hands had wound around my desk nothing seemed to indicate an unusual state of things—was just on the point of letting it come down with a will, when—shall I ever forget the peculiar sensation it gave me?—I saw, as in a dream, the leader and, with him, the whole orchestra rise to their feet, and before I could realize what was happening, the familiar, affecting strains of "Auld Lang Syne" filled the vast hall, played by those dear fellows of the orchestra and sung by the audience, which I noticed, in turning round bewildered and embarrassed, had risen too. I was touched to a degree, far too much so for thinking of speaking. At a subsequent semi-public farewell gathering of friends I found on my table the following apostrophe, in a neat hand, on a nice, old-fashioned sheet of paper with embossed edges:

Henschel! Henschel!
Women and men shall
Sit at thy feet and list to thy song.
Henschel! Henschel!
Ah, where and when shall
Such rapture once more to us belong?
Henschel! Henschel!
Never again shall
Leader or Singer be half so dear.
Henschel! Henschel!
Sing thou and then shall
Earth be forgotten and Heaven draw near!

If whoever wrote this be still among the living and happening to read this book, I should be very grateful for a revelation of his or her identity. Surely it was not easy for me to tear myself from so much kindness and affection!

Abridged from Chapters XX and XXI of Sir George Henschel's "Musings and Memories of a Musician," published in London (1918) by Messrs. Macmillan and still on library shelves.

In the Beginning

Continued from Page Four

of the Symphony Orchestra, the Han and Haydn found itself forced to dr upon nearly the whole of its guara fund. It never gave another triennia

Of course this aspect of the Symph Orchestra's success called forth no li grumbling; people were not wanting w called the new organization "our musi dog in the manger." Proverbial expr sions, like "Live and let live," we worked pretty hard. But this all-abso ing quality was really part and parc of those new conditions at which I hav already hinted. Some well-qualified judge thought these conditions intrinsicall regrettable; for they certainly put a end to the musical autonomy of Bostor to our relying upon our own resource alone. I think, however, that it is quit idle to discuss this point; for I can no but hold these conditions, whether goo or bad, to have been practically inev table, and their growth fully in accord ance with the nature of things. . . .

This is quite enough to indicate my line of argument. To cut short a long and tedious discussion, let me ask two simple questions: Where would Boston now be in the general musical race if she had continued to rely on her own resources ever since 1911? And how many of us would be satisfied with her position? Moreover, if some of us be still inclined to lament our loss of musical autonomy, let us reflect that Boston does not by any means stand alone in this respect, but that her situation is that of every other prominent musical city in the world—New York at the head of them! Boston has grown to be a great and recognized musical center; and no musical center nowadays relies exclusively upon its own resources, not even Paris—though Paris comes nearest to doing it. What a city cannot do for and by itself, it has to pay others to do for it. My friends, we must swim with the current; stemming it is out of the question. Furthermore, an old-fashioned naphtha launch cannot race with a modern motor boat.

But to return: with and in spite of all that has been said of Mr. Henschel, it should not be forgotten that he was an exceedingly cultivated musician and a man of genius. Such a man must needs, in one way or another, exert a good influence. As a program-maker, Boston has seldom seen his equal; he had quite peculiar tact and insight in this matter. The programs for the three years of his conductorship may not look very enticing now; but ah! if there is anything that makes an old stager feelingly aware of the flight of time it is the perusal of programs from the past. It seems now as if the years from 1881 to 1884 could hardly have come within a very brilliant period of musical production; for, of the twenty novelties of the important sort brought out ("first time") by Henschel, barely two or three remain on the active list today. Cowen's "Scandinavian" Symphony (given on Jan. 27, 1883) may still be played occasionally in England, but hardly elsewhere. What do we now know of Volkmann's Second Symphony in B-flat major (Dec. 22, 1883), or Raff's "Winter" Symphony, No. 11, in A (Jan. 19, 1884)? Joachim Raff was a much-discussed man then, and a new work of his was looked forward to with interest. Eheu, fugaces! If I mention Brahms's "Tragic Overture," George W. Chadwick's "Thalia," Bizet's "Roma," and the Prelude to Wagner's "Parsifal," I think I give all of Mr. Henschel's "novelties" that have held their own down to our time. Yet I have still to speak of the most thrilling of all (most thrilling then!) Dvorák's first Symphony, in D. major (Oct. 27, 1883). The work is dead as a door-nail now, but made our hearts beat when we first heard it! The opening phrase may still be acknowledged as one of the most superb in all orchestral writing; but, as one got to know the symphony better, one began to see that that lordly phrase was about all there was in it. And one phrase cannot keep a whole symphony alive.

One element in Mr. Henschel's programes was very welcome to audiences at the time, though it has lapsed almost completely from the "serious" concert repertory since; light French and German overtures—to Herold's "Zampa," Nicolai's "Merry Wives of Windsor," Auber's "Lac des Feés," and several others. Such things have quite naturally fallen out of line, for I doubt if anybody but a few of us older ones would enjoy them today; they have even stopped getting more than prefunctory applause at The Pops. Tempus edax rerum has swallowed few of his children more thoroughly than the old French Opéra-Comique and German Singspiel repertories!

On Sept. 30, 1911, Mr. W. F. Apthorp, then revisiting the city which had known him as reviewer and man of letters, host and bon vivant, contributed to The Transcript an article about the early days of the Symphony Orchestra under Henschel and Gericke. It was printed to mark the beginning of the orchestra's thirtieth year. With minor omissions, so much as related to Mr. Henschel's term, reappears above.

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OCT 4 1930

Music of the World—Theatre

Henschel—Fifty Years After

By ERIC BLOM

London

BOSTON SYMPHONY ORCHESTRA patrons who remember the opening concert given by that institution, Oct. 22, 1881, will not be unduly astonished to hear that its first conductor, Sir George Henschel, whom they will see again at the concerts of Oct. 10 and 11, is in his eighty-first year. What is likely to gladden them, however, will be the appearance of a man in the full vigor of his musicianship. Not much more than a year ago we in England heard Sir George singing Schubert at the piano in his inimitable way at a public concert—and the conductor's art of course is usually less handicapped by the passage of years than is the singer's.

Boston has every reason today to be proud of its world-famed symphony orchestra. It was a gracious thought that led to the invitation, after a consistently progressive career of 50 years, of its original conductor in order to let him take his due share of the glory of the occasion. For it is well to remember that whereas nowadays conductor and orchestra in Boston are worthy of each other, the balance of excellence was at first distinctly on the former's side. The generous founder and supporter of this symphony orchestra, the late Col. Henry Lee Higginson, at once aimed high in his choice of a chief for a band from which he knew well enough that perfection could not at once be expected, as the following announcement made by him in the Boston papers would seem to indicate: "The orchestra is to number 60 selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance." The words "careful training" are significant, and nobody need be told nowadays that they were acted upon. But no doubt comparatively few people remember that it was Henschel who first took the orchestra in hand, and that he must have done more uphill work with it than any of the eminent conductors who followed in his footsteps, starting with Wilhelm Gericke and ending thus far with Koussevitzky, with Nikisch, Paur, Muck, Fiedler, Rabaud and Monteux coming between.

A Fiftieth Crossing

The figure 50, it is curious to note, plays its part in the career of Sir George Henschel, as well as in the Boston orchestra's annals this year. He has so far crossed the Atlantic 49 times. The difficulty at first was to avoid arousing bad feeling among the local musicians, Sir George told me just before he left for his fiftieth crossing. It seemed advisable to draw the orchestra entirely from players resident in the city, and though some young and talented people were available, a number of instruments could be manned only by superannuated and none too efficient performers. However, Colonel Higginson's scheme was on a more than sufficiently munificent basis to allow for unlimited rehearsals, and thus many technical deficiencies could be made good by practice.

The first season was a decided success, and held out definite promise of even better things to come. But it was hard work, Sir George went on to say, training instrumentalists, some of whom were more willing than accomplished, and at the end of the first season he went to Europe to find a number of good wind soloists and string players. After the second season he did some more weeding out and replanting, so that by the end of the third season Colonel Higginson's artistic tillage had blossomed gloriously and yielded good fruit. Henschel, however, whom many ties bound to Europe, did not renew his contract. Perhaps his career as a singer was even dearer to him than his activity as a conductor, and it is possible, too, that he wished to find leisure for composition in accustomed surroundings and to be near musical friends, among whom were many of the great figures of the day.

Crowning Joy of Career

Be that as it may, Sir George told me he was looking forward with keenest delight to his visit to Boston and declared that the prospect of conducting this wonderful orchestra was the crowning joy of his career. What pleases him greatly, he said, is the happy thought on the part of the trustees to ask him to give the program with which he opened the first season.

"I am going to comply with this request save in one particular," he added. "The concert will open with Beethoven's 'Consecration of the House' Overture and go on to Haydn's Symphony in B flat (B. & H. No. 12) and the Ballet music from Schubert's 'Rosamunde.' The original program concluded with Weber's 'Jubilee' Overture, but I feel I ought to give at least one work in which the whole orchestra as now constituted may take part. I am therefore going to substitute the 'Meistersinger' Prelude for Weber's overture, though the Wagner item could not have figured in the opening concert, at which the music had been confined to less fully scored works, according to the available instrumental resources."

It must be an especial pleasure for the first conductor of the Boston Symphony Orcestra to be able to renew his personal connection with the founder's family. Mrs. M. G. Haughton, he says, niece of Colonel Higginson's widow—who by the way is 93 years of age—has with the most warm-hearted hospitality placed her town residence in Boston at his disposal during his visit, herself retiring to her country seat at Prides Crossing the while. He must be immensely relieved to be able to avoid hotels which, invaded as they are by jazz bands these days, offer more exasperation than comfort to musicians of his stamp.

SIR GEORGE HENSCHEL

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THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

BOSTON SYMPHONY TO GIVE CONCERTS HERE

The world-famous Boston Symphony Orchestra, which will celebrate its fiftieth anniversary with a Beethoven Festival at Constitution Hall on December 2, 3, 5 and 6 under the local management of Mrs. Wilson-Greene, will formally open its 1930-31 season tonight with a nation-wide broadcast which, it is reported, will net the coffers of the symphony no less than $15,000 for the one radio appearance.

Serge Koussevitzky, who arrived in New York last Monday night on the "Ile de France" from Paris, will conduct tonight's concert which will be one of the features of the Massachusetts Tercentenary celebration. Three

SERGE KOUSSEVITZSKY,

numbers by Massachusetts composers are tentatively listed for tonight's program—Arthur Foote's Suite in E major, Edward Burlingame Hill's "Lilacs," and Charles Martin Loeffler's "A Pagan Poem." The program will also include Debussy's Prelude to "The Afternoon of a Faun" and Strauss' "Till Eulenspiegel's Merry Pranks."

The first regular concert in Symphony Hall will be played next Friday and Saturday October 10 and 11, with Sir George Henschel, the orchestra's first conductor, handling the baton. Sir George has made the trip to Boston from England specially for this pair of concerts and appropriately enough, he will play, with one exception, the same program he played when the orchestra first made its bow to the Boston public October 22 1881.

This program will include Beethoven's overture, "Dedication of the House;" an air from Gluck's "Orpheus," Haydn's Symphony in B flat, the ballet music from Schubert's "Rosamunde," a scene from Bruch's "Odysseus," and the prelude to Wagner's "Mastersingers of Nuremberg." Margaret Matzenauer is programmed as soloist.

It is understood that arrangements are being completed to add two world-famous artists to the program of the Beethoven festival here at Constitution Hall in December. One of these will be a pianist of the first rank who will play Beethoven's piano concerto while a violinist of international renown will appear on another program, playing Beethoven's violin concerto with orchestra.

Details have not been completed as to the program, but it is definitely announced that the Beethoven Festival, with Koussevitzky conducting, will be given on Tuesday, Wednesday and Friday evenings, December 2, 3 and 5, and on Saturday Saturday afternoon, December 6. On this latter occasion, Beethoven's magnificent Ninth Symphony will be given, with a chorus of 250 prominent Washington singers.

The Beethoven Festival will be under the management of Mrs. Wilson-Greene.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN
OCT 4 1930

MARY GARDEN TO SING NEW OPERAS IN COMING SEASON

Tiny Soprano, Fresh From Summer of Sea Massages In Riviera Sunlight, Sails Today for U. S.

By United Press.

PARIS, Oct. 4.—Mary Garden, her school girl figure trim from a summer at sea-massaging, motored to Cherbourg where she will embark today on the Bremen for New York.

Miss Garden said she intended to sing many new operas for Chicago's pleasure this winter.

"I know that you wanted to know that," she commented. "And I can authorize you to say further that I am not married and may even never marry."

"I shall sing 'Camilla' in Chicago and also 'La Navarraise,' and 'Le Jongleur De NotreDame' by Massenet; 'Resurrection' by Alfano, and 'Pelleas Et Melisande' by Debussy," she said.

"I shall also give two recitals with the pianist Giessinking," she added.

"I have promised to sing Debussy's 'La Damoiselle Elue,' with the Boston Symphony, and in February I hope to come back to the Riviera to sing at Monte Carlo."

Miss Garden was particularly happy over the fact that her favorite number, 11, hit its winning stride at the green tables during the summer's end.

A nice run of luck on No. 11 at Monte Carlo took her roulette account out of the red ink.

PLAN FREEDOM FETE

THIS CLIPPING FROM
NEW YORK
Saturday Theatre Review

MUSICAL NOTABLES ARRIVE ON ILE DE FRANCE FROM EUROPE

Serge Koussevitzky, Paul Kochanski and Erika Morini Among Them

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here Tuesday morning aboard the Ile de France to begin the orchestra's semi-centennial season, which will be his seventh season with this organization.

Before leaving for Boston Mr. Koussevitzky listed some of the works specially commissioned for this season by the Boston Symphony, which will be performed under his direction: A symphony for chorus and orchestra by Igor Stravinsky; a symphonic poem by Arthur Honegger; the fourth symphony of Serge Prokofieff; symphonic poems by Paul Dukas, Maurice Ravel, Paul Hindemith and Arnold Bax, and a work by Albert Roussel, which the conductor was carrying in his pocket on his arrival. Mr. Roussel will pay his first visit to this country this season, beginning with Mrs. F. S. Coolidge's chamber music festival this month in Chicago. Mr. Koussevitzky also will introduce a new composition for orchestra by the Russian composer Arthur Lourie.

Roland Hayes also arrived on the Ile de France and left for Boston. The Negro tenor, who passed the summer in Europe in preparation for this season's programs, said that his first 1930-'31 appearance here would be Saturday night, November 8; in the Columbia University institute's series at the McMillin Academic Theatre.

The Ile de France also brought two violinists, Erika Morini and Paul Kochanski. Miss Morini, who came here from Hungary in 1921, when fifteen years old, and made a notable impression in her New York debut, will make her first American appearance since 1924 next Sunday night in Carnegie Hall. Mr. Kochanski brought with him a violin by Jean Baptiste Guadagnini, dated 1771, which had been owned for thirty-five years by the Polish violinist Barcewicz, and bought by Mr. Kochanski this summer.

THIS CLIPPING FROM THE
MADISON, WIS.
CAPITAL TIMES
OCT 4 - 1930

BOSTON SYMPHONY

A program consisting almost in its entirety of works by Massachusetts composers will be presented by the Boston Symphony orchestra, one of America's greatest musical organizations, over an NBC network tonight at 6:30. This will be the first concert ever presented by the symphony, and arranged exclusively for radio broadcasting. Serge Koussevitzky, conductor of the orchestra, has prepared a program especially for the unseen audience. The radio concert has been arranged as the orchestra's contribution to the Tercentenary program of the Massachusetts Bay Colony. It also inaugurates the fiftieth season of the Boston Symphony.

THIS CLIPPING FROM
JACKSONVILLE, ILL.
JOURNAL

WILL BROADCAST SPORTS EVENTS

New York, Oct. 3.—(AP)—The third game of the world series, a number of football broadcasts and a concert by the Boston symphony orchestra are included in tomorrow's radio offerings.

Both the National and the Columbia chains will continue the setup used for the first two series games in giving details of the third contest between the Athletics and St. Louis from St. Louis. The broadcast starts at 2 p. m. (E. S. T.)

While no chain broadcast of football are planned, individual stations have made arrangements to describe a number of games, insofar as they do not conflict with the world series.

Among these are:

Tulane vs. Northwestern by KYW and WBBM Chicago.

Vanderbilt vs. Minnesota by KSTP, St. Paul.

Indiana vs. Ohio State by WTAM Cleveland.

THIS CLIPPING FROM
HANOVER, PA.
SUN
OCT 4 1930

Sir George Henschel, visiting America for the first time since he led the Boston Symphony Orchestra's first three seasons, 1881-1884, is to lead the opening concerts of that organization, Oct. 10-11, and will remain as a listener for the next two concerts under the baton of Serge Koussevitzky. For this anniversary season a number of living composers have written scores which will have their first performances during the season. Another feature of this fiftieth anniversary season will be a Bach festival in Boston in March. This is Mr. Koussevitzky's seventh season as conductor of the Boston Symphony, which will give the usual concert in Baltimore, Feb. 4.

* * *

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Oct 5 Herald

THE Concerts

By PHILIP HALE

The 50th season of the Boston Symphony orchestra will open next Friday afternoon, when the concert will have a sentimental interest. Sir George Henschel, the first conductor of the orchestra, will then present the program, with one exception, that he prepared for the first concert on Oct. 22, 1881: Beethoven, "Consecration of the House"; Gluck, "Che faro senza Eurydice" from "Orfeo ed Eurydice"; Haydn, Symphony, B flat (B. & H. No. 12); Schubert, ballet music from "Rosamunde"; Bruch, Penelope's Lament; but instead of Weber's festival overture, Sir George, for some unknown reason, will conduct the prelude to "The Mastersingers of Nuremberg"; Annie Louise Cary was the singer at the first concert; Mme. Matzenauer will sing next Friday.

In the late seventies Mr. H. L. Higginson was planning the establishment of a permanent orchestra. The time of the players for "careful training" and for the 20 concerts each season was to be engaged in advance. But who was to be the conductor?

Isidor Georg Henschel, born at Breslau on Feb. 18, 1850, came with his betrothed, Lillian Bailey, to Boston in 1880 for a concert tour in the United States. He was then known and applauded in Europe as a singer. He had sung in England with Miss Bailey, having been one of her teachers. Their first appearance in Boston was at a concert in the Old Bay State Course on Nov. 1, 1880.

On March 3, 1881, an Overture (ms.) by Mr. Henschel was performed for the first time at a concert of the Harvard Musical Association. Mr. Henschel was invited to conduct his overture. Mr. Higginson was in the audience, which was pleased by the vigor of the performance. The newspapers of Boston in April, 1881, published his plan for the new concerts. He then named Mr. Henschel as the conductor. Now Mr. Henschel had had no experience in Europe in training an orchestra or in the interpretation of orchestral works.

Any one can learn by consulting the newspapers published during the three years of Mr. Henschel's conductorship that the concerts were often bitterly criticised; that criticism of the conductor was often savage. Mr. Henschel had no easy time of it. Even his friend Mr. Apthorp, writing to the Evening Transcript in 1911, about the early years, said that the choice of the conductor was made "without due circumspection"; that Mr. Higginson was "in plain English paying Mr. Henschel a high salary for those days, for learning his trade in public." It should not be forgotten that there were "unfortunate elements" in the orchestra. Bernhard Listemann, the concert master, a remarkable violinist in certain ways, and a sound musician, was a nervous, high-strung man, constitutionally unfit for the position. He was wont to hurry the tempo; he insisted on playing the music in his own way; without the intention of usurping the conductor's throne, he could not follow any conductor. Then there were intrigues against Mr. Henschel in the orchestra and out of it.

Mr. Henschel's programs were generally well arranged and interesting—in those years. How many of the "novelties" in 1882-84 are heard today? Who is now familiar with Cowen's "Scandinavian" symphony, Volkmann's symphony No. 2, Raff's "Winter" symphony, Dvorak's symphony No. 1? The

Oct. 5 Advertiser

America First—BOSTO

Notable Beginning for 50th Season of Boston's Symphony

By Morris Hastings

TRUMPETS have already ushered the new music season into the lists where it must staunchly meet the vagaries of public opinions and affairs.

Last evening the Boston Symphony, under the direction of Dr. Koussevitzky, broadcast a splendid program especially prepared for the radio. Next Friday afternoon and Saturday evening the same orchestra gives the first visible—as well as audible—performances of the year.

Dr. Koussevitzky fairly bursts with plans for this— the orchestra's fiftieth anniversary year. He has obtained new scores from such prominent composers as Stravinsky, Prokofieff, Ravel, Sibelius and Hindemith which he will perform during the course of the season. He also intends to introduce several new composers — Lourie, Ferroud and Prebinsky—to this country in his programs.

But of all the glowing events promised, none is more affecting than the reappearance of Sir George Henschel next Friday afternoon and Saturday evening wielding his baton over the orchestra—of which he was the very first conductor a half century ago—in a repetition of the same program with which the Boston Symphony made its bow to the world.

When Sir George ascended the conductor's stand in old Music Hall on October 22, 1881, his name was little known to the then musically immature Americans. He had given a few song recitals in the larger cities of this country, and he had, the year previous, conducted a concert of the ageing Harvard Musical Society. The latter proved so satisfying a performance that Major Higginson selected him as the man to organize and lead his cherished ideal—a fine and permanent symphony orchestra in Boston.

Carping Critics

Sir George remained for three seasons, enthusiastically building the foundation for that magnificent organization we now have. His task was not an easy one. The public responded to his efforts admirably; but the critics, as he bemusedly relates in his delightful autobiography, were out to sting him. One of the gentry, so Sir George tells us, called him a "Brahmin" on account of his devotion to Brahms whose compositions were to the critic "the incoherencies of a brilliant idiot."

He was accused—how natural it sounds!—of a tendency toward egotism in his interpretations. But such attacks he smiled at—and kept his mind fixed on his work with the result that at the end of three years the orchestra was hailed as the finest in the country.

Even though the Americans of 1881 knew little of Sir George Henschel, he had an excellent reputation in Europe. There he had been called "one of the greatest living singers." He had appeared as soloist in oratorios of Verdi, choral works of Brahms, and an opera of Anton Rubenstein's under the direction of the composers themselves.

Noted Names

Among the names of his intimate friends of that time, we find the outstanding musical names. He had spent a memorable two weeks with Brahms of which he kept a record that is reproduced in his autobiography. He tells of a young composer bringing a manuscript to Brahms during that time and timidly playing it to him. Brahms listened patiently. At its conclusion the great composer idly fingered the music and said:

"Tell me, my young friend, where do you get your beautiful manuscript paper?"

A more pleasing anecdote is the one which Sir George tells concerning Liszt. Henschel and a group of Liszt's admirers were gathered in the composer's home at Weimar. Liszt entered and, carelessly pointed to a package lying on a chair. "A present," he told them, "for you." On opening it, they found it to be a manuscript of Wagner's "Die Walkuere." Breathlessly, the young people drew around Liszt's piano as the grand, leonine figure took the music and, for the first time, played that glorious scene in which Wotan bids farewell to his beloved daughter Brunnhilde.

And so we might continue to pluck one experience after another out of Henschel's crowded life. But to our way of thinking none of them has the charm of Sir George's return this week as a distinguished father to a child that he left a lusty infant but whom he will now find a full-grown, superb stalwart of the world.

Globe Oct 5

Boston Symphony Orchestra

The 50th season of the Boston Symphony Orchestra begins this week. Sir George Henschel will conduct Friday afternoon and Saturday evening almost the exact program he conducted at the first Boston Symphony concert ever given. He is arriving from England, where he has long resided, today, accompanied by his wife and daughter.

To mark the anniversary year Dr Koussevitsky and the trustees have secured an impressive list of new scores by the foremost living composers, written especially for the Boston Symphony. Some of these seem likely to prove masterpieces which will secure for the present anniversary mention in all future histories of music.

A "Symphonie des Psaumes," by Stravinsky, symphonies by Honegger, Prokofieff, and Roussel, shorter pieces by Ravel, Dukas, Hindemith, and Sibelius, a piano concerto by Bax represent well-known living Europeans. America is represented by a new symphony and a commemorative ode by E. B. Hill, and a symphonic ode by Aaron Copland.

These new pieces will be performed during the regular subscription series. They will give unusual musical distinction to the programs, since the first performance here will in each case presumably be the first in the world.

A Bach festival next March will honor the memory of Maj Henry Lee Higginson, founder and for 26 seasons sole sustainer of the Boston Symphony. To his vision, his generosity, his courage not merely this city but all America is indebted. He was the first to believe that it was possible to establish in this country a symphony orchestra which need fear no comparison with the best in Europe. Steadfastly through many doubts and difficulties he sought to found such an orchestra. He lived to see the Boston Symphony Orchestra, under Dr Karl Muck, universally recognized as the finest that had ever existed.

Again Unsurpassed

Then came a tragic approach to collapse, and Maj Higginson, too old to rebuild an institution half shattered as an indirect result of the world war, withdrew, turning the orchestra over to other hands. Since 1918 the orchestra has gradually been rebuilt, until today it is unsurpassed by any other, with a future again full of promise of great achievement.

The success of the Boston Symphony proved that it was possible as well as desirable to establish orchestras with first claim on the time and labor of their members. No such orchestra had previously existed outside of Germany and Austria. No such orchestra is to be found today in either London or Paris. But now, thanks to Maj Higginson, the Boston Symphony has been imitated by similar institutions in Philadelphia, Chicago, New York, Los Angeles, Detroit, Cleveland, San Francisco, Minneapolis and other American cities.

Technically some of these are older than the Boston Symphony, but until after the Boston Symphony was firmly established the New York Philharmonic, for example, which dates from 1842, was a loosely organized group which gave an occasional symphony concert when its members could find no more remunerative work to do. All the American orchestras of any note now try to live up to Maj Higginson's ideal.

We in Boston usually take the orchestra for granted. We are proud of the Boston Symphony. It has for many of us been a lifelong source of joy and solace. But we do not realize how great, how triumphant an institution it really is. We do not some of us yet realize, for instance, that the Boston Symphony is a far nobler and finer thing than the Metropolitan or Chicago Operas, with a higher standard of program and performance, an incomparably greater artistic achievement.

Music Notes and Comment

Prof E. B. Hill of Harvard has composed a commemorative ode to words by Prof Robert Hillyer for the 50th anniversary of the Boston Symphony. Dr Koussevitzky will conduct it at the second pair of Symphony concerts, Oct 17 and 18, and a chorus from the Harvard Glee Club will assist.

Henschel Again to Lead Famous Orchestra He First Waved Into Being---Interesting Musical Notes

Post Oct 5

BY WARREN STOREY SMITH

Sir George Henschel, first conductor of the Boston Symphony Orchestra, is due in Boston today, and next Friday afternoon and Saturday evening he will once more stand before the band that, in a sense, was his creation to start it upon the 50th year of its existence. It was a happy thought to invite the distinguished musician to cross the ocean for this purpose. It is fortunate that, despite his 80 years (which are said to weigh but lightly upon him), he has been able to come.

* * * *

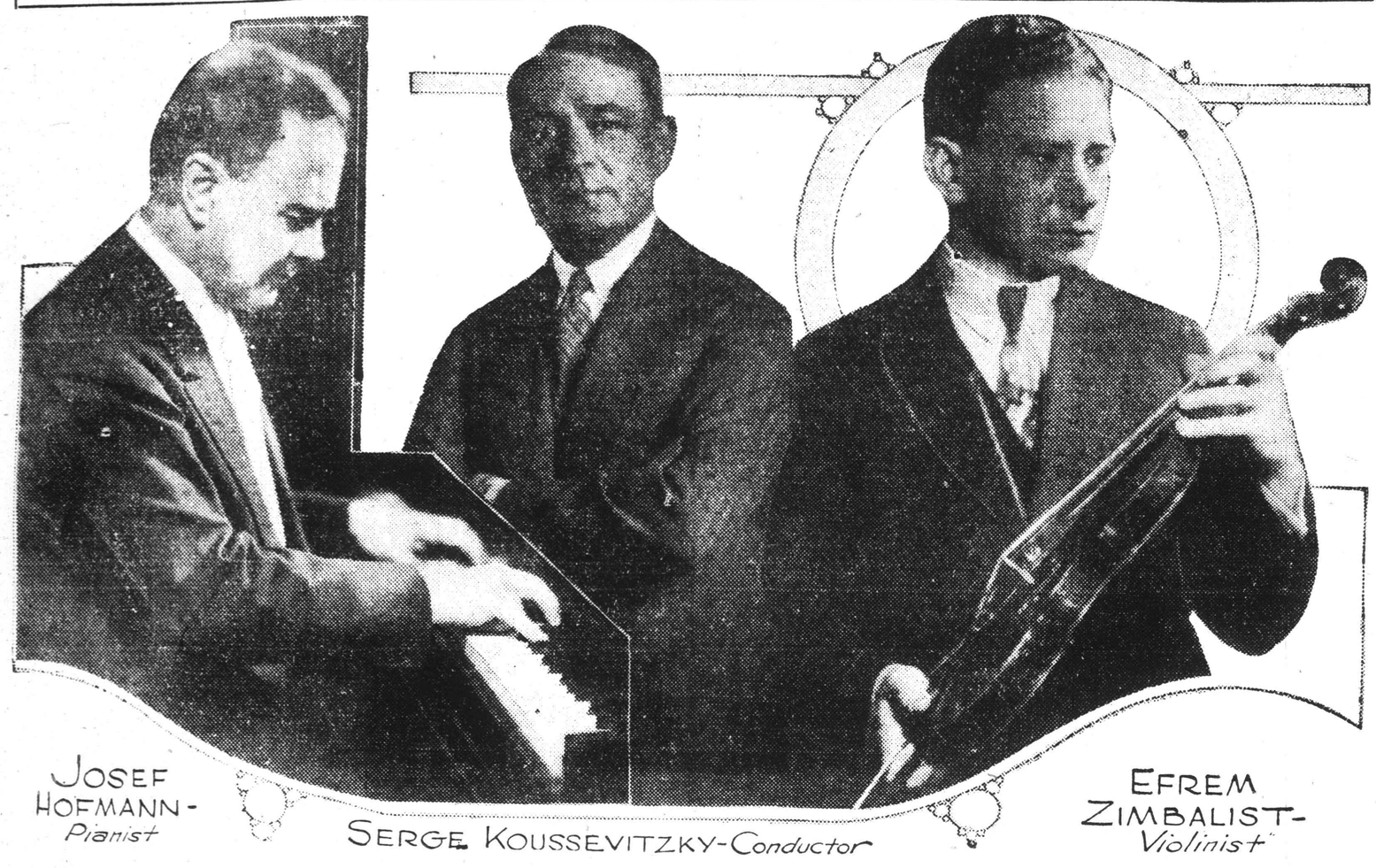
It was a happy thought, too, whoever it was, to make the impending programme a replica of the original programme of Oct. 22, 1882. Some, on the grounds of sentiment, will resent the altering of the final number, in other words, the substitution of Wagner's "Meistersinger" Prelude for the "Jubel" Overture of Weber. Otherwise the first list stands unchanged. And thus it runs: Beethoven, Overture, "The Dedication of the House"; Haydn, Symphony in B-flat; Gluck, Air from "Orpheus"; Schubert, Ballet Music from "Rosamunde"; Bruch, Scene from "Odysseus." The singer will be Margaret Matzenauer.

* * * *

At the concerts of Oct. 17 and 18, Dr. Serge Koussevitzky will assume command of the orchestra that he has recreated.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

DISTINGUISHED SOLOISTS TO PLAY HERE WITH BOSTON SYMPHONY ORCHESTRA



JOSEF HOFMANN - *Pianist*

SERGE KOUSSEVITZKY - *Conductor*

EFREM ZIMBALIST - *Violinist*

TWO artists of world fame, Josef Hofmann and Efrem Zimbalist, will appear here during the week of December 1, 1930, as soloists with the Boston Symphony Orchestra during the celebration at Constitution Hall, on December 2, 3, 5 and 6, of the fiftieth anniversary of the founding of this noted musical organization.

Announcement of this was made yesterday by Mrs. Wilson-Greene, following the receipt of advices from W. H. Brennan, manager of the orchestra, who made a flying trip from Boston to New York during the past week to welcome Serge Koussevitzky, conductor of the orchestra, back from Europe.

Hofmann, it was stated, will play Beethoven's piano concerto as soloist with the orchestra, while Zimbalist will play the Beethoven violin concerto on another program of the Beethoven festival. Final arrangements are still incomplete, and the dates on which each artist will play have not been determined, but it is understood the Beethoven Festival will be given on Tuesday, Wednesday and Friday evenings, December 2, 3 and 5, and on Saturday afternoon, December 6.

The arrangement whereby Hofmann and Zimbalist will be presented as soloists still leaves the Saturday afternoon performance of Beethoven's "Ninth Symphony," with chorus of 250 voices, as the probable high light of the series of four performances, but it is expected that the appearance of these two famous virtuosi as soloists will greatly increase an already widespread interest in the Boston Symphony's celebration of its fiftieth anniversary.

Incidentally, the Boston Symphony's fiftieth season was formally opened last night with a Nation-wide broadcast of the orchestra, with Koussevitzky conducting, as one of the features of Massachusetts' tercentenary celebration. The first regular concert of the anniversary season will be given in Symphony Hall, Boston, next Friday evening, and will be repeated the following day.

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THIS CLIPPING FROM
NEW YORK
WORLD
OCT 5 1930

Boston Symphony Orchestra winter musical features

THIS CLIPPING FROM
COLUMBIA, S. C.
STATE
OCT 5 - 1930

The Philharmonic orchestra inaugurates its 89th season this month with a new German conductor, Erich Kleiber. This will be the 2,548th concert in the history of the organization.

Toscanini does not come until February. It has been rumored that the sensational Italian would accept the general direction of the Bayreuth theater, but it seems that the Wagner tradition is to stay in the Wagner hands. The general direction will be undertaken by the daughter of Siegfried Wagner, Winifred Wagner, but it is understood that Toscanini will conduct there again next summer.

Boston is to have Sir George Henschel this fall repeating the program with which this conductor opened the Boston Symphony 50 years ago.

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JOURNAL

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WASHINGTON, D. C.
STAR

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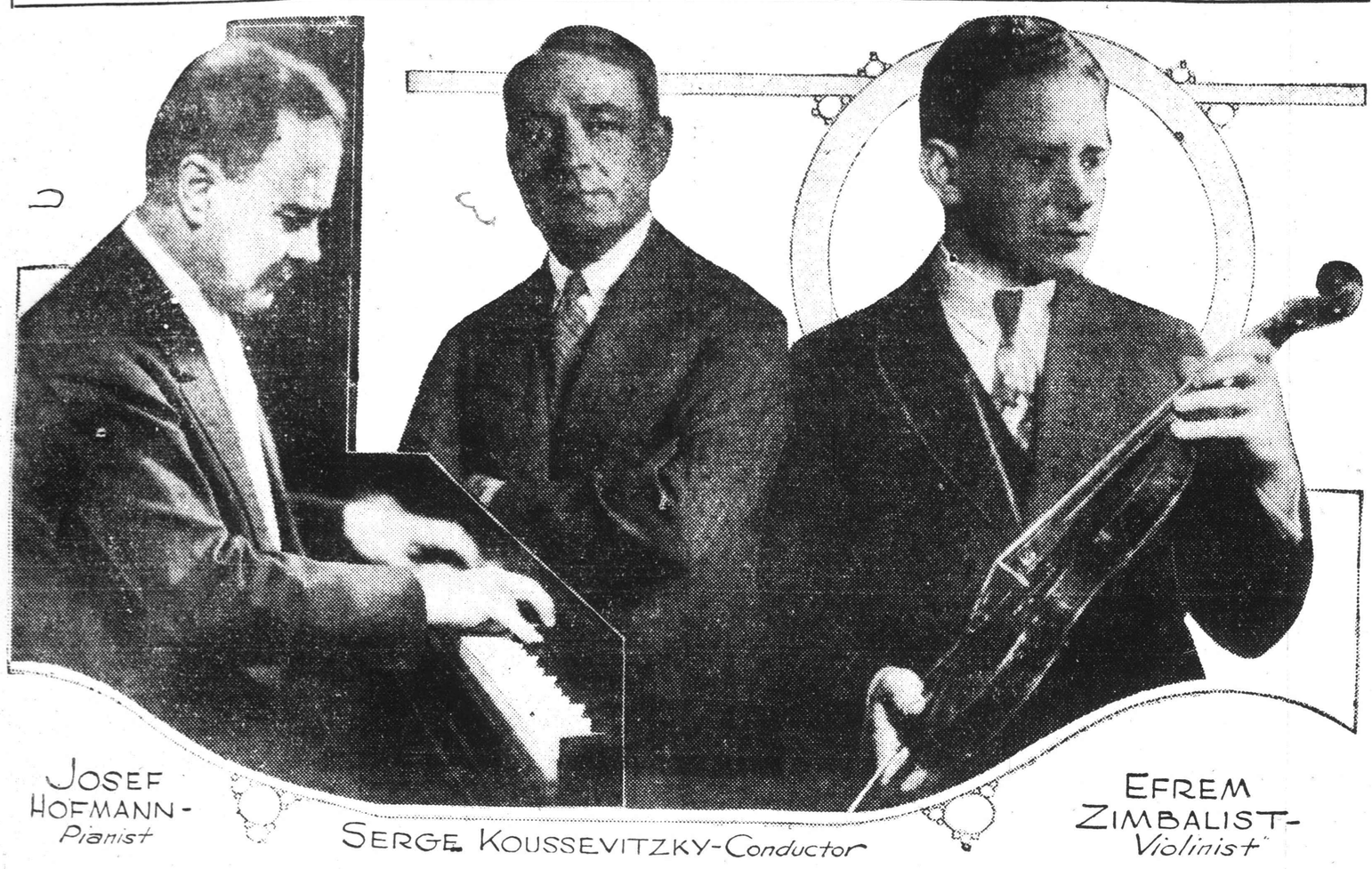

JOSEF HOFMANN-Pianist

SERGE KOUSSEVITZKY-Conductor

EFREM ZIMBALIST-Violinist

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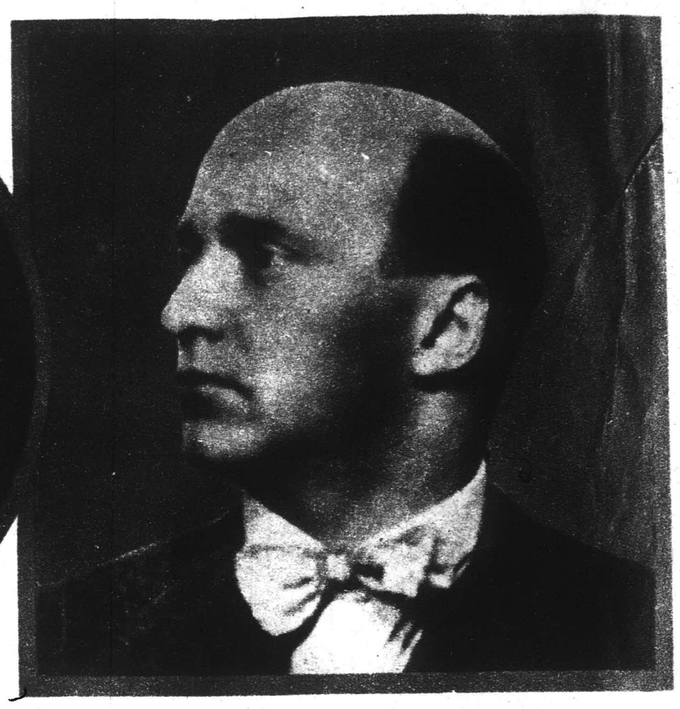
"Stokowski Was Born With the Will and the Passion to Lead an Orchestra."

"Koussevitzky Has an Iron Hand Beneath a Fashionable and Soft-Surfaced Glove."



"Kleiber Gives the Impression of Energy, Enterprise and Enthusiasm."

Photograph by A. B. C. News Service.

NOW IS THE DAY OF THE BATON'S GLORY

With the Opening of the Music Season in New York, Our Attention Is Focused on Four Orchestra Leaders

By OLIN DOWNES

ONE day in the late nineteenth century the violinist Pablo Sarasate commented bitterly upon the triumph, inexplicable to him, of an orchestral conductor. "And what do you think," he said to the former violinist and present conductor Enrique Fernandez Arbos, "they don't play at all. They just go round with a little stick and wave it in the air, like this and this, over the orchestra, and they get paid for it. Some day they will do that without any orchestra at all, and then we'll see what happens!"

The last-named contingency is still remote, but the day that troubled Sarasate and his virtuoso's vanity is fairly upon us—the day of the orchestral conductor. Musically speaking, he is the man of the hour.

It was not always so. Time was when the conductor was a stick-waver, as Sarasate believed, who held together a band of players too numerous for the men to keep in time and rhythm with each other without some central signal station. The conductor, then the merest factotum, rehearsed the band and beat time. He was the most negligible person on the stage, so far as "personality," so much vaunted today, was concerned, and as an interpretive force he had no importance.

Later on, in fact till the end of the nineteenth century, an orchestral concert without some star performer to appear as soloist was not a sound box-office attraction. Celebrated conductors were deemed modest entertainment unless a singer or virtuoso of reputation seasoned the feast.

Well, we have changed that, and changed it, on the whole, for the better. The great conductor is the greatest single asset that an orchestra or opera house can have. The announcement of his appearance is likely to mean a house sold out before the concert begins. His is the power and the glory, and he is the greatest single force in the world of musical executants. The days when a great musical event meant a famous soloist, or opera with an all-star cast, are gone. Some give as a reason the fact that great solo performers are fewer today than in previous periods. Some aver that interest in the person or the tailor or the picturesque gesticulations of a star conductor is no more exalting to musical taste than the former fuss and furor over a fiddler or a tenor—that we have merely a new form of musical sensationalism.

But that is a little pessimistic. The conductor who has won the allegiance of the great public by a superb demonstration of insight, authority and interpretive power has earned it. The music which the conductor can offer his audience is grander in form and richer in color than the music that any solo voice or instrument can convey. The conductor draws our attention to this great music, and the public is coming to like it for its own sake—showing an interest advancing by leaps and bounds in America. The very large orchestral public is becoming aware that there is no one instrument or voice comparable for marvel with the modern orchestra, as it is becoming aware of the really marvelous capacities which are brought into play when a conductor of the first rank steps on the stand. Therefore it is that the 1930-1931 music season of New York opened, officially, symbolically, with the American début of a conductor of European reputation new to these shores.

* * *

He is Erich Kleiber, "Generalmusikdirektor" of the Berlin Staats-Opera and guest conductor for six weeks of the New York Philharmonic-Symphony Orchestra, in a city which has been called the graveyard of conductors' reputations, and which, particularly since the war, can confer immense prestige on a conductor that it favors.

Kleiber's career has been a series of rapid promotions, although he has his outspoken critics among the German public and press. A young man, as conductors go, he had studied the violin and was contemplating a professor's career when he decided to conduct. In 1911 he was assistant conductor at the Landestheatre in Prague. He remained there six months, then shot forward from position to position in different German opera houses until he occupied in 1923 the post that he now holds at the Berlin Staats-Opera. He has held that position against older men and all comers. Two years ago he declined the invitation to conduct German opera at the Metropolitan. He has given as a reason for this his desire to make his first appearance in America as a conductor of symphonic rather than operatic music. Symphonic music is the preference of most conductors, though operatic training is exeremely important and in a majority of cases has been a part of the great conductor's experience. Stokowski is an exception to this rule. Nikisch, Muck, Toscanini are conductors who had much of their experience in opera houses.

Kleiber is 40, alert-eyed, under medium height. A head that is not all hair belies his years. The general impression he gives is of energy, enterprise, enthusiasm. As a musician he is grounded in the classics and speaks of the "three F's—'Figaro,' 'Fidelio' and 'Freischutz'" as his lucky scores. Nevertheless he has brought with him new music to introduce in this city.

He has also a sense of humor. Thus, when an orchestral player remarked to him that the orchestra knew its business, and did not require endless rehearsals just for a conductor's benefit, Kleiber replied. "Of course. I'm perfectly sure the orchestra doesn't need rehearsals. And I don't need them myself. It's the work, my dear fellow, the work, that needs them!"

* * *

Mr. Toscanini follows Mr. Kleiber in the Philharmonic season, of which he assumes the major responsibility. What need now to describe the little man who in some way looms tremendous when he steps on the platform?—the electrical poise of the figure, the flash of the eyes that see so poorly, yet compel the players to creative performance; the Italian clarity and intellect of the upper part of the face, the jaw which is prodigious under a suavity of line suggestive of the face of a child. Other conductors have a certain manner of the platform, a certain mechanism for defense or offense before orchestra and public. Toscanini has no manner, and his way of conducting is often illustrative of the principle voiced by a noted literary light, when he said that "the best style is no style." Toscanini's beat is unorthodox, wholly personal, dictated by an infallibly musical nature, never stiff or heavy, and quite outside of a conductor's routine technic. And how many readers of this article have sat in a front row in Carnegie Hall, or listened to a Philharmonic-Symphony concert, Toscanini conducting, over the radio? Over the radio or from the front row he can often be heard singing, singing furiously with his crow's voice, with the orchestra! When the tune goes too high he drops an octave, and goes up again! This is not done by well-behaved conductors, or those with an eye on their dignity, and let us hope that other conductors will not assume this to be the secret of a Toscanini triumph. But actually this involuntary action of Toscanini's has to do with his innate lyricism, and the quality of the glowing song which he obtains from the instruments.

The Toscanini legends are already legion, and no doubt many of them are only legends, but his royal rage when ineptitude or the sheer physical limitations of human beings impair the effect he had planned, and the beatific smile which recompenses weary and discouraged players when he is utterly satisfied with a result, are not legends, as those players well know. His temper has more than once left its trail behind it, as witness the smashed cabinet which has been removed from the corridor in Carnegie Hall after an outburst of last season.

It happened that the last composition on the Toscanini program, on that occasion, had not been played as the conductor felt that it should have been, and certain precise instructions of his had not been fully carried out by the orchestra. Nevertheless salvos of applause followed the performance. This made Toscanini more furious than ever. White with rage he went to his dressing room and did not return to take his bow. A friend, going to the dressing room, found him removing his collar. "Put on your collar and go down there and bow," advised the kind and brave friend. Toscanini did so, but as he returned, his patience, if such it could be called, deserted him. He passed a cabinet, rather lightly made, with thin doors, and as he did so, let fly both fists, and smashed the wood to splinters.

The friend, who has, like Kleiber, a sense of humor as well as a veneration for the musician, stopped, gathered up some splinters of the cabinet, and took them home. Ever

(Continued on Page 22)

"Toscanina's Beat Is Unorthodox and Wholly Personal."

Photograph Copyright by Freiherr von Gudenberg.

TURN BACK TO PAGE 21

Full Saturday, Off the Water Across the Air

Sun 10-6

Beginnings at Symphony Hall, Sir George Henschel Comes, The Radio Concert

EARLY on Saturday afternoon, the conductor of the Symphony Orchestra, the president of the trustees, the managerial staff at Symphony Hall, went to meet the first guest of the Jubilee Year. With them was one of the surviving friends of his distant Bostonian day—Arthur Foote, the composer. The guest was Sir George Henschel, arriving at Commonwealth Pier from London and Liverpool, accompanied by his wife and their daughter. The greeters went cheerfully, inasmuch as Providence, a sound constitution and discreet living had preserved the conductor of the first pair of Symphony Concerts in the first season (1881-82) to return to that post, able and eager, for the first pair in the fiftieth (1930-31). They came back well content, having found Sir George less the man of eighty that the date-books will have him than the practising musician of sixty, alert in body and mind, still keen for fresh and crowning adventure.

Other friends were waiting to escort Sir George to the house where he will be guest during his fortnight in Boston. (Since 1905, when he conducted at a concert for the Pension Fund of the orchestra, he has not revisited the city.) This morning he begins rehearsals at Symphony Hall, to continue daily through Thursday; on Friday and Saturday come the appointed concerts. Not to overtax himself, he will make it a week of work. Next a week of social opportunity; the hearing of the orchestra under Dr. Koussevitzky in music of this immediate day; thereafter, leisurely return to London.

Air-Minded

Early on Saturday evening, in unusual circumstances, the preliminary concert of the new season. Long ago, the Symphony Orchestra promised a contribution to the Tercentenary rites. Last spring, they had hardly begun before Dr. Koussevitzky departed to Paris. Now, they were nearly ended; but there was still com for a radio concert—the first ever undertaken by the orchestra for the air only. Originally, station WEEI was to broadcast it. Quickly the National Broadcasting Company proposed that it be relayed over its circuit—Southern cities, Middle-Western cities, cities in California and Oregon, twenty-nine in all.

Symphony Hall readily agreed. Through an hour and a half, on this first Saturday of the Jubilee Year, it would be the seat of a national orchestra. The program, however, kept Bostonian quality: the longer half to three resident and living composers—Foote of the Suite that at each repetition brings fresh pleasure; Hill of "Lilacs" (after Amy Lowell's like-named verses); Loeffler, with "Pagan Poem"; the shorter half to two modern classics—Debussy's "Afternoon of A Faun" and Strauss's "Till Eulenspiegel." All five are in the "active repertory"; but they were as carefully prepared as though the subscribers of Boston and New York awaited them. Dr. Koussevitzky does not "condescend" to a "radio audience"

Visible and Invisible

The circumstances, however, were different. At first, there were to be no guests at Symphony Hall. By itself the orchestra was to play for its invisible hearers through two microphones, suspended a third of the way down the auditorium. A visible audience had uses in that long tunnel. It might, as they used to say in wartime, stimulate morale. The conductor suggested that the families of the players be invited, along with a few friends of the orchestra. All told, they might have made a hundred-odd, seated just back of the broad cross-aisle. Of course, they were bidden, more than once, not to applaud. They took the command so urgently that they were the stillest audience yet known to Symphony Hall. They stirred neither hand nor foot; they almost breathed short. Not a coat or a skirt rustled. Through an hour and a half no cough, suppressed or unsuppressed, disturbed the musical peace. It can be done.

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What began thus in Boston has marvellously widened, extending today to countless numbers throughout the land. Yet the greatest happiness comes from listening in the presence of the artists themselves. Fittingly, therefore, in this fiftieth year of its assembly, this orchestra will hold a festival in the nation's capital and there in December, during four days, it will play the symphonies of Beethoven.

May each succeeding fifty years add to the orchestra's excellence and lasting significance in the life of Massachusetts and of the nation.

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Let me welcome you again, in the name of the Boston Symphony Or-

Herald Oct 6

FIRST SYMPHONY CONDUCTOR HERE

Sir George Henschel Arrives to Take Part in 50th Anniversary

Sir George Henschel, first conductor of the Boston symphony orchestra, accompanied by Lady Henschel and their daughter, Elizabeth Georgie Henschel, arrived yesterday on the White Star liner Britannic from Liverpool and Queenstown, and will take part in the 50th anniversary of the organization, remaining here until Oct. 18, Sir George conducting concerts next Friday and Saturday. He was met at Commonwealth pier by Judge F. P. Cabot, president of the trustees; W. H. Brennan, general manager; G. E. Judd, assistant manager; E. B. Dane, trustee; Arthur Foote, composer.

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He was knighted in 1914, having been married in New York in 1907. Sir George and family are guests of Mrs. M. Graeme Haughton, 13 Commonwealth avenue.

Dr. Henry Wade, surgeon of Edinburgh, Scotland, came on the Britannic to attend the clinical congress of the American College of Surgeons at Philadelphia, Oct. 15-16, as guest speaker, and the International Medical Association gathering at Minneapolis the latter part of this month. Dr. Wade won decorations from the British government for service in the Boer and world wars. He was met by Dr. Fred Cotton, chief surgeon at Boston City Hospital.

Greeting a brother whom she had not seen in 50 years, Mrs. Fannie Goldstein of Leeds, Eng., stepped from the Britannic into the arms of Simon Goldman of 20 Georgia street, Roxbury. They are Austrians and separated as children, she going to England and Mr. Lendman to the United States. A sister, Mrs. Rose Doucette of Canada, was at the pier and they had not met in 37 years.

Others landing here were Mr. and Mrs. Samuel Hoar, Samuel Hoar, Jr., of Concord; Mr. and Mrs. John Hoar of Brookline; Mrs. W. A. Gaston, Miss Laura Bailey of Brookline, Mrs. Ellerton P. Whitney of Milton.

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THIS CLIPPING FROM THE
FREDERICK, OKLA.
LEADER

OCT 6 - 1930

The Editor's Scrapbook

FROM HENRY HIGGINSON TO HIS FATHER

Henry Lee Higginson, born in New York, November 18, 1834, of the New England stock which for two centuries before his birth had done less for the arts than for the virtues, departed early from the accepted paths of the young men of his time and station. . . Before the end of 1856, he found himself in Europe, where he stayed for four years, devoting himself chiefly to the study of music at Vienna. Many letters to his father are preserved. . . . In September the young student of music is established in Vienna, and writes thus to his father:—

As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it, I miss much, and with it I am happier and better. You may remember that I wished to study music some few years ago when in Europe before. On my return home other studies took up my time so much that music had to be neglected. . . . I felt the want of it greatly, and was very sorry to give up the thing dearest to me. When I came out here I had no plans, as you know. Trade was not satisfying . . . as a life-occupation. Out here I have consulted, and have decided to try to learn something of music ex- and internally, i.e., of playing and of harmony or thorough-bass. If I find that I am not profiting at all by my work, I shall throw it up and go home. If I gain something, I shall stick to it.

You will ask, "What is to come of it all if successful?" I do not know. But this is clear. I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. I can then go with satisfaction to my business, knowing my resource at the end of the day. It is already made, and has only to be used and it will grow. Finally it is my province in education, and having cultivated myself in it, I am fully prepared to teach others in it. . . . But the pleasure, pure and free from all disagreeable consequences or after-thoughts, of playing and still more of singing myself, is indescribable. In Rome I took about eight lessons of a capital master, and I used to enjoy intensely the singing to his accompaniment my exercises and some little Neapolitan songs. My reasons for studying harmony are manifest. I cannot properly understand music without doing so; moreover, it is an excellent exercise for the mind. As to writing music, I have nothing to say; but it is not my expectation. It is like writing poetry; if one is prompted to do so, and has anything to say, he does it. But I entirely disavow any such intention or aim in my present endeavor,—and this I wish to be most clearly expressed and understood, should anyone ask about me. I am studying for my own good and pleasure.

And now, old daddy, I hope you will be able to make something out of this long letter. You should not have been troubled with it, but I thought you would prefer to know all about it. It is only carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me.—M. A. DeWOLFE HOWE, in "The Boston Symphony Orchestra."

Full Saturday, Off the Water Across the Air

Sun 10-6

Beginnings at Symphony Hall, Sir George Henschel Comes, The Radio Concert

EARLY on Saturday afternoon, the conductor of the Symphony Orchestra, the president of the trustees, the managerial staff at Symphony Hall, went to meet the first guest of the Jubilee Year. With them was one of the surviving friends of his distant Bostonian day—Arthur Foote, the composer. The guest was Sir George Henschel, arriving at Commonwealth Pier from London and Liverpool, accompanied by his wife and their daughter. The greeters went cheerfully, inasmuch as Providence, a sound constitution and discreet living had preserved the conductor of the first pair of Symphony Concerts in the first season (1881-82) to return to that post, able and eager, for the first pair in the fiftieth (1930-31). They came back well content, having found Sir George less the man of eighty that the date-books will have him than the practising musician of sixty, alert in body and mind, still keen for fresh and crowning adventure.

Other friends were waiting to escort Sir George to the house where he will be guest during his fortnight in Boston. (Since 1905, when he conducted at a concert for the Pension Fund of the orchestra, he has not revisited the city.) This morning he begins rehearsals at Symphony Hall, to continue daily through Thursday; on Friday and Saturday come the appointed concerts. Not to overtax himself, he will make it a week of work. Next a week of social opportunity; the hearing of the orchestra under Dr. Koussevitzky in music of this immediate day; thereafter, leisurely return to London.

Air-Minded

Early on Saturday evening, in unusual circumstances, the preliminary concert of the new season. Long ago, the Symphony Orchestra promised a contribution to the Tercentenary rites. Last spring, they had hardly begun before Dr. Koussevitzky departed to Paris. Now, they were nearly ended; but there was still com for a radio concert—the first ever undertaken by the orchestra for the air only. Originally, station WEEI was to broadcast it. Quickly the National Broadcasting Company proposed that it be relayed over its circuit—Southern cities, Middle-Western cities, cities in California and Oregon, twenty-nine in all.

Symphony Hall readily agreed. Through an hour and a half, on this first Saturday of the Jubilee Year, it would be the seat of a national orchestra. The program, however, kept Bostonian quality: the longer half to three resident and living composers—Foote of the Suite that at each repetition brings fresh pleasure; Hill of "Lilacs" (after Amy Lowell's like-named verses); Loeffler, with "Pagan Poem"; the shorter half to two modern classics—Debussy's "Afternoon of A Faun" and Strauss's "Till Eulenspiegel." All five are in the "active repertory"; but they were as carefully prepared as though the subscribers of Boston and New York awaited them. Dr. Koussevitzky does not "condescend" to a "radio audience"

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The Britannic crossed in six days seven hours nine minutes, maintaining average speed of nearly 18 knots. The performance is said by officials of the line to establish a record from Liverpool, the ship having docked a day earlier than heretofore.

...rapbook

New York, November 16, 1894.

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totalling $501.

18

THE SYMPHONY ON THE AIR

Boston has several good things to share with the nation, and it gave of its very best Saturday night, when the Symphony orchestra played especially for the radio, sending its music through twenty-nine broadcasting stations to listeners in every state. It was a notable occasion for the orchestra, as it signalized the beginning of its fiftieth season, with its reputation as a musical organization of world-wide prestige never higher. No less, it was an important event in radio history, for very seldom has an orchestra of the calibre of the Boston Symphony played exclusively for broadcasting and for so long a period, since the usual musical program rarely exceeds an hour. The hour and a half which the National Broadcasting Company allotted to the concert is evidence of its recognition of the importance of the orchestra.

No doubt there was some criticism of the program—there is usually some unfavorable comment on every program—because there was no concession to popular tastes. It contained no "Overture of 1812," not even one of the familiar symphonies. Instead the orchestra presented five works of the highest artistic standards written within the last generation, three of which were composed by New England musicians—a choice consistent with the uncompromising policy of the organization. The brilliance of the wood-wind choir and the richness of the string ensemble were as thrilling through the radio as within the portals of Symphony hall.

In harmony with the high standard of the broadcast was the announcing of "E. F. A" (Arthur F. Edes) of WEEI in Boston. Concise, straightforward and intelligent, his introductions added substantially to the enjoyment of the music and to the brief addresses by Dr. Koussevitzky and Judge Cabot.

THIS CLIPPING FROM
NEW YORK TIMES

HENSCHEL REACHES BOSTON

First Conductor of Symphony Orchestra to Take Part in Jubilee.

Special to The New York Times.

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He was knighted in 1914. He was married in New York in 1907. Sir George and his family are guests of Mrs. M. Graeme Haughton.

THIS CLIPPING FROM
NEW YORK TIMES

BRITANNIC GAINS IN SPEED.

New Cunarder Averages 17¾ Knots on Trip From Liverpool.

The White Star Line motor ship Britannic arrived last night from Liverpool by way of Queenstown. It is the first of those ships which call at Boston to land passengers in New York on a Sunday. Captain F. F. Summers, R. N. R., master of the Britannic, said the engines were developing greater speed and had averaged 17¾ knots for the trip. The weather was fine all the way across, Captain Summers said.

Among the passengers on the Britannic were the Countess A. de Sieyes and Miss Marion de Sieyes and Louis Van Hes, American lyric tenor. Sir George Henschel, first conductor of the Boston Symphony Orchestra, which he led from 1881 to 1884, left the motor ship at that port on Saturday to conduct the orchestra in the opening concerts of its fiftieth season at Symphony Hall.

THIS CLIPPING FROM
NEW YORK MIRROR

OCT 7 - 1930

HOW MANY got a thrill out of Koussevitzky's beautiful interpretation of Loeffler's, "A Pagan Poem"—to us the outstanding radio feature over the weekend?

* * *

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 7 - 1930

Views of European Peril

Serge Koussevitzky, the distinguished Russian conductor of the Boston Symphony orchestra, on his return from Europe a week ago gave out a statement dealing in part with present conditions in European countries. In Austria as in Germany he found in the people's countenances "a worried hopelessness." Only in France did the people seem free and confident.

The danger to Europe, in Dr Koussevitzky's opinion, is the Bolshevist "propaganda for a world 'revolution through economical 'means." "Thanks to the fact that 'the Bolshevists have at their dis-'position 120,000,000 of people whom 'they have changed into slaves and 'obliged to work nearly for nothing, 'they have the possibility to put on 'the world market goods for a price 'with which no nation can compete," Dr Koussevitzky said. He fears that unless some international organization such as a United States of Europe is developed, European culture will entirely perish, "as has perished 'the culture of Russia, invaded by 'barbarians who destroy all that is 'free and beautiful."

As a member of the Russian upper classes which have been ruthlessly treated by the revolutionists, Dr Koussevitzky is naturally in a position to understand the effects of Bolshevism upon the cultural life of Russia. But, as he frankly says, "it 'is rather difficult for a musician to 'become a politician," and other observers of the European scene do not agree that Russia's dumping program is directly intended as revolutionary propaganda. The more general belief is that Russia is intensely eager to obtain credits in foreign countries with which to finance its industrial expansion program and for that reason is taking advantage of its opportunity to sell products at any price.

The question now being asked is whether Russia itself will be able to stand the strain of the Bolshevist regime. Other European nations have the power to raise tariff barriers against Russian imports though, as always with tariff barriers, it is a question of expediency how far they can be applied without resulting in economic derangement at home.

Recent developments in Germany and Austria indicate a drift in public sentiment not toward Bolshevism, but toward Fascism. While expressing his conviction that the constitution of Germany was safe, Hjalmar Schacht, former president of the German Reichsbank, said arriving in New York last week the rise of Fascism denoted a demand for another readjustment of Germany's debt to the allies. "If the 'German people are going to starve, 'there are going to be many more 'Hitlers," he said.

As Dr Schacht did not mention Russia, it is fair to conclude that he does not regard Russia's export methods as a controling factor in the existing economic disorganization of Europe. But, like Dr Koussevitzky, he spoke of the need of greater cooperation between governments, and said that the present world-wide financial and economic depression might be a blessing in disguise if it brought about that result. The revival of nationalistic feeling which accompanies Fascism will probably make that outcome more difficult to attain.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

7 1930

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THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL

OCT 8 - 1930

NATURAL REACTION

Dr. Koussevitzky, conductor of the Boston Symphony orchestra, has returned from a visit to Europe and expresses himself as somewhat concerned by conditions found. Himself a Russian, who is without sympathy for bolshevism, Dr. Koussevitzky sees a great danger to Europe because of soviet propaganda for a world revolution through economic means and visions industrial ruin for some of Russia's neighbors because of the soviet's new industrial program under which 120,000,000 Russians virtually are slaves to the government with labor producing at the expense only of bare subsistence.

The Symphony leader touches upon a problem that is causing much agitation in some of the European countries that already have been affected by the influx of cheaply-produced goods from Russia—a problem that very likely is lending much support to the proposal of M. Briand for a United States of Europe with plans for meeting the Russian situation. However, the conditions are such that they can be met without united action and will be met in the most available manner—by raising tariff barriers.

We expect that Russia's industrial campaign will soon encounter a very vigorous snubbing. Russia has the labor and is availing itself thereof, but it requires foreign capital and foreign purchase of its production. Today the Russian government is disposing of goods at prices that make competition in free countries impossible. And in protection of their own laborers, Russia's neighbors will establish tariffs on Russian goods at rates that will bring their costs to figures that can be met. Such is a natural result. A nation that proposes to elevate itself by flooding the markets of other countries must take into consideration the natural reaction of those other countries, something that the Soviet government apparently has not done.

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HARTFORD, CONN.
COURANT

OCT 8 - 1930

The Observation Post

By Walter Brown, Dramatic Editor

Sir George Will Remember.

On October 22, 1881, the brand new Boston Symphony Orchestra was heard for the first time, playing under the baton of a massive young Bavarian named on the program as George Henschel. Annie Louise Cary was the soloist at the concert and the program included Beethoven's Overture, "Dedication of the House"; an air from Gluck's "Orpheus", Haydn's Symphony in B flat; Ballet Music from Schubert's "Rosamunde"; a scene from Bruch's "Odysseus." And in Boston Friday, October 10, 1930, at a concert marking the opening of the Boston Symphony Orchestra's fiftieth season, the baton of Sir George Henschel, of England, will be raised over a band of musicians nearly twice as large as that original orchestra—and the original program (with the "Merstersinger" Prelude added as a final number and with Madame Matzenauer as soloist) will be given.

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Now it seems to me not only a singularly appropriate, but likewise a most dramatically effective, thing to do to give that first program practically in its entirety forty-nine years later; and it seems an excellent commentary on the quality of the orchestra and its ideals that a program of the so very long-ago can be repeated not only with no loss of self-respect but even with pride.

And I cannot help thinking about what will be the feelings in the heart of the old Conductor as he faces first the huge crowd that will pack great Symphony Hall and then turns to the artists who await his signal to sound the first notes of the Beethoven Overture. That he will remember well that night in 1881 goes without saying; for musicians of the Henschel stamp do not forget their great moments—and the first concert by the new Boston Symphony Orchestra certainly marked one of the great moments of Sir George's long and useful musical life. I think, too, that he will remember many of the players he saw before him then, and that he has forgotten Annie Louise Cary's voice. He will not be able, physically, to lead the orchestra with the fire that was in him a half-century ago—but I venture to say that his players will give him every bit of their art in their playing that anniversary night. And I believe that more than one pair of eyes will grow dim as the music sounds.

18

THE SYMPHONY ON THE AIR

Boston has several good things to share with the nation, and it gave of its very best Saturday night, when the Symphony orchestra played especially for the radio, sending its music through twenty-nine broadcasting stations to listeners in every state. It was a notable occasion for the orchestra, as it signalized the beginning of its fiftieth season, with its reputation as a musical organization of world-wide prestige never higher. No less, it was an important event in radio history, for very seldom has an orchestra of the calibre of the Boston Symphony played exclusively for broadcasting and for so long a period, since the usual musical program rarely exceeds an hour. The hour and a half which the National Broadcasting Company allotted to the concert is evidence of its recognition of the importance of the orchestra.

No doubt there was some criticism of the program—there is usually some unfavorable comment on every program—because there was no concession to popular tastes. It contained no "Overture of 1812," not even one of the familiar symphonies. Instead the orchestra presented five works of the highest artistic standards written within the last generation, three of which were composed by New England musicians—a choice consistent with the uncompromising policy of the organization. The brilliance of the wood-wind choir and the richness of the string ensemble were as thrilling through the radio as within the portals of Symphony hall.

In harmony with the high standard of the broadcast was the announcing of "E. F. A" (Arthur F. Edes) of WEEI in Boston. Concise, straightforward and intelligent, his introductions added substantially to the enjoyment of the music and to the brief addresses by Dr. Koussevitzky and Judge Cabot.

THIS CLIPPING FROM
NEW YORK TIMES

HENSCHEL REACHES BOSTON

First Conductor of Symphony Orchestra to Take Part in Jubilee.

Special to The New York Times.

BOSTON, Oct. 5.—Sir George Henschel, first conductor of the Boston Symphony Orchestra, accompanied by Lady Henschel and their daughter, Miss Elizabeth Georgie Henschel, arrived on the White Star liner Britannic from Liverpool and Queenstown, and will take part in the fiftieth anniversary of the organization, remaining here until Oct. 18. Sir George will conduct concerts next Friday and Saturday. He was met at Commonwealth pier by Judge F. P. Cabot, president of the trustees; W. P. Brennan, general manager; G. E. Judd, assistant manager; E. B. Dane, trustee, and Arthur Foote, composer.

Sir George resides in Aviemore, Scotland, where he teaches voice and composition. Although in his eightieth year, he looks fully twenty years younger. He expressed delight in again visiting Boston. His last previous visit was in 1908. Sir George said it was in 1881 that he began to conduct the orchestra.

He was knighted in 1914. He was married in New York in 1907. Sir George and his family are guests of Mrs. M. Graeme Haughton.

THIS CLIPPING FROM
NEW YORK TIMES

BRITANNIC GAINS IN SPEED.

New Cunarder Averages 17¾ Knots on Trip From Liverpool.

The White Star Line motor ship Britannic arrived last night from Liverpool by way of Queenstown. It is the first of those ships which call at Boston to land passengers in New York on a Sunday. Captain F. F. Summers, R. N. R., master of the Britannic, said the engines were developing greater speed and had averaged 17¾ knots for the trip. The weather was fine all the way across, Captain Summers said.

Among the passengers on the Britannic were the Countess A. de Sieyes and Miss Marion de Sieyes and Louis Van Hes, American lyric tenor. Sir George Henschel, first conductor of the Boston Symphony Orchestra, which he led from 1881 to 1884, left the motor ship at that port on Saturday to conduct the orchestra in the opening concerts of its fiftieth season at Symphony Hall.

THIS CLIPPING FROM
NEW YORK MIRROR

OCT 7 - 1930

HOW MANY got a thrill out of Koussevitzky's beautiful interpretation of Loeffler's, "A Pagan Poem"—to us the outstanding radio feature over the weekend?

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 7 - 1930

Views of European Peril

Serge Koussevitzky, the distinguished Russian conductor of the Boston Symphony orchestra, on his return from Europe a week ago gave out a statement dealing in part with present conditions in European countries. In Austria as in Germany he found in the people's countenances "a worried hopelessness." Only in France did the people seem free and confident.

The danger to Europe, in Dr Koussevitzky's opinion, is the Bolshevist "propaganda for a world 'revolution through economical 'means." "Thanks to the fact that 'the Bolshevists have at their dis-'position 120,000,000 of people whom 'they have changed into slaves and 'obliged to work nearly for nothing, 'they have the possibility to put on 'the world market goods for a price 'with which no nation can compete," Dr Koussevitzky said. He fears that unless some international organization such as a United States of Europe is developed, European culture will entirely perish, "as has perished 'the culture of Russia, invaded by 'barbarians who destroy all that is 'free and beautiful."

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GAZETTE

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BANGOR, ME.
COMMERCIAL

OCT 8 - 1930

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COURANT

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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE
OCT 9 - 1930

Boston's Symphony Orchestra.

To the Editor of The Tribune:

Mr. Davies states in his article in Sunday's Tribune that this is the first time an arrangement has been effected whereby a symphony orchestra of first rank will give an important series of concerts at a great university. In this he is in error.

The Boston symphony orchestra has, for at least 35 years, given annually 10 or 12 concerts of symphonic music at Harvard university. In addition the Boston orchestra maintains close relations with the leading musical organization of the university, "The Harvard Glee club." From time to time both organizations and often the Radcliffe Choral society assisting, appear in concerts of serious music.

It is interesting to note, in connection, that the Boston symphony orchestra (which is this year enjoying the fiftieth year of its existence) has, since its inception given thought to the problems of the music student and others to whom a season ticket is a prohibitive luxury. I mean that a certain number of seats, some 600, are set aside at every Friday afternoon concert and sold for 50 cents (at half of this sum before the war). I have been to many of these concerts and, like others of my acquaintance, looked forward to the time when I could afford a regular season ticket and be thus assured of a seat at the same location every concert.

It seems to me the size of the Northrop memorial auditorium is sufficiently large to admit of some such arrangement to attract those who love music but to whom a season ticket at the regular rate is something beyond their means.

Then, again, the Boston orchestra finishes its regular season of serious music—only about 73 concerts in metropolitan Boston—it appears for two solid months—six nights a week in popular programs—by popular I do not mean jazz or musical comedy selections but music of a lighter, more tuneful character. The orchestra is reduced to 80 men—the chairs removed from the floor of Symphony hall and tables (240) substituted. One may enjoy refreshments while listening to superlative playing or sit in the balcony and merely listen. These "pops" as they are affectionately termed in Boston have been going on year after year for close on to 50 years so can hardly be called an experiment. They are very well patronized and increase the revenues of the orchestra besides educating an increasing clientele who develop a liking for the more serious symphonic fare of the "regular" season.

Of course Minneapolis has not the population to draw upon that Boston has but 50 years ago Boston was a comparatively small city and it is only by foresighted work in educating the music lover and student—getting them to develop the symphony habit—that the Boston symphony is stronger today than ever in public estimation and public patronage.

JOSEPH ECKMAN,
Minneapolis.

Boston Daily Globe
FRIDAY, OCT 10, 1930

A LILY IN THE CORNFIELD

"Life in the United States is hard and dry. Your country is a great cornfield."

IMAGINE in Boston a resident company of distinguished actors playing each week three such classic dramas as the "Oedipus Rex" in Greek, "Faust" in German, and "King Lear" in English, playing them as well as they can be played and keeping this up for half a century. You cannot imagine this, for there are not enough such plays to keep a theatre going at that pace. But what you have imagined is the Boston Symphony Orchestra. In fact you can imagine better; that it was the first of its kind in America, that within a quarter of a century after its founding it was esteemed the finest in existence, and that it begot others in leading cities of the United States.

* * *

In September, 1857, a young man twenty-three years of age studying music in Vienna writes home to his father in Boston:

"Music is almost my inner world; without it I miss much, and with it I am happier and better."

Brave, modest, affectionate, and fine-grained, this young man, only a few years later, comes home from the Civil War to carry through life the scar of a saber slash on his cheek, "Major" before his name, and in his heart an ideal of how a private citizen may serve his country. First there is a living to earn, a business to establish. But all the while this man of action and of affairs nourishes his love of music. Finally, in October, 1881, he is ready. He founds the Boston Symphony Orchestra.

"How do you found an orchestra?" Maj Higginson is asked years later by a like-minded Londoner. "All you have to do is set the game going and back it up." It was his cheerful view of a stormy past. For, as usual, with creative enterprises ordained out of the deeper sources of a man's being, little had he guessed when he picked it up what a burden he was shouldering; but also as usual in such enterprises the strength to carry it never failed to be given. Speaking in 1889 the major said that time after time when tempted to falter, the sight of eager young lives and weary old lives gladdened by this great music made him resolve "one more year anyway." For he must earn the money annually to keep it going. With what grim relish he heard himself told, "But you can never make it pay!" Pay? He had reckoned on a yearly deficit of $20,000, and was seldom disappointed. One year it was $52,000. Another year it did just pay expenses. He told Mr Richard Aldrich in 1905 that he took the orchestra as other men of wealth with different tastes took their yachts, racing stables, libraries or art galleries. By the turn of the century this orchestra was the envy of European connoisseurs: "Boston, O, yes, that is the city which has the great orchestra." By 1904 Dr Richard Strauss, conducting a rehearsal of his "Heldenleben," can say to its members: "You play that finely, but a little too finely. I want some roughness here;" and two years later Dr Karl Muck, coming to take command, paid it the highest compliment a distinguished conductor could pay a distinguished orchestra. At his first concert, midway in a symphony of Beethoven, he laid down his baton and let the musicians go it alone.

Symphony Hall is a house of worship, for music is a religion. People are glad to pay good money for the privilege of going there to worship. Consider what a symphony is. It is a noble utterance in a universal language. More terse than the novel, more compact than the drama, more lyrical than poetry, more moving emotionally than all three, it can and will teach literature lessons in its own art. For music is no longer literature's little sister Cinderella: it is Queen. Like attar of roses, great music is an essence; tons of petals compressed into a few drops of perfume. Here are works performed in 45 minutes which cost their authors years of effort. Intellectually, too, music is a better sportsman than literature, for it can afford to be. No subject is taboo, the whole of life is discussed, the composer can use his most intimate experience, tell all he knows out loud ,and tell it beautifully. No one is offended, for those who understand are not shocked and those who do not understand are unaware that anything is being said. Thus does a universal language embrace universal experience.

Familiarity with the noblest mental imagery, with the finest models in an art form (it is the testimony of great artists) is more than education for an art: it is also education for life. Cultivated tastes, high standards—we grow like that which we admire. In this sort the influence of the Boston Symphony Orchestra has been incalculable. Do we Bostonians fully appreciate it? German critics have spoken of our orchestra as "the finest instrument thus far created in the history of music." When Antonio Stradivarius was fabricating his violins, no doubt his Cremona neighbors deemed him merely an averagely estimable citizen.

The good major has gone to his rest and his reward. But valiantly has he wrought. The kind voice has ceased to speak, the generous heart has ceased to beat, but his orchestra goes on filling our world with beauty and courage. Yet years ago, even while he still lived and worked, Mrs Fanny Kemble, the English actress, knew an Antonio Stradivarius when she met him in a street of Cremona for she told the major:

"You have planted a lily in a cornfield!"

Uncle Dudley.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 1 0 1930

JUBILEE PROGRAM

News to observe its 50th anniversary October 11th

In celebration of its 50th anniversary, the Buffalo Evening News on Saturday, October 11th, will broadcast a three-hour program over WBEN, beginning at 8 p. m. The entertainment will be built around the story of Then and Now, both musically and in regard to local history.

Two numbers by the late John Lund, who, throughout the existence of the first Buffalo symphony orchestra, was its conductor, will be played by the orchestra under the direction of Edward A. Murphy, solo hornist of the St. Louis symphony orchestra, and Arthur C. Snellgrove. Music heard on the first program of the Boston symphony orchestra and at the opening performance at the Metropolitan opera house, both of which are celebrating their 50th anniversary this year, also will have a place on the jubilee program.

FRIDAY, OCTOBER 10, 1930.

HARVARD AND THE SYMPHONY

This afternoon Sir George Henschel will lift the baton he first raised fifty years ago, and will signal the Boston Symphony Orchestra to begin the same program that they played under his direction at their first concert. To Harvard men the occasion will be the anniversary of a most valuable and delightful aspect of life in Cambridge. There has always been a very close association between the Boston Symphony Orchestra and Harvard College.

This relationship has been largely due to the personal interest of the late Major Henry Lee Higginson in both institutions. Major Higginson was the founder of the orchestra, and for long a fellow of Harvard College; throughout his life he worked to bring them together as much as possible. The plans for the Sanders Theatre series of concerts were drawn up by him, in organizing the orchestra, as an essential part of its program. They have contributed both enjoyment and educational benefit to fifty years of Harvard faculty and students.

What the Boston Symphony has thus contributed to Harvard has been reciprocated, in part, by the contributions of the Harvard and Radcliffe Glee Clubs to the Symphony. Since 1923, when the Harvard Glee Club first sang with the orchestra, they have both contributed vocal parts to such notable programs as Brahms' "Ein Deutches Requiem" and Beethoven's Ninth Symphony.

The Boston Symphony Orchestra is celebrating its anniversary by performing, in conjunction with the Glee Clubs, an "Ode for the Jubilee of the Symphony Orchestra" composed by two Harvard men, which comes as a fitting climax to the friendly relations of the past.

THIS CLIPPING FROM
N. Y. TIMES
OCT 1 0 1930

ORCHESTRA CELEBRATES.

Sir George Henschel to Conduct Boston Symphony, as He Did in 1881

Sir George Henschel, who in 1881 conducted the first concert ever given by the Boston Symphony Orchestra, will direct today and tomorrow the opening pair of concerts of its fiftieth anniversary season at Symphony Hall in Boston.

Mr. Henschel will play this afternoon the same program he gave on Oct. 22, 1881, with one exception. Wagner's prelude to "Die Meistersinger" will be substituted for Weber's "Festival" overture. The rest of the program includes Beethoven's "Dedication of the House" overture, the ario "Che Faro senza Euridyce," from Gluck's "Orpheus"; Haydn's Symphony in B flat, the ballet music from Schubert's "Rosamunde" and the aria "Penelope's Lament," from Bruch's "Odysseus." Margaret Matznauer will be the soloist. The late Annie Louise Cary was the soloist fifty years ago.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 1 0 1930

Miss Elsie J. Dresser of Evergreen Avenue and Mrs. Olive Russell Dawley of Torwood Street are in Boston as the guests of Mrs. Dawley's sister, Mrs. Joel M. Barnes of Newton Center, Mass., for the first concert to be given this season by the Boston Symphony Orchestra this afternoon in Symphony Hall.

This is the forty-ninth year of the symphony and Sir George Henschel, who conducted the first concert in 1881, will conduct, giving the same program as on that occasion.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
OCT 1 0 1930

TO ATTEND SYMPHONY CONCERT

Mrs. Walter D. Ross, of 84 West Boylston street, will go to Boston today to attend the opening concert of the Boston Symphony orchestra this afternoon. Mrs. Ross has been a subscriber to the series for many years.

Sir George Henschell, who conducted the first Boston Symphony orchestra concerts 50 years ago, has returned to Boston from England to conduct the opening concerts.

victor in ... totalling $501.

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It seems to me the size of the Northrop memorial auditorium is sufficiently large to admit of some such arrangement to attract those who love music but to whom a season ticket at the regular rate is something beyond their means.

Then, again, the Boston orchestra finishes its regular season of serious music—only about 73 concerts in metropolitan Boston—it appears for two solid months—six nights a week in popular programs—by popular I do not mean jazz or musical comedy selections but music of a lighter, more tuneful character. The orchestra is reduced to 80 men—the chairs removed from the floor of Symphony hall and tables (240) substituted. One may enjoy refreshments while listening to superlative playing or sit in the balcony and merely listen. These "pops" as they are affectionately termed in Boston have been going on year after year for close on to 50 years so can hardly be called an experiment. They are very well patronized and increase the revenues of the orchestra besides educating an increasing clientele who develop a liking for the more serious symphonic fare of the "regular" season.

Of course Minneapolis has not the population to draw upon that Boston has but 50 years ago Boston was a comparatively small city and it is only by foresighted work in educating the music lover and student—getting them to develop the symphony habit—that the Boston symphony is stronger today than ever in public estimation and public patronage.

JOSEPH ECKMAN,
Minneapolis.

Boston Daily Globe
FRIDAY, OCT 10, 1930

A LILY IN THE CORNFIELD

"Life in the United States is hard and dry. Your country is a great cornfield."

IMAGINE in Boston a resident company of distinguished actors playing each week three such classic dramas as the "Oedipus Rex" in Greek, "Faust" in German, and "King Lear" in English, playing them as well as they can be played and keeping this up for half a century. You cannot imagine this, for there are not enough such plays to keep a theatre going at that pace. But what you have imagined is the Boston Symphony Orchestra. In fact you can imagine better; that it was the first of its kind in America, that within a quarter of a century after its founding it was esteemed the finest in existence, and that it begot others in leading cities of the United States.

* * *

In September, 1857, a young man twenty-three years of age studying music in Vienna writes home to his father in Boston:

"Music is almost my inner world; without it I miss much, and with it I am happier and better."

Brave, modest, affectionate, and fine-grained, this young man, only a few years later, comes home from the Civil War to carry through life the scar of a saber slash on his cheek, "Major" before his name, and in his heart an ideal of how a private citizen may serve his country. First there is a living to earn, a business to establish. But all the while this man of action and of affairs nourishes his love of music. Finally, in October, 1881, he is ready. He founds the Boston Symphony Orchestra.

"How do you found an orchestra?" Maj Higginson is asked years later by a like-minded Londoner. "All you have to do is set the game going and back it up." It was his cheerful view of a stormy past. For, as usual, with creative enterprises ordained out of the deeper sources of a man's being, little had he guessed when he picked it up what a burden he was shouldering; but also as usual in such enterprises the strength to carry it never failed to be given. Speaking in 1889 the major said that time after time when tempted to falter, the sight of eager young lives and weary old lives gladdened by this great music made him resolve "one more year anyway." For he must earn the money annually to keep it going. With what grim relish he heard himself told, "But you can never make it pay!" Pay? He had reckoned on a yearly deficit of $20,000, and was seldom disappointed. One year it was $52,000. Another year it did just pay expenses. He told Mr Richard Aldrich in 1905 that he took the orchestra as other men of wealth with different tastes took their yachts, racing stables, libraries or art galleries. By the turn of the century this orchestra was the envy of European connoisseurs: "Boston, O, yes, that is the city which has the great orchestra." By 1904 Dr Richard Strauss, conducting a rehearsal of his "Heldenleben," can say to its members: "You play that finely, but a little too finely. I want some roughness here;" and two years later Dr Karl Muck, coming to take command, paid it the highest compliment a distinguished conductor could pay a distinguished orchestra. At his first concert, midway in a symphony of Beethoven, he laid down his baton and let the musicians go it alone.

Symphony Hall is a house of worship, for music is a religion. People are glad to pay good money for the privilege of going there to worship. Consider what a symphony is. It is a noble utterance in a universal language. More terse than the novel, more compact than the drama, more lyrical than poetry, more moving emotionally than all three, it can and will teach literature lessons in its own art. For music is no longer literature's little sister Cinderella: it is Queen. Like attar of roses, great music is an essence; tons of petals compressed into a few drops of perfume. Here are works performed in 45 minutes which cost their authors years of effort. Intellectually, too, music is a better sportsman than literature, for it can afford to be. No subject is taboo, the whole of life is discussed, the composer can use his most intimate experience, tell all he knows out loud ,and tell it beautifully. No one is offended, for those who understand are not shocked and those who do not understand are unaware that anything is being said. Thus does a universal language embrace universal experience.

Familiarity with the noblest mental imagery, with the finest models in an art form (it is the testimony of great artists) is more than education for an art: it is also education for life. Cultivated tastes, high standards—we grow like that which we admire. In this sort the influence of the Boston Symphony Orchestra has been incalculable. Do we Bostonians fully appreciate it? German critics have spoken of our orchestra as "the finest instrument thus far created in the history of music." When Antonio Stradivarius was fabricating his violins, no doubt his Cremona neighbors deemed him merely an averagely estimable citizen.

The good major has gone to his rest and his reward. But valiantly has he wrought. The kind voice has ceased to speak, the generous heart has ceased to beat, but his orchestra goes on filling our world with beauty and courage. Yet years ago, even while he still lived and worked, Mrs Fanny Kemble, the English actress, knew an Antonio Stradivarius when she met him in a street of Cremona for she told the major:

"You have planted a lily in a cornfield!"

Uncle Dudley.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER
OCT 1 0 1930

JUBILEE PROGRAM

News to observe its 50th anniversary October 11th

In celebration of its 50th anniversary, the Buffalo Evening News on Saturday, October 11th, will broadcast a three-hour program over WBEN, beginning at 8 p. m. The entertainment will be built around the story of Then and Now, both musically and in regard to local history.

Two numbers by the late John Lund, who, throughout the existence of the first Buffalo symphony orchestra, was its conductor, will be played by the orchestra under the direction of Edward A. Murphy, solo hornist of the St. Louis symphony orchestra, and Arthur C. Snellgrove. Music heard on the first program of the Boston symphony orchestra and at the opening performance at the Metropolitan opera house, both of which are celebrating their 50th anniversary this year, also will have a place on the jubilee program.

FRIDAY, OCTOBER 10, 1930.
H. Crimson

HARVARD AND THE SYMPHONY

This afternoon Sir George Henschel will lift the baton he first raised fifty years ago, and will signal the Boston Symphony Orchestra to begin the same program that they played under his direction at their first concert. To Harvard men the occasion will be the anniversary of a most valuable and delightful aspect of life in Cambridge. There has always been a very close association between the Boston Symphony Orchestra and Harvard College.

This relationship has been largely due to the personal interest of the late Major Henry Lee Higginson in both institutions. Major Higginson was the founder of the orchestra, and for long a fellow of Harvard College; throughout his life he worked to bring them together as much as possible. The plans for the Sanders Theatre series of concerts were drawn up by him, in organizing the orchestra, as an essential part of its program. They have contributed both enjoyment and educational benefit to fifty years of Harvard faculty and students.

What the Boston Symphony has thus contributed to Harvard has been reciprocated, in part, by the contributions of the Harvard and Radcliffe Glee Clubs to the Symphony. Since 1923, when the Harvard Glee Club first sang with the orchestra, they have both contributed vocal parts to such notable programs as Brahms' "Ein Deutches Requiem" and Beethoven's Ninth Symphony.

The Boston Symphony Orchestra is celebrating its anniversary by performing, in conjunction with the Glee Clubs, an "Ode for the Jubilee of the Symphony Orchestra" composed by two Harvard men, which comes as a fitting climax to the friendly relations of the past.

THIS CLIPPING FROM
N. Y. TIMES
OCT 1 0 1930

ORCHESTRA CELEBRATES.

Sir George Henschel to Conduct Boston Symphony, as He Did in 1881

Sir George Henschel, who in 1881 conducted the first concert ever given by the Boston Symphony Orchestra, will direct today and tomorrow the opening pair of concerts of its fiftieth anniversary season at Symphony Hall in Boston.

Mr. Henschel will play this afternoon the same program he gave on Oct. 22, 1881, with one exception. Wagner's prelude to "Die Meistersinger" will be substituted for Weber's "Festival" overture. The rest of the program includes Beethoven's "Dedication of the House" overture, the ario "Che Faro senza Euridyce," from Gluck's "Orpheus"; Haydn's Symphony in B flat, the ballet music from Schubert's "Rosamunde" and the aria "Penelope's Lament," from Bruch's "Odysseus." Margaret Mateznauer will be the soloist. The late Annie Louise Cary was the soloist fifty years ago.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 1 0 1930

Miss Elsie J. Dresser of Evergreen Avenue and Mrs. Olive Russell Dawley of Torwood Street are in Boston as the guests of Mrs. Dawley's sister, Mrs. Joel M. Barnes of Newton Center, Mass., for the first concert to be given this season by the Boston Symphony Orchestra this afternoon in Symphony Hall.

This is the forty-ninth year of the symphony and Sir George Henschel, who conducted the first concert in 1881, will conduct, giving the same program as on that occasion.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
OCT 1 0 1930

TO ATTEND SYMPHONY CONCERT

Mrs. Walter D. Ross, of 84 West Boylston street, will go to Boston today to attend the opening concert of the Boston Symphony orchestra this afternoon. Mrs. Ross has been a subscriber to the series for many years.

Sir George Henschell, who conducted the first Boston Symphony orchestra concerts 50 years ago, has returned to Boston from England to conduct the opening concerts.

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Plays and Players --- Music and Musicians

Fifty Years Described In Fifty Minutes

Over the Symphony Concerts, With Arthur Foote As Eye-and-Ear Witness

THERE was new departure at the Public Library yesterday afternoon. By precedent the company in the Lecture-Hall should have listened to description, with examples and comment, of the pieces to be played at the Symphony Concerts today and tomorrow. On the platform, indeed, stood a piano ready for that purpose. From it, however, not a note sounded; while in an hour's discourse, the impending program was but cursorily mentioned. Yes: it was to begin with Beethoven's last overture, "Dedication of the House"—in vogue in the eighteen-eighties for ceremonial occasions, now fallen into disuse and relegated to the "minor works." As the speaker said, it was more Handelian than Beethoven. The familiar air, "Che faró" from Gluck's opera, "Orpheus" was to follow; later on another air, likewise for contralto, from Bruch's "Odysseus." In those eighteen-eighties they were favorite concert-pieces with Annie Louise Cary, American singer of remarkable voice, then at the height of her powers. Now Mme. Matzenauer would undertake them. And a Symphony by Haydn, and the dances that Schubert wrote for the forgotten play of "Rosamond, Queen of Cyprus." Finally, the Prelude to Wagner's opera, "Die Meistersinger." But that was a desirable substitution for Weber's trumpery "Jubilee Overture" with climax in "God Save the King" or "Heil dir im Siegeskranz," according as the concert-room was English or German.

By this time the secret was out. The program in question, save only Wagner's "Prelude," was the program of the first pair of Symphony Concerts, in the old Boston Music Hall, on Oct. 21 and 22, 1881. It was now to be repeated at the first concerts of the fiftieth year of the Symphony Orchestra, in the present Symphony Hall, on Oct. 11 and 12, 1930. The conductor of 1881 was also to be the conductor of 1930—not only alive but able and practicing half a century afterward. In short, the meeting at the Public Library was an anniversary occasion. Therefore the director of the course, Mr. R. G. Appel of the Brown Music Library, had put by rule and custom; dispensed with exposition; bidden Mr. Arthur Foote summarize the course of the Symphony Concerts from the earliest times to the present day. As a young man of twenty-eight he began to attend them. As an elderly man of seventy-seven he was still regularly in his place. As composer of music, Mr. Foote was heard at the Symphony Concerts in 1887 in the overture, "In the Mountains." Only last Saturday the orchestra had repeated from its present repertory his Suite for Strings. By all odds he was the speaker for the occasion, standing at ease in the light of the desk-lamp, lifting one sheet of blue paper after another, reading from it as informally as though he were sitting by his own fireside.

Earliest Times

Mr. Foote began at the beginning—with the foundation of the Handel and Haydn Society in 1815, as consequence of a peace-jubilee to celebrate the end of the War of 1812. Its concern was choral music. (It asked, but never received, a manuscript from Beethoven.) Twenty-five years later orchestral concerts were afoot in a small way. Eight years on, and the aftermath of the revolutions of 1848 brought young musicians in flight to Boston from Paris and other European cities. They formed the Germania Orchestra, which put orchestral playing on a better level. There were concerts as well of a Musical Club, of a Philharmonic Orchestra. The ultimate residue was the Harvard Musical Association, undertaking an annual series of orchestral concerts from 1856 to 1882, when the newly risen Symphony Orchestra extinguished them. In the later years Mr. Foote knew them at first hand. He reported them as "influential" and "important" for their day, drawing "fine audiences," well provided with money. The programs were conservative but generally admirable, including most of the symphonic music then worth the hearing—when most of the modern composers, now counted as classics, were unborn or unknown; when Bruch passed for a figure rising toward greatness; when a "new work" from Raff or Rubinstein seemed as notable and debatable as nowadays a "first time" from Ravel or Stravinsky. Needless to say, the open-minded Foote was on the liberal side.

In time, the concerts of the Harvard Musical Association declined. The controlling powers tended to be cliquish, to fall into ultra-conservative courses. Theodore Thomas, moreover, had begun to bring his orchestra to Boston. His pro[illegible] ranged wider and sounded [illegible] performance ran[illegible] Unmistakably he exce[illegible] conductors. The orchestra of the Harvard Musical Association seemed elderly in comparison. (Imagine it beside the orchestra of Muck or Koussevitzky!) Few, or none, of the players were virtuosi. Hardly any could give full time and energy to symphonic work. A dissatisfied public was forsaking the concerts, when, at one of the last of them, Major Higginson believed that he had found in Mr. Henschel the conductor he was seeking for the new orchestra he had in mind.

The Henschels

Before, however, Mr. Foote recounted the familiar story, he digressed to the career and the qualities of Mr. Henschel; recalled his boyish feats as pianist and singer; noted his first public appearance, aged sixteen, at Cologne. (Years afterward, in these days of radio, Sir George was broadcasting to that city and inquired vainly whether anyone remembered.) By the seventies—Mr. Foote went on—he was an established singer; settled in London, practising his profession with praise, beginning to expand into the "all-round" musician he was ultimately to be. Song-recitals first brought him to Boston. With him was Lillian Bailey, later the first Mrs. Henschel. Upon this partnership, noted in its time, Mr. Foote descanted.

Miss Bailey, come to Boston with her family from Columbus in Ohio, was a singer of rare presence, voice and what we should now call musicality. She made her way here—Mr. Foote was her first pianist—migrated to London; was attracted to Mr. Henschel. At their concerts—"ideally perfect" as Mr. Foote recalled them—each sang solo-pieces; joined their voices in duets; while Mr. Henschel was accompanist throughout. The pair were offset and complement to each other, singing up and down Europe, returning to America long after he had ceased to be conductor of the Symphony Orchestra or of the orchestra that he assembled and maintained through ten years in London. To the memory of his wife he dedicated his Mass of Requiem; for her in degree made his setting of the hymn, "Stabat Mater."

In these later years, Sir George (as he then was) had become full-fledged composer. Early he had begun the practice of that calling. He was conducting in a youthful Concert Overture when he caught Major Higginson's eye and ear. With all his work at the Symphony Concerts, he found time and zest to write a comic opera, for which the novelist, Howells, who liked to dabble in the theater, wrote text and verses. It was never published and never performed; but there is Mr. Foote's word that it contained much good and charming music. So much for Sir George's "full, interesting and successful life," putting to use manifold musical abilities.

From Henschel to Gericke

Back then to the first years of the Symphony Orchestra—to the free hand and the absolute control that Major Higginson gave Mr. Henschel and his successors, through half a century established principle and policy; to the scores and parts that Mr. Henschel assembled as nucleus of an orchestral library after fifty years hardly to be matched in Europe or America; to the Henschelian program-making, a model in its kind; to the long battle in the newspapers over the first conductor's abilities and courses. This and that reviewer was hostile and bitter. The writers of "letters to the editor" spared no words. Fortunately Mr. Henschel kept the confidence of those that counted most. Throughout, the younger public of the Symphony Concerts was on his side—liberal-minded then as now.

Next to the first coming of Gericke, in succession to Mr. Henschel, and the transformation of the orchestra. In the earlier day, resident players had filled it. Gericke judged many of them poor in quality and began importations from Europe—importations of young men to replace old. Loud but impotent was the local hubbub. Moreover, these youngsters spoke for themselves. Mr. Foote recalled the concerts at which the boyish Kneisel—Mr. Gericke's "imported" concert-master—was to play Beethoven's Concerto. His displaced predecessor and many another veteran went to hear him "go wrong"; in spite of themselves departed admiring. Gericke taught the Bostonian public what the preparation of orchestral concerts should be. In chamber-music the Kneisel Quartet enforced this lesson—and Mr. Foote again digressed to praise its work and example, nowadays half-forgotten. For a year it busied itself with Franck's quartet before it was ready to play it publicly. Its quality encouraged composer after composer to write for it. Mr. Foote could name at least a dozen pieces. At the end of Gericke's first conductorship, there was a new standard of performance for the orchestra; a new insistence from the public upon it.

The Lengthening List

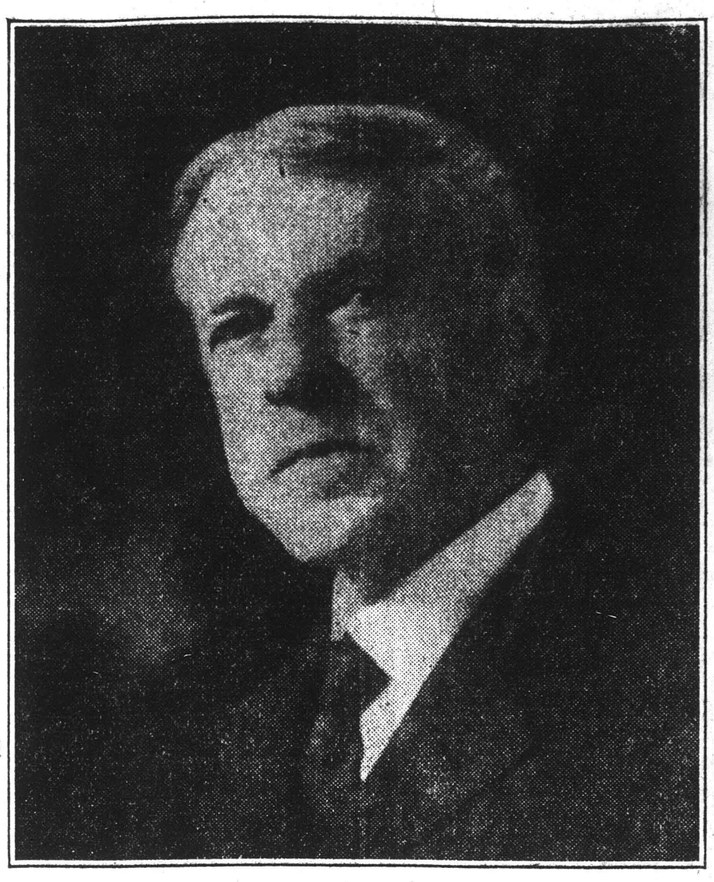
Then to Nikisch, the one "young genius" in the long line of conductors, electrical at one pair of concerts, taking his ease at the next. At his departure, the clebrated Hans Richter was Major Higginson's choice; but though the contract was drawn, it was never signed. For Richter dreaded the change to a new world overseas. Major Higginson then sought Theodore Thomas. Reasons of health, ambition, inclination, prompted him to Boston; but a fine sense of obligation to the Chicago that had sheltered him and maintained his orchestra prevailed. Major Higginson understood; like Thomas, kept their secret. Finally, Paur from Germany; in Mr. Foote's opinion an under-estimated conductor.

More and more briefly onward, through Gericke's second term and the transfer of the concerts from the old Music Hall, which was a fire-trap, to the new Symphony Hall; through Muck's two years "on loan" from Berlin; through the four of Fiedler, another underestimated conductor, to the return of Muck. Gericke had come back freer-handed and larger-minded. Muck's seven years were the years of a conductor at the maturity of remarkable powers. A word about the war-time difficulties and controversies; another about the decline of the orchestra under Rabaud. The first years of Monteux, and the internal dissensions culminating in the still remembered "strike." Through a year there was only to rebuild the orchestra in numbers and quality, to regain little by little the prestige lost in Boston and still more in New York. With the liberalizing of the programs and the production in both cities at the opportune moment of Stravinsky's "Le Sacre de Printemps," the re-conquest proceeded.

After Monteux, and to complete it, the present Koussevitzky and a virtually new orchestra to be his instrument. Under him the Symphony Concerts at the pitch and range at which the youngest generation knows them. Gone is the old German preponderance in the repertory. A better balance gives room to Russians, Parisians, Italians and English, to Americans that can hold their own beside them, receiving a just and hospitable encouragement. The older music of the seventeenth and the eighteenth centuries now has place beside that of the twentieth. The program of six or seven miscellaneous items has yielded to the program of three or four, lengthier, more concentrated, better unified. The merely decorative "soloist" has vanished. New ways, new methods, but always to ampler, more diversified, more catholic accomplishment. . . . Mr. Foote turned his last blue sheet. Into fifty minutes he had condensed fifty years of the Symphony Orchestra.

S. H. T.

Faith and Works



Arthur Foote Bachrach (C.)

Listener at the Symphony Concerts Through Fifty Years; Contributor to the Programs as Composer Through Forty-Three; Yesterday Informal Lecturer About Past and Present

Oct. 14-'30

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BOSTON EVENING

Symphony

First Concert Recalled For Fiftieth Year

Sir George Henschel Acclaimed, Matter and A Moral from The Old Program

AFTER the event human speculation before it often seems futile, sounds silly. . . . When it was hinted last winter that Sir George Henschel, conductor at the first concerts in the first year of the Boston Symphony Orchestra, would also be conductor next October at the first concerts of the fiftieth season, conjecture ran wide. Sir George would return in his eighty-first year. Unless they had encountered him in London, few hereabouts had looked upon him for a quarter of a century. Report had it that he was well-preserved and active. But could he endure the journey over the Atlantic—he who had crossed it many times when steamers were no "floating hotels"? Would he be able to lead through the whole concert of a Friday and a Saturday? Or must he confine himself to one or two numbers, say at the beginning and the end? Imaginative eyes saw a feeble old man advancing cautiously to the conductor's stand, recalling his métier and gathering his strength to wave a stick over an understanding orchestra; then receiving the plaudits of an audience that had looked and heard as at some resurrection from the musical history-books.

To the foot of the letter actuality belied this half-remembered expectation. As prompt to the hour as though Mr. Higginson were watching from the Elysian Fields, Sir George and Dr. Koussevitzky emerged, yesterday afternoon at Symphony Hall, from the door to the right of the stage. Sir George, a stocky figure in formal clothes, led the way. His shoulders drooped little; his step was firm; his thick hair and beard less white than grizzling. Dr. Koussevitzky, in the jacket of conductorial ease, followed, clapping with uplifted hands. The orchestra rose, each choir, according to its means, making the usual noises of welcome. For once, the audience stood spontaneously; in a hail of applause mentally escorted Sir George to the conductor's platform. At odds with custom, it was railed, trimmed with greenery, provided with a chair. Into it, after many acknowledgments, he settled, for the first and the only time throughout the concert; while Dr. Koussevitzky made the second speech of his six years at Symphony Hall. (The Beethoven Festival was occasion for the other.) Cast in English, it was brief, ardent and, at middle distance, difficult to catch. It praised the orchestra "at zenith of zenith"; twice it saluted the guest as "wonderful man." Sir George, better accustomed to English reticence than Russian effusion, ran both hands uneasily through his hair.

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Under cover of applause, Dr. Koussevitzky vanished; the orchestra sat; Sir George rose; the concert began. For the instant, the old-new conductor was more engrossing than the old-new number—Beethoven's Overture to "The Dedication of the House"—which was first piece. Sir George conducted scoreless, beating the measure clear and crisp, without superfluous or exaggerated gesture. He stood quietly, save when he turned to stay or summon group or choir. His left hand sparingly supplemented his right. His one mannerism was to hold it akimbo on the hip. Old-fashioned conducting (if the hearer liked) doing its work in the rehearsal-room rather than the concert-hall, proffering the finished product, reminding rather than adjuring the orchestra; but with a clear mind and a firm will behind.

Old-fashioned conducting again in reticence and poise, in quality of tone and deference to the composer. In the sonorities of Beethoven's Overture, Sir George preferred smooth and mellowed brass to the piercing intensities of twentieth-century practice. In the two airs sung by Mme. Matzenauer, he considered the singer, fusing voice and orchestra rather than taking imperious command. In the Symphony from Haydn he wrested out no "inner voices"; did no feats of superhuman fleetness. Rather his care was rounded phrase, melody curved and spaced, unforced accent, deft play of light and shade, Haydn's simplicity and Haydn's musical cunning. In the two dances from Schubert's music to "Rosamünde," melodic sweetness and rhythmic light went hand in hand, with the superlative virtuosi of the wind choir for voice to both. The tonal pageant of the Prelude to "Die Meistersinger" unfolded, slow and clear, full-voiced and stately, as though to dim, speed or otherwise manipulate so magnificent a flood of music were mere vanity and pettiness. In sum, a conducting born of musical intelligence, directed by a musical will, making a purely musical effect. Fifty years ago the reviewers reproached Sir George for vehemence and impetuosity. Now all is flow and measure.

Wagner's golden Prelude to "Die Meistersinger" replaced Weber's faded "Jubilee Overture," that the anniversary concert might end on a festal note better attuned to present ears. Mme. Matzenauer was singer in succession to Annie Louise Cary. Otherwise the program of Oct. 10, 1930, repeated, item by item, the program of Oct. 21, 1881. The eighteenth-century air from Gluck's "Orpheus" again sounded unchanging and undying. From all else exhaled the sense of the past. Six miscellaneous pieces, where three or four more or less unified now suffice. A decorative singer, otherwise unrelated to the scheme of a program designed to be ceremonial and festival hodge-podge. Exhibitional airs for her, one of which happens to be a masterpiece; while the other—Penelope's lament and prayer from Bruch's dead-and-gone "Odysseus"—owed all its momentary virtue to performance in the grand style. An "occasional" overture of Beethoven, mildly interesting in the Handelian pomps of the introduction and the Handelian vigors of the final fugue; once and again in the sweep of a sonority or the thrust of a phrase suggesting the great Ludwig, himself. A minor Symphony by Haydn, fluent, nicely made, pleasing to his noble patrons, but long since on the semi-retired list. Two dances of Schubert, amiable and characteristic, but more likely nowadays to be heard at The Pops between cigarettes and chatter.

Our Symphony Concerts have changed for the better we say proudly, pointing to the substitution, yesterday, of the Prelude to "Die Meistersinger." But have all our likings changed with them? Certainly not—by the clear evidence of Friday afternoon. Grant Sir George Henschel his measure of the applause that followed every number, swelling at the intermission and the close. Grant Mme. Matzenauer hers as an eminent singer, in the air from "Odysseus" in the full exercise of voice and manner. Allow the orchestra its portion for sonorous and upspringing Beethoven; for light-lipped, light-fingered, brightly turned Haydn; for Schubert that was beauty of tone double-distilled. Even so, enough palms were beaten together to prove how pleased were many in the audience with this six-fold musical miscellany, with this return to a decorative singer, with the run of the musical mill in every piece but the air from "Orpheus" and the Prelude to "Die Meistersinger."

Clap hands and leave the hateful brood of reviewers to their grumblings, to their morals on a festal day. Yet even they had compensations. If Mme. Matzenauer treated rudely the delicate inflections, the fine-woven pathos, the haunting beauty of Gluck's air, she and Sir George with her filled Bruch's stilted and empty "Scena" with the pleasing deceits of the nineteenth-century "grand style.' And for the thousandth time the splendors of the Prelude to "Die Meistersinger" swept all else away. From that summit of music, our symphonic jubilee may take its sir[illegible]

Spared Six

Still Surviving from the First Boston Symphony Orchestra

THERE are six survivors of the Boston Symphony Orchestra as Sir George Henschel led it in the old Music Hall at the first pair of concerts, Oct. 21 and 22, 1881. As many of them as are within reach may be called to the stage of Symphony Hall at the anniversary concert this evening. They are:

Daniel Kuntz of Boston.
Carl Behr of Asheville.
Paul Fisher in Germany.
Ernest Regestein of Lexington.
George U. Stewart of Brighton.
Eustach Strasser of Westwood.

Mr. Loeffler, then violinist rather than composer, joined the orchestra in its second year. Later comers of the Henschelian day are E. B. Marble, still living at Woodstock, and Ludwig Manoly, long double-bass player in the Philharmonic Society of New York.

TURDAY, OCTOBER 11, — Boston Herald

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The first concert of the Boston Symphony Orchestra's 50th season took place yesterday afternoon in Symphony hall. Sir George Henschel—in 1881 Mr. Georg (sic) Henschel—was invited to conduct the opening concert of this anniversary season, for as the first conductor of the orchestra he arranged the program for its first concert given in Music hall on Oct. 22, 1881. This program with one exception—the substitution of the Prelude to "The Mastersingers of Nuremberg" for Weber's "Festival" overture—was as follows: Beethoven, overture to "The Consecration of the House"; Gluck, "Che faro senza Eurydice" from "Orfeo ed Eurydice"; Haydn, symphony, B flat (B. & H. No. 12); Schubert, ballet music from "Rosamunde"; Bruch, Penelope's Sorrow from "Odysseus"; Wagner, the prelude to "The Mastersingers of Nuremberg." The substitution of Wagner's music for Weber's is to be regretted, for the program of 1881 in full would have given the audience of yesterday a better idea of what those assembled in Music hall 50 years ago applauded, or condemned as "radical," "too modern," "anarchistic."

If Wagner's Prelude is left out of consideration, the program of 1881 now seems respectable enough, respectably prosaic, or as some would say, dull. What conductor today would put the "Consecration of the House" in rehearsal if Beethoven's name were not signed to it? Yet for many years in the history of this orchestra the overture was solemnly performed and reverently heard. Suppose a composer in 1930 should hand this work to Dr. Koussevitzky, or Mr. Toscanini or Mr. Stokowski and ask for a performance?

Haydn's Symphony No. 12 is not one of his most characteristic works. Schubert's music was charming 50 years ago and delights the ear today; nor in this instance is Schubert's prolixity fatal. What prima donna in 1930 would deliberately choose Bruch's air from "Odysseus"? But for several season's Bruch's "Odysseus," "Arminius," "Achilleus" were regarded by the orthodox as masterpieces of choral song. How paltry, how labored this air of Penelope seemed yesterday after Gluck's great air! The singer at the concert in 1881 was Annie Louise Cary; yesterday Margaret Matzenauer. Par nobile sororum!

It would be interesting to know how many in the audience yesterday were at the concert of 50 years ago; and of those, how many display the mental and physical activity of Sir George? He conducted with the force and the gusto of a young man exultant in the direction of a great orchestra. It is doubtful whether as a young man of 31 he conducted with the same confidence and vigor.

When Dr. Koussevitzky and Sir George appeared on the stage, there was the now customary scene of homage: audience rising, applauding while standing, all in a friendly and joyous spirit. Dr. Koussevitzky spoke a few words, not merely by way of introduction—for Sir George's name and reputation have long been known even to those who have never seen him conduct, never heard him sing—but as a graceful tribute to the man who had the arduous task of the first years and now must rejoice in the present splendor of the orchestra—nor did Dr. Koussevitzky neglect to remind the audience that it was Maj. Higginson's courage, one might say his artistic obstinacy in the face of many discouragements, as well as his princely munificence that enabled Sir George and his successors to carry out their own musical aims and win at last the world-wide fame acknowledged even by rivals.

The occasion yesterday was one for sentimental reminiscences. Hearing the music was associated to some, perhaps to many, with memories of the past; of singers who once gave delight but whose lips have long been dumb; of violinists and pianists whose brave deeds are now only a tradition. But here is Sir George amazingly buoyant, enthusiastic, virile.

The concert will be repeated tonight. The program next week will be as follows: Bach, Two Preludes arranged for strings by Pick-Mangiagalli (first time here). Beethoven, Symphony No. 7, A major. Hill, an Ode (for the 50th anniversary of the Boston Symphony orchestra), poem by Robert Hillyer (first performance). Moussorgsky-Ravel, "Pictures at an Exhibition." The chorus for Mr. Hill's music will be the Harvard Glee Club, joined by the Radcliffe Choral Society.

Symphony's First Conductor Vigorous in His Old Role

Sir George Henschel Leads Famous Orchestra Again and Receives Scores of Old Friends At Close of a Stirring Afternoon

The concert was over. The conductor had finished leading the huge Boston Symphony orchestra in the final number, "The Mastersingers of Nuremburg."

Without eyeglasses, without faltering, without glancing at his score, he had vigorously bent to the tremendous task of bringing a great overture once more into being through the timed and studied genius of 100 skilled musicians.

It was a job to leave a younger man tired and nervous, and on trigger-edge.

LEADS AFTER 46 YEARS

The conductor, Sir George Henschel, sound and sturdy despite his 80 years, his bearing almost military in its erectness, with a merry twinkle in his eyes, turned to face the clamorous applause of his audience. He was leading the symphony again after 46 years. He bowed, and then strode rapidly upstairs to a reception room where old friends awaited him.

Some one in the reception room pushed forward a chair. Sir George laughed, and declined to sit. Instead, he made room for Mrs. Henry Lee Higginson, 92, a little, old lady dressed in black, to sit down. She was the widow of his old friend, whose enthusiasm started and built, and whose fortune endowed the great musical organization. But even more important to Sir George was the fact that she was herself a patron of his art, and one who never misses the Friday concerts of the symphony.

The applause of the audience could still be heard below, augmented by salvos of clapping from the orchestra itself, the members swept away by admiration for their conductor. For a long time the sound continued unabated, but finally died out. Then, young musicians and the sons and daughters and grandsons of Sir George's earlier admirers began to climb the stairs to shake the hand which still wields the magic wand of music with such fine and certain touch. Beside them, more slowly and painfuly, cimbed the older ones—those who heard Sir George's first concert here and those who have been getting to the concerts with increasing difficulty but undiminished eagerness down the years.

GREETS OLD FRIENDS

There were tall, dignified, elderly women dressed according to the conservative fashion of certain venerable streets in Cambridge and the Back Bay who weekly are in their places at the Sanders theatre or Symphony Hall for the internationally famous concerts.

Sir George kissed several of them affectionately on the cheek in the Continental manner, and he gave his old friend and first manager, Charles A. Ellis, a little push on the shoulder as they parted. He autographed the programs of dozens of music lovers, and shook hands with as many more. He remembered the grandfathers and aunts and great-aunts of several eager young chaps who pressed forward to meet him.

"Well, I feel better now than I did this forenoon," he said to one man, 'though he denied that he had been suffering from stage fright this time. "I was looking forward to the concert with great pleasure," he said. "It gives one a wonderful feeling to lead such an orchestra."

The symphony has doubled and the ability of the musicians has been added to a hundredfold since he was leader of it. He recalled the change briefly, with great optimism for the present.

DAUGHTER ATTENDS

His tall and charming daughter, "Georgie," dressed in blue, was smoking a cigarette and greeting her father's old friends smilingly. Sir George put an unlighted cigarette in his mouth, but was a long time waiting for a chance to light it. He was enjoying the reception immensely.

Dr. Serge Koussevitzky, present conductor of the orchestra, was beaming with pleasure at the reception tendered Sir George. "It is a very fine audience which attends the Friday afternoon concerts," he said. "They are so eager and appreciative. These people who have been attending concerts for 50 years have a wonderful musical education. It is a pleasure to lead for them."

Telegrams were arriving from musical leaders throughout the country. One came from A. Van Rensselaer, president of the Philadelphia Orchestra Association. It said:

> The 50th season of the Boston Symphony orchestra is an important event in the musical life of America. This occasion is made doubly notable by the appearance at these concerts of Sir George Henschel, your first conductor.
>
> The founding of a symphony orchestra by a group of music lovers 50 years ago would have been unusual. But this act by a private citizen was a unique occurrence, and such an undertaking as Maj. Higginson's has not been repeated since.
>
> On behalf of the board of directors of the Philadelphia Orchestra Association I send you congratulations on the long and distinguished career of the Boston Symphony orchestra.
>
> It was the superb music of your players that inspired Philadelphia to want an orchestra of its own, and to you the Philadelphia orchestra and other orchestras in the United States are much indebted.

Adella Prentiss Hughes and Nikolai Sokoloff sent a telegram on behalf of the Cleveland organization, and the Rochester philharmonic committee's message said: "The Rochester Philharmonic orchestra committee extends its congratulations to you, to Mr. Henschel and the Boston Symphony orchestra on its 50th birthday. America is indebted to your organization for the high standard of achievement you have maintained."

HENSCHEL ONCE MORE

After a lapse of nearly 50 years, George Henschel, the first conductor of the Boston Symphony Orchestra, again stood before that incomparable band yesterday, as it played, with one exception, the identical programme of that far-off opening concert.

It was an occasion of deep feeling for those in the audience—there must have been some—who sat in old Music Hall, on the first day of the orchestra's history, and listened to what the youthful leader, with his flashing eye and black beard, had to say, through his players.

Even for those who knew him not, the occasion was one of rare sentiment. To see the living embodiment of the beginning of such a glorious entity as the Symphony Orchestra, and after the passing of half a century, is not often given to men and women.

Boston Post Oct 11 '30

With his grizzled hair and beard, and with the fire of his eye unquenched, George Henschel typified the eternal in music. Of the kind and quality of his conducting another pen will tell the readers of the Post.

22
Boston Post
18 ** OCT 11 '30

SYMPHONY LED BY ITS FIRST HEAD

50th Season Opens With Sir George Henschel Conducting

BY WARREN STOREY SMITH

This simple announcement in the programme-book told the story: "Sir George Henschel (conductor of the Boston Symphony Orchestra 1881-1884) will conduct these concerts."

Here was the Symphony Orchestra entering upon its 50th season and with its first conductor, his appearance giving the lie to the 80 years with which he is credited, at the helm. This was indeed an occasion.

DR. KOUSSEVITZKY SPEAKS

When Sir George Henschel yesterday walked forth upon the stage, once more to lead the orchestra at whose baptism he had presided, he was accompanied by his present successor, Dr. Serge Koussevitzky. Orchestra and audience stood in greeting and there was long and warm applause. But Dr. Koussevitzky, as it soon appeared, was not there merely to do the honors of host. For the first time in the regular course of the Symphony Concerts he addressed an audience.

Dr. Koussevitzky's words came a little haltingly and he spoke them as the phrase goes, with an accent. But they were eloquent and to the point. "This wonderful man," he said of Sir George, "realized the dream of Henry Lee Higginson." And therein lay the kernel of his brief speech. Though it should be mentioned that when he referred to the present Symphony Orchestra as being at the zenith of its powers he was interrupted by applause.

Conducts From Memory

A wonderful man, in truth, is Sir George Henschel. With his 81st birthday a little over four months away, he has the outward appearance and the seeming vitality of a man 15 or 20 years younger. He conducted with authority; his beat was firm, his gestures decisive. And all the music of the afternoon, except the accompaniment to two vocal solos, he conducted from memory. If this does not suggest mental powers unimpaired, what else would? There was a chair placed on the podium, but only once or twice did the conductor deign to make use of it, and then only for an instant.

It was appropriate that yesterday's programme should have been a replica of the first programme that the Boston Symphony Orchestra ever played; and that, save for a trifling change, it was. On the original list the closing number was the "Jubil," Overture of Weber. Yesterday's concert ended instead with the "Meistersinger" Prelude of Wagner. No doubt Sir George felt that the prevailing tameness and tepidity of his inaugural programme required, as a concession to modern taste, at least an exciting close.

Mme. Matzenauer Soloist

A four-page insert in the programme-book offered the portraits of Major Higginson, Sir George Henschel and Dr. Koussevitzky and also a facsimile of the programme of the concert of Saturday, Oct. 22, 1881. And thus it ran: Overture, Op. 124, "Dedication of the House," Beethoven; Air (Orpheus), Gluck; Symphony in B flat, Haydn (No. [illegible] of Breitkopf's edition); Ballet Music (Rosamunde), Schubert; Scena (Odysseus), Max Bruch; Festival Overture, Weber. Soloist: Miss Annie Louise Cary. Yesterday the singer was Mme. Margaret Matzenauer, and, as was said above, Weber yielded place to Wagner.

Beethoven's Overture, composed in 1822 for the opening of a theatre in Vienna, just misses actual dullness. Gluck's "Che faro senza Eurydice" is, of course, a noble air. The Symphony not often heard is agreeable Haydn; at times as in the slow movement, something more. The "Rosamunde" music is amiable. Bruch's Scena had vitality yesterday chiefly in the tones of Mme. Matzenauer's voice and Sir George's orchestra.

Uses Slower Pace

Doubly welcome then was the "Meistersinger" Prelude, taken by Sir George at the older, slower pace and gaining in consequence a breadth and dignity that no recent performance in Symphony Hall has accorded it.

Had there been any doubts during the course of the concert as to Sir George's eloquence and forcefulness as conductor the performance of the Prelude would have dispelled them. As a matter of fact there was impressive conducting and notable playing throughout the afternoon. And it hardly need be added that the end brought many plaudits for all concerned.

Boston Transcript
SATURDAY, OCTOBER 11, 1930

The Symphony's Semi-Centennial

What long-lived men have been conductors of the Boston Symphony Orchestra! It gave yesterday, it repeats this evening, the first concert of its fiftieth year. Less one number, too time-worn and outmoded for revival, the program is the first program of its first season. The conductor, on Oct. 21-22, 1881, was George Henschel, in his thirty-first year. The conductor, on Oct. 10-11, 1930, is again George Henschel, in his eighty-first year; yet with a mind and a will of his own and an active body to enjoin them upon the players. Wilhelm Gericke succeeded him; filled a second term at the beginning of the twentieth century. Within recollection, he died in Vienna in stately and mellow old age. The third conductor, Arthur Nikisch, likewise no longer living, came nearest to death in prime. The other six survive—Emil Paur in retirement in Germany. Karl Muck in the occasional practice of his profession at Baireuth, Berlin and Hamburg; Max Fiedler still capable of a winter's work at Essen; Henri Rabaud at the head of the Conservatory in Paris; Pierre Monteux, from Paris to Amsterdam and back again as orchestral engagements call; Serge Koussevitzky with a hundred-odd concerts "on his hands" for this anniversary year. Not an orchestra in Europe or America, with half a century behind it, has proved so life-giving.

As the advertisements say, there is a reason; possibly more. Under the wise policy begun by Major Higginson, continued by the present trustees, the conductor of the Boston Symphony Orchestra is a law unto himself. Without let or hindrance he can make and remake the personnel, choose his program; in matters small or great follow his own courses. There is no check upon him save his own discretion, a decent regard for the finances of the orchestra, his sense of the air around. He is a free man, an acknowledged master, with freedom to bring peace of mind and power to feed ambition.

The ways and means open to that ambition have long been made and provided. In the eighteen-eighties, Gericke taught the orchestral virtues; set high the standards of preparation and performance. His immediate successors, each according to his ability, did not depart from them. In turn Dr. Muck raised and refined, to ears at home and ears abroad lifting the Boston Orchestra to the first rank. Under the stress of war and internal dissension came inevitable decline. Monteux began the work of restoration. Dr. Koussevitzky continued it until the orchestra reached its present pitch of power and splendor, beauty, finesse and individuality. A conductor fights to maintain this acme; but it is the good fight that renews his strength and warms his soul.

The programs were liberal-minded even in Henschel's embattled time. Paur and Fiedler made amends for limited abilities by programatic breadth of view. Gericke returned with wider-opened ears and hands. Dr. Muck was not so indifferent to the music of the immediate hour as, cynically, he professed to be. Monteux, having saved the orchestra from its disordered self, set afoot the vigilance, courage and catholicity that were to make the programs of the Symphony Concerts, here in Boston, the most liberal and wide-ranging in the world. Where Monteux ended hesitatingly, Dr. Koussevitzky began boldly, pressing forward until those programs became rounded epitome of ancients and moderns, classics and romantics, the oldest styles, the newest experiments—and on equal terms with all the rest whatever Americans might do. Conductors do not stale in such a tradition; orchestras do not become institutional. Both go on alive.

Through half a century the Symphony Concerts have not relaxed these standards. They have yielded nothing to financial success—and never lacked the generous wherewithal. Except in rare missteps repented, they have never courted popularity—and now, in whatever city, are thronged to the doors. In a day that seeks compromise Symphony Hall has stood stiff-backed—and won. In a time that exalts mediocrity and cherishes conformity, it has answered, "Get thee behind me, Sathanas"—and chosen the hard, independent, individual way. Single-handed the Symphony Orchestra has maintained an honorable name for Boston in quarters prone to regard the city and most of its works with derision. With reason its conductors, doing such deeds, live long. The pride of the good life, well fought, sustains them.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger
OCT 1 1 1930

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE Boston Symphony Orchestra this year will celebrate the fiftieth anniversary of its foundation and, if plans went off according to schedule, the opening concert of the fiftieth season was conducted in Symphony Hall, Boston, last evening by Sir George Henschel, who led the first concert of the Orchestra in 1881. Sir George is now nearly 81 years of age and made the trip to the United States, one of his exceedingly few visits since he left the helm of the Boston Orchestra in 1884, especially to conduct these anniversary concerts. He is a remarkable man, distinguished alike as conductor, composer, pianist and singer. He led the Boston Symphony Orchestra from the time of its organization in 1881 until the close of the season of 1883-84, when he went to London, becoming naturalized there (he is a German by birth), and organizing both the London Symphony Concerts, which he conducted from 1885 to 1896, and the Scottish Symphony Orchestra, at Glasgow, which he led from 1891 to 1895.

The Boston Symphony Orchestra is the second oldest American orchestra which is still in existence. The oldest one which has had a continuous existence since the time of its organization is the New York Philharmonic, now, since a recent amalgamation with the former "Damrosch" Orchestra, the New York Philharmonic-Symphony. It dates back to 1842, thus being in its eighty-ninth year. Many other American orchestras have come and gone since the foundation of the New York Philharmonic and some of them did brilliant work in the establishment of orchestral music in the United States, a branch of musical art in which today our country unquestionably leads the world, both in the number of orchestras which it maintains and, even more important, in the quality of these organizations.

* * *

THE Boston Symphony Orchestra, especially in its earlier days, played a very important part in the development of orchestral music in this country. The principal pioneer figure in this work, however, was Theodore Thomas, who, many years ago, even before the organization of the Boston Symphony, made tours of the country with his orchestra and was the first actually to spread the orchestral gospel throughout the country. He organized his orchestra in New York in 1869 and for nine years made tours of the East and the Middle West, giving untold thousands of Americans their first opportunity to hear a real symphony orchestra. The effect of these tours upon the musical development of the country was incalculable and it was due to them that later Mr. Thomas was persuaded to remove to Chicago and in 1891 organize what is at present the Chicago Orchestra, now in its fortieth year of continuous existence.

Another pioneer antedating, although by only two years, the foundation of the Boston Symphony Orchestra, was Dr. Leopold Damrosch, who in 1878 founded the New York Symphony Society Orchestra, which continued the Thomas orchestral concerts. Dr. Leopold Damrosch made but one important tour with his orchestra, that being to the West in 1883. He was succeeded by his son, Walter Damrosch, who toured with his orchestra for many years, and thus carried out in an even greater measure the work which his father had begun. Theodore Thomas and the Damroschs, father and son, laid the cornerstone for American orchestral music; it remained for the Boston Symphony Orchestra to put the crown upon the structure in its earlier days.

* * *

THE Boston Symphony Orchestra was founded upon an entirely different basis from that of the Thomas and the Damrosch orchestras. This was due to the vision and foresight of the late Henry L. Higginson, whose work as a layman (for he never interfered with his conductors once they were selected) is probably unapproached in the annals of American orchestral development. Major Higginson's idea was to develop the best possible orchestra in America; later he gave the United States what was, for a number of years, the best orchestra in the world, and it formed the model upon which the later great American orchestras were built. His idea was to establish and orchestra which should be entirely independent of the box office and whose members should not necessarily have to do any work other than that with the orchestra for their living.

There is not space in this brief discussion, to enumerate the many trials and discouragements which the originators of the Boston Orchestra experienced; suffice it to say that Major Higginson succeeded. For thirty-seven years, this noted financier and patron of art, devoted his best energies and the limit of his income to perfecting the Boston Symphony Orchestra. He obtained the best musicians available anywhere and the greatest conductors to shape the organization into a perfect ensemble. Being freed from the nationalism which impeded the greatest orchestras of Europe, the Boston Symphony was enabled to choose its woodwinds from the French; its horns and brasses from the Germans, the strings from Germans, Austrians, Italians and Americans, and generally to select the best material regardless of where the members of the orchestra came from. In this manner was the old Boston Symphony Orchestra built up to a point of excellence which had never before been even approached in the world.

* * *

AFTER the retirement of Sir George Henschel as a conductor of the Boston Orchestra, Wilhelm Gericke succeeded to the post. It was due to him that the Boston Orchestra achieved the position which it did, for he was a severe drill-master, just the man who was needed at the helm in those formative days. He was followed at the end of four years by Arthur Nikisch undoubtedly one of the most brilliant conductors of the last half century, who "played upon the orchestra as Liszt played upon the piano" to quote one writer. After four seasons, Nikisch was succeeded by Emil Pauer, who, in his five years of leadership, added little to the prestige of the organization and then Mr. Gericke returned for eight more seasons. Again he developed the orchestra to a phenomenal point of virtuosity, delicacy and precision, retiring at the close of the season of 1906 in favor of Dr. Karl Muck, who probably did the finest work that has been done with the orchestra. Dr. Muck was unable to remain for more than two years and after Max Fiedler conducted for four seasons, Dr. Muck returned to win further laurels for himself.

The troubles associated with the World War led to Dr. Muck's retirement in 1918, and came near having disastrous consequences to the organization. Two French conductors, Henri Rabaud and Pierre Monteux led for six seasons, when Serge Koussevitzky, the distinguished Russian conductor, was engaged and brought the orchestra from the slough of despond into which it had fallen, back to its former heights. In the meantime Major Higginson had passed away, leaving the fate of the orchestra in the hands of a Board of Trustees, who have since administered the finances of the organization. The history of the Boston Symphony Orchestra has been one of the most illustrious in the annals of American orchestral music; not only did it become the greatest orchestra in the world for a number of years and thus reflect luster upon the country as well as upon the city of its foundation, but also by its tours, conducted over a long period of years, it revealed to the lovers of orchestral music in other American cities what was possible. In this manner, it undoubtedly led, more or less directly, to the foundation of great orchestras in other large cities of the United States and played an important part in making America today the greatest of orchestral countries, not only in the number of orchestras maintained, but also in their quality and in the public support given to them.

CYRENA VAN GORDON
Will sing "Amneris" in "Aida" with Philadelphia Grand Opera Company next Thursday evening

THIS CLIPPING FROM THE
RUTLAND, VT.
HERALD
OCT 1 1 1930

do with the American Legion.

LEADS SYMPHONY AFTER 50 YEARS

Sir George Henscher Relives Boston's First Concert.

BOSTON, Oct. 10 (AP).—A dream of beauty first realized half a century ago was relieved here today as the Boston Symphony orchestra opened its 15th season with Sir George Henscher, its first conductor, once again leading the concert he had played, on that October afternoon in 1881. Dynamic and vibrant, giving no hint of his 80 years, Sir George swept his musicians through the strains of Beethoven's "Dedication of the House" without once glancing at the score.

The revered artist was presented to the audience by his present successor, Conductor Serge Koussevitzky, who also paid brief tribute to one of the orchestra's founders and great patron, Henry Lee Higginson.

No member of the orchestra as it is now was a member in 1881, but there were a number of listeners who have attended through 49 seasons. Among them was the great patron's widow, Mrs. Henry Lee Higginson, to whom a large bouquet of roses was presented at intermission as she sat in her usual place.

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THIS CLIPPING FROM
BROOKLYN STANDARD UNION
OCT 1 1 1930

Music

By JOSEPH A. MILLER

GOLDEN JUBILEE

Sir George Henschel, who conducted the Boston Symphony Orchestra during its first seasons, came back to this country after 46 years and last night conducted the magnificent ensemble of over 100 musicians in the first programme of its fiftieth anniversary season. Sir George, now 80 years old, was erect and vigorous and conducted even without eyeglasses. His programme was identical with the one he gave when he inaugurated the career of this ine organization. Margareta Matzenauer came from California to act as soloist, and an audience that included many of the patrons of half a century ago packed the vast auditorium. Sir George received a wonderful ovation, and after the ordeal was over he met a number of his old friends, including the 92-year-old widow of Major Higginson, founder of the orchestra, kissing the old ladies on the cheek.

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HENSCHEL CONDUCTS OPENING CONCERT

First Conductor of Orchestra Cheered

Fiftieth Anniversary Symphony Season Under Way

Sir George Henschel, the first conductor of the Boston Symphony, led as guest yesterday afternoon at the opening concert of the orchestra's 50th season, the program he conducted in the old Music Hall, Oct 22, 1881, at the first Boston Symphony concert ever given. Margaret Matzenauer, contralto, sang the two arias allotted in 1881 to Annie Louise Cary.

In the present orchestra there is no player who was a member in 1881. In yesterday's audience were, however, a number of listeners who have attended through the 49 intervening seasons.

One of them, Mrs Henry Lee Higginson, widow of the founder and sustainer of the Boston Symphony, was given a great bunch of roses during the intermission. When the audience saw these flowers carried to where Mrs Higginson sat in her usual place, there was an outburst of applause.

When the last warning bell had sounded before the concert, and all the doors of the hall were shut, there was a moment of silence. Then from the right of the stage came Dr Koussevitzky, preceding a brisk, alert figure, bearded and gray-haired, but with no hint of hoary age. One would

Continued on the Eighth Page

Boston Globe
Oct 11 '30

HENSCHEL CONDUCTS OPENING CONCERT

Continued From the First Page

have deemed Sir George Henschel a man in his late 50s. Yet he is in his 80th year.

Chair on Stand

The conductor's stand was railed in with laurel and gilt. On it was a chair. When Sir George had acknowledged the hearty applause of the orchestra and audience, who stood to greet him, he seated himself in this chair. No, however, to conduct. Merely to listen to a speech of welcome addressed to him through Dr Koussevitzky, the present conductor of the Boston Symphony has ventured at the Friday concerts.

"And so the longing and dream of Lee Higginson were realized 50 years ago," began Dr Koussevitzky pointing to Sir George Henschel and the orchestra. His speech has, naturally, a foreign accent, but his English was carefully and correctly phrased. Once or twice he hesitated over an idiom, but most of his delivery was fluent.

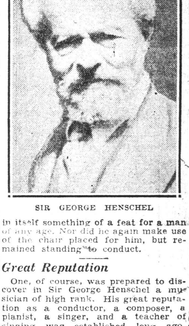
"I shall not now pay tribute to Maj Higginson. For that there will be an occasion next March when we shall give a Bach festival in his honor. Today I wish to congratulate this man, this wonderful man, who has come back to us after so many years to conduct again the program of our orchestra's first concert.

"I am very happy to be able to say to him and to you that our orchestra is now by common consent at its zenith of zeniths." This remark brought a burst of applause.

"Not merely Boston, but all America should be proud of the Boston Symphony," concluded its present conductor, to more applause.

Sir George, whose impatience to begin had become obvious before the end of Dr Koussevitzky's brief speech, rose to his feet, bowed his thanks, raised his baton and without glancing at the score on his desk, bade the orchestra begin the Beethoven overture "Dedication of the House."

Except for the accompaniments to Mme Matzenauer's solos, he conducted from memory throughout the concert,



SIR GEORGE HENSCHEL

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Great Reputation

One, of course, was prepared to discover in Sir George Henschel a musician of high rank. His great reputation as a conductor, a composer, a pianist, a singer, and a teacher of singing was established long ago. What one had not expected from a man of 80 was the energy, the vitality of such a musician in his prime.

He conducted the Beethoven overture, a Haydn Symphony in B Flat, the ballet music from Schubert's "Rosemunde" and the prelude to Wagner's "Die Meistersinger" with unflagging zest as well as refinement of style and precision of detail.

For each number he sought the quality and intensity of tone appropriate to the style and time of the modern orchestra for the music of Bruch and Wagner, written for it. His tempi were invariably rightly chosen. His adagio was a true adagio without lingering and broken phrases. His allegro was bright and clear, fluent or pompous, as the music dictated.

Mme Matzenauer sang "Che faro senza Eurydice" from Gluck's "Orpheus," and the prayer of Penelope from Max Bruch's "Odysseus" with a restraint and a sense of style that made the use of her voice as remarkable as its volume and quality have long been. She had taken the trouble to memorize both numbers, words as well as music, and she was eager to share the applause for them with Sir George Henschel. For her share in the concert there can be nothing but praise.

The orchestra, as was to be expected, did its very best for Sir George Henschel. It again proved its right to be counted among the foremost of the orchestras of Europe do credit must go to Sir Serge Koussevitzky, its conductor, since the tragic collapse a dozen years ago, when for a time one feared the Boston Symphony Orchestra would become not the least of the casualties due to the World War, and also to the present trustees and guarantors, whose ability and generosity make the continuance of the concerts possible.

Dream Realized

No one who cares for great music could now bear to face the prospect of living in a Boston without the Symphony concerts. Major Higginson's dream, 50 years ago, of a Symphony Orchestra which should do for Boston what the great orchestras of Europe do for their respective cities, in coming true so gloriously, has put us so greatly in his debt that there are no words in which one can express the obligation.

The same program will be conducted tonight by Sir George Henschel for the Saturday subscribers. For the sake of the record, here it is:

Overture, "Dedication of the House," Beethoven; air "Che faro," from Orpheus, Gluck; symphony in B flat, Haydn; ballet music from "Rosemunde," Schubert; air of Penelope from "Odysseus," Bruch; prelude to "Die Meistersinger," Wagner. Soloist, Margaret Matzenauer.

The Wagner number was substituted yesterday for Weber's "Festival Overture," the only change in the numbers of the program of Oct 22, 1881. There was some gossip in the audience over this change.

One's guess is that it is what Sir George Henschel really wanted to conduct in 1881. The new orchestra could hardly have been ready at its first concert for Wagner's exacting, and then relatively unfamiliar prelude. But yesterday it made an appropriate and triumphant close to an unusually satisfying commemoration of a great anniversary date.

P. R.

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N. Y. Herald Tribune
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Sir George's vigor at his age is remarkable—a chair had been placed on the rostrum today, but he used it only while listening to Dr. Koussevitzky's speech. It was clear that Sir George had not forgotten his skill with the baton with the passing of time. He led with a firm, undemonstrative, clear and vigorous beat; the musicians gave ready and enthusiastic response. The impression of age was given not by the conductor's appearance or his conducting, but by the program, which suggested that not a few items of the regular repertoire of fifty years ago have been shelved since. The "Weihe des Hauses" overture, which the friends of music revived in New York a few years ago, is one of those items representing Beethoven in one of his less inspired moments. The Haydn "Symphony in B flat" is little played now, although it has not lost its freshness. Some of the Schubert ballet music is still with us, but Bruch's "Odysseus" is little known at present outside the music dictionaries.

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Louis H. Lee Back, But Silent on Action

SUICIDE NOTE WRITER HOME

Pensacola Starts Squad to Protect Lives of Citizens

FLIERS MAY GO ON TO AUSTRALIA

HURT WOMAN IN ACCIDENT

Police and Husband Find No Trace of Her

REDUCTION RATIO 14x

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A5

A4

A3

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

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1303 Geneva Avenue
St. Paul, MN 55119

HENSCHEL CONDUCTS OPENING CONCERT

First Conductor of Orchestra Cheered

Fiftieth Anniversary Symphony Season Under Way

Sir George Henschel, the first conductor of the Boston Symphony, led as guest yesterday afternoon at the opening concert of the orchestra's 50th season, the program he conducted in the old Music Hall, Oct 22, 1881, at the first Boston Symphony concert ever given. Margaret Matzenauer, contralto, sang the two solos allotted in 1881 to Annie Louise Cary.

In the present orchestra there is no player who was a member in 1881. In yesterday's audience were, however, a number of listeners who have attended through the 49 intervening seasons.

One of them, Mrs Henry Lee Higginson, widow of the founder and sustainer of the Boston Symphony, was given a great bunch of roses during the intermission. When the audience saw these flowers carried to where Mrs Higginson sat in her usual place, there was an outburst of applause.

When the last warning bell had sounded before the concert, and all the doors of the hall were shut, there was a moment of silence. Then from the right of the stage came Dr Koussevitzky, preceding a brisk, alert figure, bearded and gray-haired, but with no hint of hoary age. One would

Continued on the Eighth Page

Boston Globe
Oct 11 '30

HENSCHEL CONDUCTS OPENING CONCERT

Continued From the First Page

have deemed Sir George Henschel a man in his late 50s. Yet he is in his 80th year.

Chair on Stand

The conductor's stand was railed in with laurel and gilt. On it was a chair. When Sir George had acknowledged the hearty applause of the orchestra and audience, who stood to greet him, he seated himself in this chair. Not, however, to conduct. Merely to listen to a speech of welcome and congratulation from Dr Koussevitzky, the present conductor of the Boston Symphony has ventured at the Friday concerts.

"And so the longing and dream of Lee Higginson were realized 50 years ago," began Dr Koussevitzky, pointing to Sir George Henschel and the orchestra. His speech has, naturally, a foreign accent, but his English was carefully and correctly phrased. Once or twice he hesitated over an idiom, but most of his delivery was fluent.

"I shall not now pay tribute to Maj Higginson. For that there will be an occasion next March when we shall give a Bach festival in his honor. Today I wish to congratulate this man, this wonderful man, who has come back to us after so many years to conduct again the program of our orchestra's first concert.

"I am very happy to be able to say to him and to you that our orchestra is now by common consent at its zenith of zeniths." This remark brought a burst of applause.

"Not merely Boston, but all America should be proud of the Boston Symphony," concluded its present conductor, to more applause.

Sir George, whose impatience to begin had become obvious before the end of Dr Koussevitzky's brief speech, rose to his feet, bowed his thanks, raised his baton and without glancing at the score on his desk, bade the orchestra begin the Beethoven overture "Dedication of the House."

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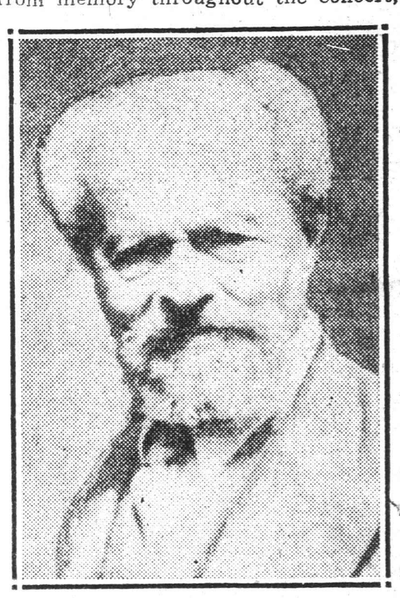

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Except for the accompaniments to Mme Matzenauer's solos, he conducted from memory throughout the concert,

BOSTON SUNDAY POST, OCTOBER 12,

GREAT OVATION FOR SIR GEORGI

Symphony Audience Thrilled b Conducting of Henschel---Greeted by Former Members

THREE OLD CRONIES GET TOGETHER

Three members of the original Boston Symphony Orchestra, who played together 50 years ago, shown in an excellent informal picture, as they discussed old times after the manner of real old cronies. Left to right: George Stewart, Sir George Henschel and Carl Behr.

Feet stamped, jeweled hands beat together clamorously and constant cries of "Bravo" filled Symphony Hall as the most magnificent and heartfelt tribute ever paid to a musician in Boston was showered down on the gray head of Sir George Henschel last night.

TWO EX-MEMBERS

The little bearded man who travelled 3000 miles across the ocean in his 80th year to lead the Boston Symphony Orchestra again as he did a half a century ago, could only bow, press his hand to his heart and blink back something that rushed into his eyes as the finest audience that ever filled that temple of music rendered homage to him.

And in the vanguard of the worshippers, leading the barrages of handclapping which were hurled at the stage were George Stewart of Boston and Carl Behr of Nashville, N. C., who 50 years ago were members of the first Symphony Orchestra. They were the only two of five living members of the first body of musicians who were able to be present last night.

"Perfectly Happy"

"I am perfectly happy. This is marvelous," Sir George told a Post reporter as he linked his arm with that of Lady Henschel and darted away like a sprite from the throng of adoring men and women who wished that they might stay on for hours with him, talking over old memories.

No jubilee in any branch of endeavor was ever opened more auspiciously than the semi-centennial of the Boston Symphony through the remarkable performances of Sir George Henschel. When he conducted Friday afternoon he swept critics and music lovers virtually off their feet by the vim and vitality he displayed. Friday afternoon's appearance was brilliant and fine. Last night he was surpassing.

Brilliant Picture

The great hall was a picture, a brilliant picture of beautiful women in beautiful gowns, with colorful evening cloaks and the menfolk in dull black and resplendent white. More than wealth was there—culture and name and above all a true love of music. Many present could easily trace their families back to the Puritans whom Boston is honoring this year, and even beyond that.

Practically every seat was taken when Sir George appeared. He came bobbing onto the stage, sprightly and eagerly. The storm of applause broke as he appeared and rose to thunder heights as he ascended the dais. It continued in intensity even when he waved his left hand deprecatingly at the audience as if to say, "Now, children, enough of that. We must have music."

The slim wand was lifted and fell like a shaft of light and Beethoven walked across the stage of the Symphony. On and on, higher and higher the music rose, but every instance the man on the dais, the little man with the grey beard and the curley cluster of hair on his head, maintained the beat, surely and succinctly.

Forgot the Music

What a silence was there? The dropping of a pin would have sounded like a bowling ball rumbling down the aisle. People forgot the music to watch the man. And then as the first number ended, he bowed and the audience rose to him. Again and again the applause continued. Again Sir George sought to stop it.

For a moment he slipped off the stage. Some folks thought it was to rest. But, no, he was back again with Madame Margaret Matzenauer.

The songbird had come from her home at Santa Monica, Calif., to sing especially at this concert and the throng vociferously greeted her. She endeavored to include Sir George, but he waved her away as a man who didn't have time for anything but his music. And both laughed.

After the symphony came the intermission and he rested in quiet. But the crowd did not. The foyer was thronged as the attendants at Symphony Hall had never seen it thronged before. People wanted to talk. You could feel the excitement in the air. This was the night of night, an event.

Wears No Glasses

With undiminished vigor he returned to the hall again. People were noticing things now. He did not bother with the score. It rested on a corner of the dais four feet away from him, and only rarely he glanced at it. And more amazing, for a man of 80 years, he wore no glasses. With perfect eyes he scanned the bars in a glance.

How the orchestra played! To great heights they rose, giving their best to this man out of the past who was decades older than any of them and who up to a few days ago was a name only in the music world. The players sensed the significance of the event and followed every motion.

Through Schubert and Bruch. Sir George rested only slightly before he took up the prelude of the Mastersingers, Wagnerian and sturdy, rugged music, but he did not falter. For he had been the first man to introduce Wagner to Boston. Wagner was not liked. Folks said it was not music. But last night few could have thought that in the hands of Sir George.

Stronger and stronger, force and vim and vigor personified, he put his heart and strength, remarkable strength, into the leading and as the last note passed the house rose to its feet and the cries of "Bravo" rang out clearly. For the first time in anybody's memory feet were stamped until the thumps became a chant, and again and yet again Sir George had to come back to acknowledge it. Try as he might to include his orchestra, the members smiled and shook their heads and gallantly gave him the thunder.

How He Ended It

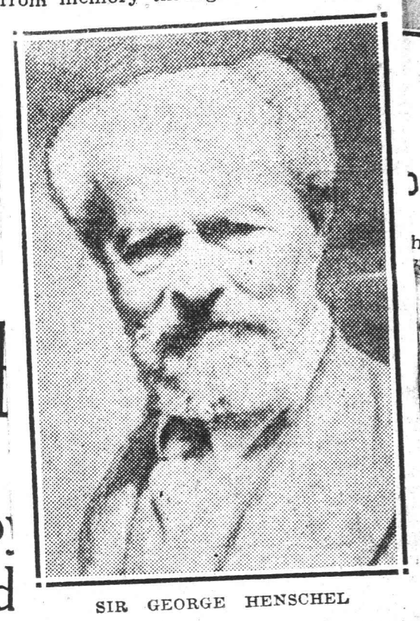
For five minutes it lasted and Sir George ended it himself by failing to return. Up in Dr. Koussevitzky's office there was no relief. Happily he greeted George Stewart, trombonist and Carl Behr, celloist in the first orchestra. Mr. Behr presented Sir George a membership in the Schubert Philharmonic Association of Asheville, N. C., which Mr. Behr conducts.

But their chat together was short-lived. Programmes were pressed on the man of the hour for autographs. One of these was a programme from a concert in 1902 in Boston given by Miss Helen Henschel, daughter of Sir George. Sir Felix George conducted that concert and Felix George conducted the concert and Mr. Fox who produced the programme last night.

In the midst of the excitement Sir George and Madame Matzenauer had a little talk by themselves, with mutual congratulations. Folks who had attended the concert 50 years ago and who brought their children and grandchildren to meet Sir George last night kept repeating: "This is like 50 years ago. This is marvelous."

Musical folks by the score congratulated him, among them Helen Hopekirk, Heinrich Gebhard, William Arms Fisher, James R. Houghton, Jesus Maria Sanroma and others. Messenger boys kept Lady Henschel busy receiving telegrams. Sir George was still writing autographs a half an hour after the concert until suddenly he looked at his watch.

"I must be going. I must be going. Come, Amy," he called to his wife, and off he bobbed through the door and nimbly run down the steps to a waiting automobile—leaving folks still wondering how a man of 80 years could be so young.



SIR GEORGE HENSCHEL

in itself something of a feat for a man of any age. Nor did he again make use of the chair placed for him, but remained standing to conduct.

Great Reputation

One, of course, was prepared to discover in Sir George Henschel a musician of high rank. His great reputation as a conductor, a composer, a pianist, a singer, and a teacher of singing was established long ago. What one had not expected from a man of 80 was the energy, the vitality of such a musician in his prime.

He conducted the Beethoven overture, a Haydn Symphony in B Flat, the ballet music from Schubert's "Rosemunde" and the prelude to Wagner's "Die Meistersinger" with unflagging zest as well as refinement of style and precision of detail.

For each number he sought the quality and intensity of tone appropriate, reserving the great sonorities of the modern orchestra for the music of Bruch and Wagner, written for it. His tempi were invariably rightly chosen. His adagio was a true adagio without lingering and broken phrases. His allegro was bright and clear, fluent or pompous, as the music dictated.

Mme Matzenauer sang "Che faro senza Eurydice" from Gluck's "Orpheus," and the prayer of Penelope from Max Bruch's "Odysseus" with a restraint and a sense of style that made the use of her voice as remarkable as its volume and quality have long been. She had taken the trouble to memorize both numbers, words as wel las music, and she was eager to share the applause for them with Sir George Henschel. For her share in the concert there can be nothing but praise.

The orchestra, as was to be expected, did its very best for Sir George Henschel. It again proved its right to be counted among the foremost in the Koussevitzky, its conductors since the tragic collapse a dozen years ago, when for a time one feared the Boston Symphony Orchestra would become not the least of the casualties due to the World War, and also to the present trustees and guarantors, whose ability and generosity make the continuance of the concerts possible.

Dream Realized

No one who cares for great music could now bear to face the prospect of living in a Boston without the Symphony concerts. Major Higginson's dream, 50 years ago, of a Symphony Orchestra which should do for Boston what the great orchestras of Europe do for their respective cities, in coming true so gloriously, has put us so greatly in his debt that there are no words in which one can express the obligation.

The same program will be conducted tonight by Sir George Henschel for the Saturday subscribers. For the sake of the record, here it is."

Overture, "Dedication of the House," Beethoven; air "Che faro," from "Orpheus," Gluck; symphony in B flat, Haydn; ballet music from "Rosemunde," Schubert; air of Penelope from "Odysseus," Bruch; prelude to "Die Meistersinger," Wagner. Soloist, Margaret Matzenauer.

The Wagner number was substituted yesterday for Weber's "Festival Overture," the only change in the numbers of the program of Oct 22, 1881. There was some gossip in the audience over this change.

One's guess is that it is what Sir George Henschel really wanted to conduct in 1881. The new orchestra could hardly have been ready at its first concert for Wagner's exacting, and then relatively unfamiliar prelude. But yesterday it made an appropriate and triumphant close to an unusually satisfying commemoration of a great anniversary date.

P. R.

THIS CLIPPING FROM
N. Y. Herald Tribune
OCT 11 1930

Henschel Opens Fiftieth Boston Symphony Year

Leader of Orchestra's First Recital Repeats Program of '81; Greeted Warmly

Advance in Music Shown

Sir George, Though 80, Gives a Vigorous Performance

By Francis D. Perkins

BOSTON, Oct. 10.—Forty-nine years from the time when he conducted the first concert of the Boston Symphony Orchestra Sir George Henschel reappeared on a Boston concert stage this afternoon to repeat his program of October 22, 1881, save for one number, and to inaugurate the Boston Symphony's fiftieth season. As he did nearly fifty years ago, Sir George today began his program with Beethoven's overture, "Die Weihe des Hauses," and gave as his principal offering Haydn's Symphony in B flat, which is the ninth symphony of the set composed for Salomon in London and the twelfth in the old Breitkopf and Haertel list. This was followed today by the ballet music from Schubert's "Rosamunde." For the last number of the 1881 concert, however, Weber's "Jubilee Overture," Sir George wisely substituted today a far fresher work, Wagner's prelude to "Die Meistersinger von Nurnburg."

Margarete Matzenauer, contralto, and formerly of the Metropolitan Opera, sang the numbers given by Annie Louise Cary as soloist in the inaugural concert of forty-nine years ago. These were the air "Che Faro" and its preceding recitative, from Gluck's "Orfeo ed Euridice" and the recitative and aria, "Thou, Far Darting Sun," from Max Bruch's "Odysseus."

Welcomed by Standing Audience

Sir George, who was welcomed with several minutes of applause by a standing audience and was introduced by Dr. Serge Koussevitzky, the orchestra's ninth and present conductor, was born in Breslau eighty and one-half years ago, but his physical appearance and his manner of conducting belie his years. When he came to Boston in 1881 he was already well known as a barytone, although only at the beginning of his conductorial career. He conducted the Boston Symphony for three seasons and then returned to Europe to settle in England, be naturalized as a British subject an dto become one of the most prominent figures in British musical life. During the twenty years following his departure from Boston he paid occasional visits to America and conducted his "requiem" at Symphony Hall here in 1902. This was his last complete concert in Boston until today, but on November 26, 1905, he conducted the Beethoven overture heard today in concert noting the fact that the orchestra had reached its twenty-fifth season.

There were not a few present today in Symphony Hall who had heard his concerts in former days. Among these was Mrs. Henry L. Higginson, widow of the founder of the orchestra, who had met its entire support for thirty-seven years.

Vigor Evident Throughout

Sir George's vigor at his age is remarkable—a chair had been placed on the rostrum today, but he used it only while listening to Dr. Koussevitzky's speech. It was clear that Sir George had not forgotten his skill with the baton with the passing of time. He led with a firm, undemonstrative, clear and vigorous beat; the musicians gave ready and enthusiastic response. The impression of age was given not by the conductor's appearance or his conducting, but by the program, which suggested that not a few items of the regular repertoire of fifty years ago have been shelved since. The "Weihe des Hauses" overture, which the friends of music revived in New York a few years ago, is one of those items, representing Beethoven in one of his less inspired moments. The Haydn "Symphony in B flat" is little played now, although it has not lost its freshness. Some of the Schubert ballet music is still with us, but Bruch's "Odysseus" is little known at present outside the music dictionaries.

Wagner Number Provides Contrast

That some of the numbers revived today had faded with the years and grown pale contributed to an occasional impression of limited variety of color before the Wagner number was reached. In giving this after the Bruch work, Sir George furnished a striking and instructive contrast. The Wagner work is the elder of the two, but, compared with the Bruch, it illustrated vividly the difference between music always in its prime and music which passes. In the Wagner prelude, Sir George led a vivid, proclamative performance, and again gave occasion to admire his ability as a leader and his vigor and enthusiasm after a professional career which began more than sixty years ago.

Mme. Matzenauer sang with her accustomed artistry, and was also an object of ardent applause from the many Bostonians, young and old, who attended a memorable inauguration of what should be a notable season in this orchestra's history.

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PROVIDENCE, R. I.
JOURNAL
OCT 11 1930

Conductor of Boston Symphony 50 Years Ago Again Holds Baton

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The revered old artist was presented to the audience by his present successor. Conductor Serge Koussevitzky, who also paid brief tribute to one of the orchestra's founders and greatest patrons, Henry Lee Higginson.

No member of the orchestra as it is now was a member in 1881, but there were a number of listeners who have attended through 49 seasons. Among them was the widow of Mr. Higginson.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE
OCT 11 1930

BOSTON—Sir George Henscher, first conductor of the Boston Symphony orchestra, conducts opening of 50th season.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE
OCT 11 1930

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NEWPORT, Vt. — Edward Tacy, Greenfield, Mass., and Oagland, Calif., driver of car which frustrated a customs capture, loses license and is ordered to leave Vermont.

THIS CLIPPING FROM
LYNN, MASS.
EVE. ITEM
OCT 11 1930

ornnage at navy yard.

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BOSTON SUNDAY POST, OCTOBER 12, 19

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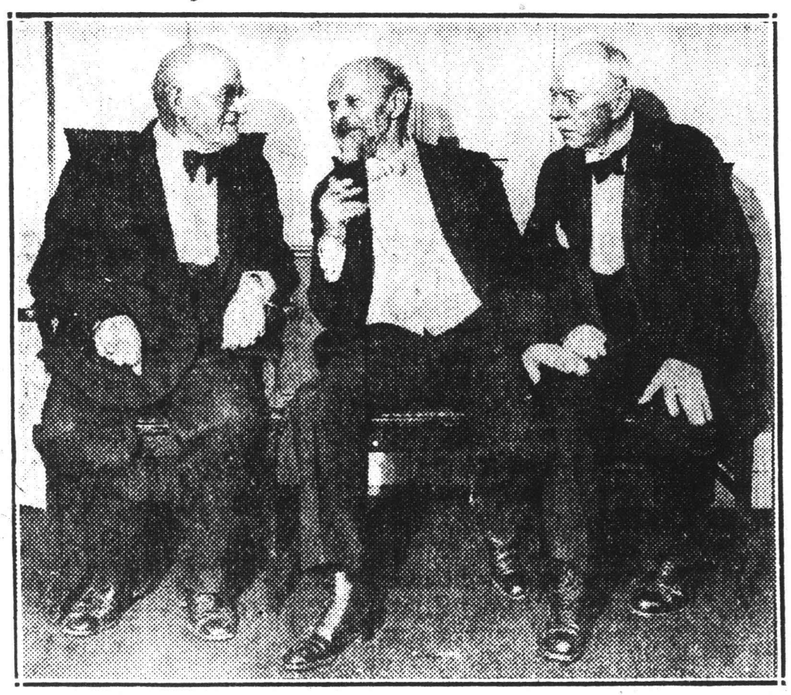

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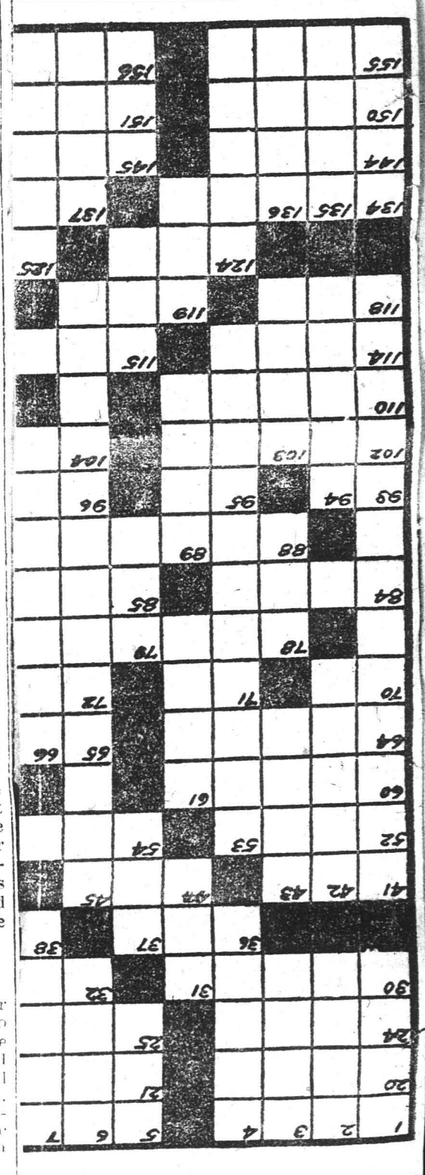
GLOBE—OCTOBER 12

MUSI

Music Notes and Comment

Dr Koussevitzky will conduct this week's Symphony concerts. He has put on the program a new ode composed for the orchestra's 50th anniversary by Prof E. B. Hill of Harvard to words by Prof Robert Hillyer. This will be sung by a chorus from the Harvard Glee Club and the Radcliffe Choral Society. The concerts of Oct 17 and 18 are the nearest to the date, Oct 22, of the first concert in the first season. Another novelty will be an orchestral version by the Italian composer Pick-Mangiagalli of an organ prelude and a violin prelude by Bach.



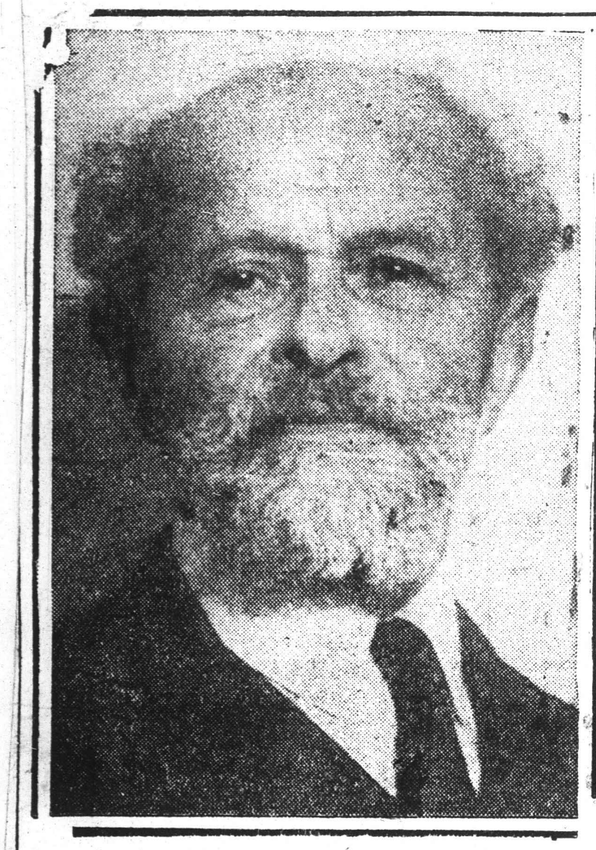
ture, etc.
—Terbium (abbr).
—Negative.
—Snakelike fish.
—Mouth.
—Thus.
—A continent.
—Technical degree (abbr).
2—Chosen; picked.
4—From the sign (mus).
5—Damp.
7—Of age (abbr).
8—Coral island.
0—Flowers.
1—An advisory council.
3—Pardon.

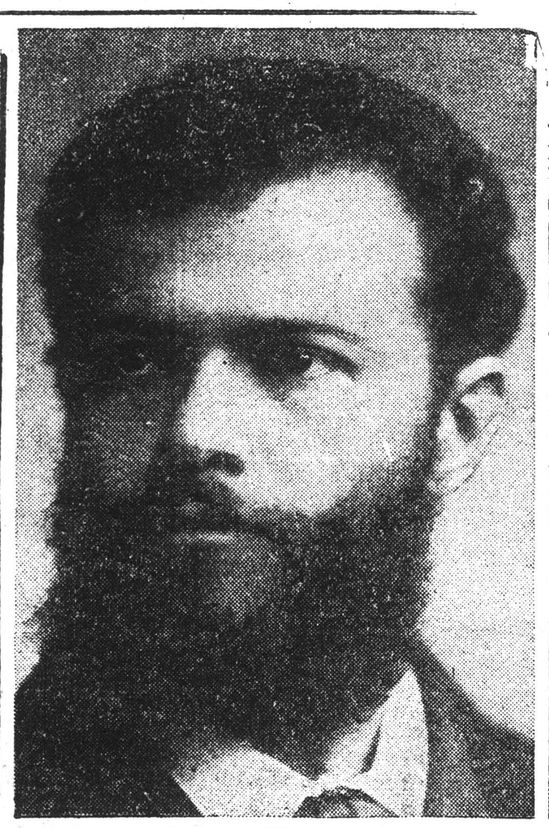
24

America First—BOSTON SUNDAY ADVERTISER—Largest Sunday

Symphony's First Leader Is Marvel to All

At 80, Sir George Henschel Still Very Active





SIR GEORGE HENSCHEL, 80-year-old Symphony Orchestra conductor, as he looks today (on right) and as he looked 50 years ago when he led the first public concert of the Boston Symphony Orchestra.

Man Who Led First Concert Here 50 Years Ago Repeats His Success

By ALEX WARBURTON

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Boston
SUNDAY

"SYMPHONY DOMESTIC"

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* * *

In Paris one is struck by the profusion of fine paintings, and small wonder! for at the heart of that capital of taste is the most princely of art collections, the Louvre. In Italy noble architecture is plenteous, in Germany it is music, and in England is a heritage of poetry unexampled in any literature outside of the Greek, and perhaps not even there. Once high standards have been set it is not so difficult to sustain them, but to establish them in a new territory can be bitter business and often exacts the patience of the saint, the fortitude of the stoic and the faith of the martyr.

For half a century the Symphony Orchestra has, in the midst of this city (and, as the event proves, also for the country at large) been maintaining the art of music at its highest level. It is an aristocratic art. It asks not our suffrages. It little consults our likes or dislikes. It fixes its aspiration on the highest reaches of the human spirit and says to us, "Come along if you will."

Compared to that of Paris, our painting is as a newsstand to a library; our public buildings are to those of Rome as a country town to a capital; but in our libraries we have access to great thought and in our orchestra hall to the best in music. Thus do we learn table manners which qualify us to be guests at other banquets of the mind, and thus, too, do the fledgling artists among us learn to disdain all but the noblest models in an art form and bring their souls to the wedlock of art as the choicest of young men and maidens bring their bodies to the wedlock of flesh unsullied through having cheapened their affections.

* * *

Until our own era music has been a manuscript drama unobtainable in print, a drama which to be known had to be heard in performance, for of course printed scores are legible only to musicians. But suddenly the other day a key turned, a door opened, and we were invited to walk at our pleasure into a vast library of printed sound. These novel and often glorious books we call phonograph records. The classics among them are only gradually being published along with a flood of lighter literature, often trash, much as though when the art of printing was discovered in Europe the Gutenberg Bible and the Aldine Plato had been issued from the press along with "Slimy Stories" and the works of Mr Slapdash Slobbergobble. Still, these classics of musical literature can be obtained, and like any other great book they require to be read (that is, heard) repeatedly in order to be fully enjoyed and understood. Good music will bear 20 times the repetition that even the best poetry can endure—indeed, cannot be properly grasped without it; and here again the inculcation of a discriminating taste among books of printed sound has a beneficial effect upon one's whole mental organism, for such music soothes; it gives release from the tensions of everyday wear and tear; it provides an emergency exit into an ideal world where one can find peace and joy; it introduces into the seeming chaos of daily events a realm of order, a law of rhythm, and a harmony which cause our perplexing affairs to fall into their properly subordinate places, to take back seats where they belong, to hold their idle tongues as they should, and mind their manners in the presence of their betters.

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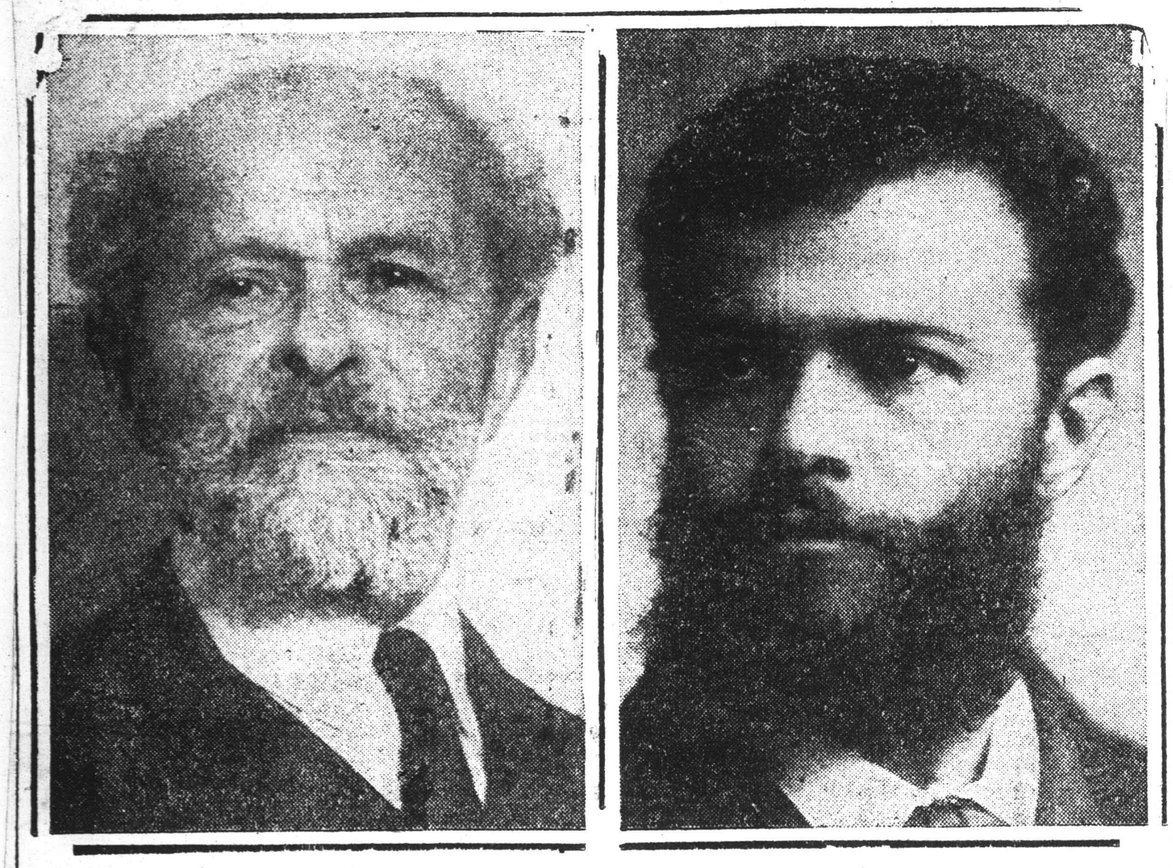
America First—BOSTON SUNDAY ADVERTISER—Largest Sunday

Symphony's First Leader Is Marvel to All

At 80, Sir George Henschel Still Very Active



SIR GEORGE HENSCHEL, 80-year-old Symphony Orchestra conductor, as he looks today (on right) and as he looked 50 years ago when he led the first public concert of the Boston Symphony Orchestra.

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Boston Sunday Globe

SUNDAY, OCTOBER 12, 1930

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NEWS AND COMMENT OF THE CURR

HENSCHEL'S RETURN

The First Conductor—Past and Present of The Boston Symphony Orchestra

By OLIN DOWNES.

THERE is more than local interest and significance in the return to Boston of Sir George Henschel to conduct last Friday afternoon and yesterday evening the opening pair of concerts of the fiftieth anniversary season of the Boston Symphony Orchestra. The sentiment which attaches to the occasion and which is warm in Boston today is caused less by Sir George's fame as an orchestral leader than by the character of the man and the fact that he led one of the most famous orchestras of the world through the first three years of its rise to rank and international repute.

It was George Henschel, pianist, singer, teacher, composer and conductor of sorts, whose presence in Boston and prowess as conductor of a concert of the Harvard Musical Association persuaded Henry L. Higginson that he had found the leader needed to develop a permanent orchestra in his native city. Without Henschel the dream of a Boston Symphony Orchestra might have waited much longer than it did to become reality. Now, half a century from the time of the beginnings of the organization, has come the hour when the first conductor, who is 80 years of age, and the orchestra can again join forces, to the edification of the august public assembled. Great has been the joy and honor of the observance. But there is a wider import to the business, because, although there are older American orchestras than the Boston Symphony, and the oldest of them in this city, it was the creation of the Boston organization and the standards of orchestral performance which it soon enforced that marked a new period in the whole musical life of America and one fraught with significance for its whole future.

* * *

THE New York Philharmonic Orchestra, now the Philharmonic-Symphony, is the oldest permanent orchestra in America, having begun its career in 1842. The New York Symphony Orchestra, which amalgamated with the Philharmonic three seasons ago, dates from 1878. The Chicago Symphony Orchestra, though its origins were early, was not established till 1891, when it became known as the Chicago Orchestra, a continuation of former orchestral concerts given by Theodore Thomas in the mid-Western city. After the founding of the Boston Symphony Orchestra and the position it attained in the first ten years of its existence as one of the finest orchestras in the world there sprang up the symphony orchestras of Cincinnati in 1895, Los Angeles in 1897, Minneapolis in 1903, St. Louis in 1907, San Francisco in 1909, Detroit in 1914, Cleveland in 1918, the symphony orchestra of Rochester and many other bodies of lesser dimensions which have contributed impressively to the orchestral advance in which this country is outdistancing other parts of the world. The two oldest symphony orchestras of New York and the orchestra of Thomas which eventually crystallized into the Chicago Symphony were the organizations which carried symphonic music and made it known through the United States before the Boston Symphony reinforced them on the Eastern coast. But it was the Boston Orchestra, with its wise, far-seeing and preeminently idealistic policies, which gave the stamp of the highest excellence to symphonic performance in this country, and which was the first to gain recognition—without a European tour to advertise it—from Europe. And the first drill-master of that orchestra was George Henschel.

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MR. HENSCHEL, roughly handled by the Boston critics, and no doubt with considerable reason, since he was an inexperienced and unskilled leader when he took the baton for Mr. Higginson, gave place in due season to a series of great conductors. He was succeeded after his third season, in the Winter of 1884-1885, by Wilhelm Gericke, who by his capacities as drill-master and musician of extraordinary sensitiveness of ear brought the organization to a state of technical and tonal supremacy which has not been surpassed in Boston or elsewhere. Gericke was followed by Arthur Nikisch and Emil Paur. Gericke then returned, to be followed in the season of 1906-1907 by Karl Muck, then by Max Fiedler, Muck again, Henri Rabaud, Pierre Monteux, and, since 1924, Mr. Koussevitzky. Orchestral standards and repertory have advanced since 1881 to a place which could not have been conceived of in Mr. Henschel's dreams. But the early principles upon which the Boston Symphony was founded and under which it has been developed have not been changed despite the modest beginnings.

Henschel came to Boston with a letter of introduction from Robert Browning to Charles Perkins, and another from Lord Houghton to Longfellow. The Boston Orchestra, when newly assembled, numbered sixty. Its ranks were recruited principally from those of the Harvard Musical Association, described by the visiting virtuoso, Ovide Musin, as "a fortuitous aggregation of heterogeneous elements." The standards of orchestral discipline in 1881 may be inferred by the solemn words of admonition and warning issued by Mr. Henschel to his musicians:

Let us be punctual. Better ten minutes before than one behind the time appointed.

Tuning will cease the moment the conductor gives the signal for doing so.

No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor

The folios containing the parts will be closed after each rehearsal and concert.

Inasmuch as we are engaged for musical purposes we will not talk of private matters during rehearsals and concerts.

These precepts and rulings are now part of the routine of all professional orchestral bodies, but it is evident that they were novel and in need of emphasis at the founding of the Boston Symphony.

Mr. Henschel in the course of his memoirs, "Musings and Memories of a Musician," gives us further details of his work. "Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of placing the orchestra, dividing, for instance, the strings into equal halves on my right and left, with the object of enabling the listeners on either side of the hall to have the full effect of the whole string quintet. These experiments I submitted in letters, illustrated by diagrams, to Brahms, who most kindly, in his answers, commented upon their practicability or otherwise. 'But,' he writes on one occasion, 'by far the best feature in your arrangements of the orchestra is the fact that no committee will be sitting in front of it. There is not a kapellmeister on the whole of our continent who would not envy you that.'"

In making his programs Mr. Henschel, who, if his abilities as conductor were severely handled by the press, was unconditionally recognized as program maker of the first rank, was guided, if you please, by the principles of good drama laid down by Gustav Freytag.

Sir George's first program, given on Oct. 22, 1881, was scheduled to be repeated, with the exception of one composition, at the concerts of Friday afternoon and last night in Boston, and was as follows: Beethoven, overture, "Consecration of the House"; Gluck, aria, "Che faro senza Eurydice"; Haydn, Symphony in B flat (B. & H. No. 12); Schubert, ballet music from "Rosamunde"; Bruch, "Penelope's Lament"; Weber, "Festival" overture. The exception noted was the substitution of Wagner's "Meistersinger" prelude for Weber's overture. The place of Anna Louise Cary was announced to be taken by Margarete Matzenauer.

* * *

AMONG "first performances" under Henschel's directorship were Cowen's "Scandinavian" symphony, which probably no one of the younger generation of symphony audiences or critics has heard, at least in this country; Volkmann's Second Symphony; Raff's "Winter" symphony. In 1911 William Foster Apthorp, writing for The Boston Transcript about the early years of the Boston Symphony Orchestra, mentioned as the principal novelties of enduring worth produced by Henschel Chadwick's "Thalia" overture, Bizet's "Roma," Brahms's "Tragic" overture and music from Wagner's "Parsifal." It will be seen that the first two of this list have been virtually forgotten. The work of Mr. Chadwick's early period which survives is not his "Thalia" but his "Melpomene" overture, which should be more often played, and it is probable that a good quarter of the compositions which made the programs of the first three seasons of the Boston Symphony repertory have been consigned to the outer darkness. To how many does the name of Volkmann even occur today? Where is Raff? We would fain hear again his "Leonore" symphony, with the march that so stirred the breast of the heroine of "The First Violin." Bizet's "Roma" is now café music. And there are greater ones that vanished. Where is Rubinstein in the modern orchestral repertory? The list could be lengthily extended. A great event was the performance of Dvorak's First Symphony. There were references to the "cacaphonous dreariness of Wagner," and a Brahms movement was labeled "the sapient musings of some brilliant idiot."

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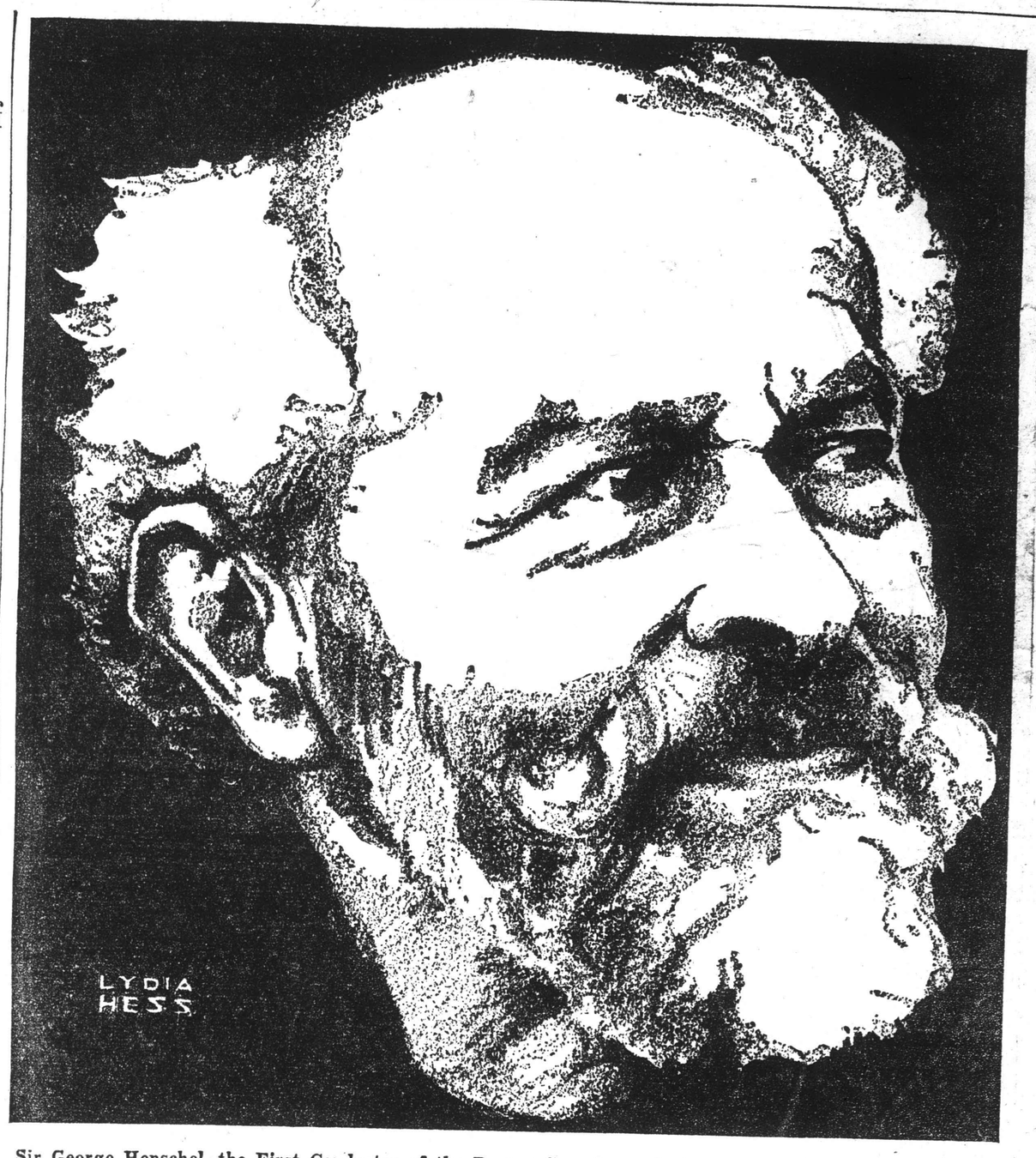
MR. HENSCHEL returned to Europe, whence Clara Schumann had written in tones of shocked inquiry. "Do you want to forsake Europe altogether? You can imagine how the news of your having accepted for a second year astonishes me, and how much I, and doubtless many with me, deplore it. What will Brahms say to it?" Good heavens! What would Brahms say to it? It is not exactly the condition today. Find the composer or musician in Europe who will not announce it as matter for rejoicing to family and friends that he has a good American engagement in his pocket.

Further tokens of the times might be read into the return of George Henschel—who, by the way, taught In New York as late as 1905 at the Institute of Musical Art. But there has been enough "interpretation" of his visit, with its many reminders and its admonitions of the passage of time and the mortality of many things. The things that do not pass are the fellowship of men who labor in a great cause, and all that Major Higginson and the sincere and admirable musician accomplished for the good of their fellow-citizens, the advancement of human understanding and the glory of art.



Sir George Henschel, the First Conductor of the Boston Symphony Orchestra in 1881, Who Directed the Opening Concerts of the Orchestra's Fiftieth Anniversary.

COMPOSER AND PIANIST SPEAK

ALBERT ROUSSEL, who, at the age of 61 has nevertheless a position in the vanguard of contemporaneous French music, landed in New York last week to make a short American visit, attend Mrs. Elizabeth Coolidge's festival of chamber music which begins today in Chicago, and also to present himself as guest of honor at the first performances of his new symphony by Mr. Koussevitzky and the Boston Symphony Orchestra, in Boston, on the 24th and 25th of this month. The present visit of Mr. Roussel is the prelude to a longer visit already arranged for next season. His symphony is one of the new works ordered by Mr. Koussevitzky and the directors of the Boston Symphony as a special feature of its fiftieth anniversary season.

Mr. Roussel has been longer than some composers in coming into his own. It is an enormous tribute to him that although he only commenced the serious study of composition at the age of 25 he is now one of the most finished musical workmen of his period, and that, in spite of his years, he stands in the forefront of French music and exemplifies some of its latest tendencies today. Roussel's development as a composer went on under serious handicaps. The position of marine officer in the French Navy preceded his definite decision to spend his life as a composer. At the same time these years on the sea, spent principally in eastern climes, had undoubtedly a strong effect upon his imagination. Much later in life, as automobile driver at the front (including Verdun and the Marne), through the four years of the war his art suffered an interruption of a kind and an extent which would have concluded the creative labors of a less concentrated and virile character. Today Mr. Roussel presents the picture of a slight, dark-complexioned, rather shy and nervous but incisive personality, a man of exceptional and real modesty, one whose views of his art are those of today, tempered with a degree of moderation and perspective which is hardly attained save with years.

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ASKED if he believed that the harmonic material of music would change in the years before us, Mr. Roussel expressed his doubt of this taking place. "For the present, at least," he said, "I believe all the 'chords' have been written. Something remains to be done, it is true, by the critics and teachers of musical theory. They have still to completely systematize and explain the latest harmonic and contrapuntal developments. These things are the work of the theorists, and modern composition has given them much to digest.

"Contrapuntal development is another matter. Under this head, of course, we logically include polytonality and atonality. Polytonality, which is a counterpoint of keys as well as melodic lines, I believe in—when it defines tonality! Why not? Polytonal effects, when two or more keys are heard at the same time, are, under circumstances of clear thinking and genuine inspiration, wholly natural, logical, artistic if properly applied. But I do not consider these musical media properly applied if they destroy the sensation of key. When the key of a composition is firmly established, the counterpoint may well bring together and cause to clash two or more keys. I feel that if the sensation of a fundamental key or tonality is not present the composer has failed.

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THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 1 2 1930

Sharps and Flats

By Pierre Key

George Henschel Arrives.

Nearly Everyone who is interested in matters symphonic knows who Gorge Henschel is—they call him "Sir," now since King George knighted him. But some fifty years ago this distinguished musician was called to be the first conductor of the Boston Symphony Orchestra. Responding he started that great organization on its way, in addition to which his singing, with his wife Lillian Henschel, appealed to those familiar with such things as about "the last word."

Sir George returned to this country the other day; yet his long absence did not dim the warmth of his reception. Older, of course, than when he led the first Boston Symphony—and looking it. Still, he was moderately spry, and his handclasp is no puny affair.

Henschel will participate in the fiftieth anniversary of the Beantown orchestra, his share consisting chiefly in his conducting of the two concerts scheduled within a few days after the typing oif these lines.

Music Mill Grinding.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
OCT 1 2 1930

Boston Symphony's 50th Year

The Boston Symphony orchestra, which, despite some vicissitudes, has retained its position as one of the world's half-dozen greatest orchestras (most of which, by the way, are now in America) and one of the nation's leading cultural institutions, is now beginning its 50th season. While strictly the 50th anniversary does not occur until the present season has been completed, the first concert having been on October 22, 1881, the programs for this season have been arranged with commemorative purpose, and the opening concerts the past week were especially notable because they were conducted by Sir George Henschel, who—known then as Georg Henschel—conducted the first concert ever given by the orchestra 49 years ago. With one exception the program of October 22, 1881, was repeated on the program of the past week.

"Here is Sir George, amazingly 'buoyant, enthusiastic, virile," wrote Philip Hale, and the public cannot fail to respond to the sentimental interest of a spirited and well-preserved musician of 80 years crossing the Atlantic to lead the orchestra which he as a young man of 30 launched on its memorable career. Externally a tribute to this man of Polish descent, most of his life a naturalized Briton, the occasion was no less a tribute to the late Maj Higginson, whose wealth and devotion to music made the Boston Symphony orchestra one of Boston's supreme achievements. Among celebrations which this year have drawn attention to Boston this one is not the least significant.

THIS CLIPPING FROM
DALLAS, TEX.
NEWS

Boston Symphony Under First Maestro

When the Boston Symphony Orchestra opened its fiftieth season on Friday, the guest conductor of the occasion was Sir George Henschel who led the first concert of the organization a half century ago and was the regular conductor during its first four years of existence.

Steuart Wilson. A fine dramatic soprano voice also was heard in that of the statuesque Milo Miloradovich.

THIS CLIPPING FROM
N. Y. Herald Tribune
OCT 1 2 1930

The Boston Symphony Orchestra, which opened its home season in Symphony Hall last Friday and Saturday, when its first conductor, Sir George Henschel, conducted the program, except for one number given in the inaugural concert of 1881, gives its second pair of concerts next Friday afternoon and Saturday evening under its regular conductor, Serge Koussevitsky.

In this week's Symphony Hall appearance, Dr. Koussevitzky will conduct one of the numbers written for the orchestra's semi-centennial season, an ode for orchestra and chorus, composed to Robert Hillyer's text by Edward Burlingame Hill, a member of Harvard University's music department. Other specially commissioned works to be performed during the season for the first time include a Psalm Symphony by Igor Stravinsky, symphonies by Albert Roussel, Arthur Honegger, Serge Prokofieff and Professor Hill, a symphonic ode by Aaron Copland, a piano concerto by Arnold Bax and shorter works by Ravel, Dukas, Hindemith and Sibelius. Among other modern numbers to be heard are works by Arthur Lourie, Nabokoff, Trebinsky and Ferroud.

Special features of the Boston Symphony's season include a Beethoven festival to be given in Washington in the first week of December, and a Bach festival to be given in Boston next spring in honor of the orchestra's founder, Major Henry L. Higginson.

THIS CLIPPING FROM
N. Y. TIMES
OCT 1 2 1930

COMPOSER AND PIANIST SPEAK

ALBERT ROUSSEL, who, at the age of 61 has nevertheless a position in the vanguard of contemporaneous French music, landed in New York last week to make a short American visit, attend Mrs. Elizabeth Coolidge's festival of chamber music which begins today in Chicago, and also to present himself as guest of honor at the first performances of his new symphony by Mr. Koussevitzky and the Boston Symphony Orchestra, in Boston, on the 24th and 25th of this month. The present visit of Mr. Roussel is the prelude to a longer visit already arranged for next season. His symphony is one of the new works ordered by Mr. Koussevitzky and the directors of the Boston Symphony as a special feature of its fiftieth anniversary season.

Mr. Roussel has been longer than some composers in coming into his own. It is an enormous tribute to him that although he only commenced the serious study of composition at the age of 25 he is now one of the most finished musical workmen of his period, and that, in spite of his years, he stands in the forefront of French music and exemplifies some of its latest tendencies today. Roussel's development as a composer went on under serious handicaps. The position of marine officer in the French Navy preceded his definite decision to spend his life as a composer. At the same time these years on the sea, spent principally in eastern climes, had undoubtedly a strong effect upon his imagination. Much later in life, as automobile driver at the front (including Verdun and the Marne), through the four years of the war his art suffered an interruption of a kind and an extent which would have concluded the creative labors of a less concentrated and virile character. Today Mr. Roussel presents the picture of a slight, dark-complexioned, rather shy and nervous but incisive personality, a man of exceptional and real modesty, one whose views of his art are those of today, tempered with a degree of moderation and perspective which is hardly attained save with years.

* * *

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NEW BEDFORD, MASS.
MERCURY
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To indicate how long ago it was when Henschel came to Boston, it may be related that he brought a letter of introduction from Robert Browning to Charles Perkins and another from Lord Houghton to Henry W. Longfellow. Henschel was a pianist as well as a singer, a composer and a conductor, and it was his success as conductor of the Harvard Musical Association that led Major Higginson to decide that he had found a leader who would carry out his dream of a Boston Symphony Orchestra which would do for Boston what the great orchestras of Europe did for their respective cities.

In the audience Friday afternoon where she has been a figure for fifty years, sat Mrs. Henry Lee Higginson, now ninety-two years old, bearing a bouquet of roses, a patron of the art her husband loved, whose fortune endowed and whose enthusiasm kept alive this great musical organization. And there were others present who heard the first concert and came from their homes on the venerable streets. Sir George kissed several of the old ladies on the cheek, and greeted their sons and daughters and grandsons and granddaughters who have received the legacy of the founders.

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TIME
OCT 13 1930

a subtle change has come to pass. Symphony concerts have become the height of fashion. Symphonic tastes are being cultivated. Subscriptions are at a premium. Last week as fashionable a gathering as ever attended opera gathered for the first concert of the New York Philharmonic-Symphony. Yet not Conductor Arturo Toscanini, whose administration is in large measure responsible for the current Philharmonic vogue, but a henchman chosen by him last spring in Germany (TIME, June 16) held the baton. His name: Erich Kleiber. His home: Berlin, where he is director of the *Staatsoper* on Unter den Linden.

Weber's *Freischütz* Overture, an unknown Mozart serenade, Beethoven's Eighth Symphony, Richard Strauss' *Till Eulenspiegel*—this was the conventional program with which Kleiber chose to introduce himself to the U. S. By hearsay most members of his audience knew him to be a charming, unassuming person, born in Vienna, educated in Prague (where privation robbed him of his hair), trained in the opera houses of Darmstadt, Barmen-Elberfeld, Düsseldorf, Mannheim. They knew him to have a pretty U. S. wife, a former Ruth Goodrich of California whom he met three years ago in Buenos Aires when he was conducting at the Colón and she was attached to the U. S. Embassy there. They had heard of his penchant for photography, his admiration for Napoleon, Nikisch, Toscanini; of his open-mindedness toward all new music. Yet personal detail holds scant interest if a conductor's music is uninspired. To their regret, through the *Freischütz* and the Mozart, the Philharmonic's subscribers could not refrain from reckoning the weeks until Toscanini's return in November. But the Beethoven was more compelling and the Strauss earned the newcomer an ovation.

Critics were unconvinced. They were amused that Conductor Kleiber looks like a sturdy, militant edition of their colleague, Samuel Chotzinoff of the New York *World*. Their verdict was of the kindly, noncommittal sort, as if they realized the unfairness of trying to fit a merely capable musician to the seven-league boots worn so easily by the giant Toscanini.

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As if to show his disdain for so unappreciative a herd, Stokowski began his program last week with Tchaikovsky's Fifth Symphony which takes the best part of an hour to perform. A few unfortunates were locked out, but neither Stokowski nor his audience gave them thought. He was completely absorbed in recreating long-familiar music, later in translating the *Prometheus* of Skriabin in which Pianist Harold Bauer was expert soloist and the *Firebird* Suite of Igor Stravinsky.

Thanks to the income from a $2,000,000 endowment fund, outstanding contributors to which were Orchestra President Alexander Van Rensselaer and the late Edward Bok, the Philadelphia season is a long, ambitious one this year. Stokowski will conduct the first part of the season (with the exception of the two weeks when he changes places with Toscanini), Ossip Gabrilowitsch the second part, Stokowski the last. Alexander Smallens, talented conductor of the defunct Civic Opera (TIME, Apr. 21) has been engaged as assistant. A South American tour is under consideration for spring.

In Seattle the Orchestra has followed the example of Cleveland, chosen for its new manager a woman, Bertha M. Stryker, energetic worker in the Seattle Music and Art Foundation. (Cleveland's capable orchestra manager is Adella Prentiss Hughes.) Karl Krueger, young Viennese conductor who took over the Seattle Orchestra at the time of its reorganization in 1926, again has sole command.

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Mr. Eckman is quite correct so far as he goes but if he had read Dr. Davies' article with more care and, if he had conscientiously read the various articles which have appeared in The Tribune since the first announcement of the orchestra's affiliation with the university, he would have realized that there is a vast difference between the course to be presented at the university this winter and the series of concerts given by the Boston Symphony at Harvard. The difference is that the Minneapolis Symphony orchestra by the new arrangement becomes part and body of the cultural activities of the University of Minnesota—that the entire physical plant of the orchestra finds housing on the university campus—that the concerts are presented by the university not merely for the faculty and student body but for the music-loving public of Minneapolis, St. Paul and the state of Minnesota as well.

The orchestra's daily rehearsals will be held in a specially prepared room in the Northrop Memorial auditorium which building will house the orchestra's exhaustive library and business offices as well. In other words, the Minneapolis Symphony orchestra becomes a part and parcel of university activities with the great difference that these concerts are for the edification and pleasure of all who wish to attend.

The faculty and student body of the university receive special consideration to the extent of a reduction in the price of season tickets, although a minimum price of $10 for a season ticket which admits to the 16 concerts remains the same for all. This price cannot possibly be beyond the limit of anyone's pocketbook and I question if Mr. Eckman can find its equal in this country especially when it includes the hearing of such world renowned artists as Paderewski and Jeritzka, who, it is well known, appear with no other symphony orchestra in this country.

I concede that the Boston orchestra appears in a series of concerts at Harvard but strictly as a visiting organization. If that is the same thing as is taking place at the University of Minnesota this winter, then I would request Mr. Eckman to restudy Dr. Davies' article and those which have preceded it.

With reference to the Boston's "Pops, that is another story, and if Mr. Eckman will have the patience to await future developments he may have cause to congratulate himself that he lives in Minneapolis which, though a much smaller and younger city, is not one whit behind Boston in the enterprise of its citizens. Given the faith and support of our public there is no limit to what our orchestra through its affiliation with the university, may yet offer to the northwest.

CARLO FISCHER,
Minneapolis.

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NEW BEDFORD, MASS.
MERCURY
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HARTFORD, CONN.
COURANT
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A Notable Anniversary

Among the anniversaries which have been celebrated in Massachusetts recently none was more notable than that of the Boston Symphony Orchestra, which is now entering upon its fiftieth season. In the past few years, the reputation of Boston as a capital of culture has been much assailed, with some reason, as its fanatical censorship of literture has amply demonstrated. Yet it is not wholly lost to barbarism. Even if its educational institutions should lose their primacy and its museums should decay, as long as the Boston Symphony Orchestra occupies Symphony Hall it will have a just claim to be considered among the civilized communities of the world.

Like Harvard University, the Boston Symphony Orchestra has long been more than a local institution. Since its establishment by Major Higginson, it has exerted a great influence on musical taste throughout the nation. If it was not first in the land, it was indubitably the foremost for many years, a shining example of artistic merit to other communities. A succession of notable conductors contributed to its renown. As his appearances on the podium at the first concerts this year have proved, its first conductor, Sir George Henschel, was a musician of solid worth. His successors have been men of brilliant powers, whose names make a list of notable contributors to musical culture. Under Fiedler and Gericke, Nikisch and Muck, the Boston Symphony Orchestra set standards in programs and in performances that, in a day of numerous admirable orchestras, remain unsurpassed.

Happily, the Boston Symphony Orchestra is not an institution the glory of which rests in its traditions. It has suffered tribulations only to triumph over them. At no time in its history has it been more alive than it is today. Under Dr. Koussevitzky, it is once more a notable cultural agency, whose performances reflect the greatest technical proficiency, whose programs reveal not only a reverence for the past but a keen zest for the present moment in musical history. Not only Boston and New England, but the whole country may be gratified that at the end of a half century the Boston Symphony Orchestra remains an enlivening and an energizing force in the cultural life of the nation.

27

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TIME
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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE
OCT 13 1930

27

The Public Pulse

The Symphony and the University.

To the Editor of The Tribune:

My attention has been called to the letter by Joseph Eckman in the Public Pulse column in which he questions the correctness of a statement by Dr. James Davies in last Sunday's Tribune that "this is the first time an arrangement has been effected whereby a symphony orchestra of first rank will give a series of concerts at a great university."

Mr. Eckman then proceeds to state: "In this he (Dr. Davies) is in error. The Boston Symphony orchestra has, for the last 35 years given annually 10 to 12 concerts of symphony music at Harvard university."

Mr. Eckman is quite correct so far as he goes but if he had read Dr. Davies' article with more care and, if he had conscientiously read the various articles which have appeared in The Tribune since the first announcement of the orchestra's affiliation with the university, he would have realized that there is a vast difference between the course to be presented at the university this winter and the series of concerts given by the Boston Symphony at Harvard. The difference is that the Minneapolis Symphony orchestra by the new arrangement becomes part and body of the cultural activities of the University of Minnesota—that the entire physical plant of the orchestra finds housing on the university campus—that the concerts are presented by the university not merely for the faculty and student body but for the music-loving public of Minneapolis, St. Paul and the state of Minnesota as well.

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MERCURY
OCT 9 1930

A very interesting event occurred in Boston last week which compensated for the disrepute that came to the city in the manifestations of lawlessness in the Massachusetts capital. The Boston Symphony Orchestra celebrated its fiftieth anniversary. A picturesque incident was the fact that Sir George Henschel, the first conductor, led the orchestra. There was curiosity concerning the personality of the leader who would resume the baton at the age of eighty-one. The black-whiskered Henschel was not to be forgotten. We recall his appearances in New Bedford at the time, with his orchestra on one or two occasions, but rather in concert. Henschel had a baritone voice and gave voice recitals here with Mrs. Henschel who used to turn a languishing face to his as they sang their songs of Arcady, or wherever it was they loved. But the audience saw nothing of senility in the sound and sturdy man with a military set-up and enthusiasm in his eyes albeit gray whiskers who conducted the great orchestra built upon the corner stone of the structure he had raised through the financing and zest of Major Higginson.

To indicate how long ago it was when Henschel came to Boston, it may be related that he brought a letter of introduction from Robert Browning to Charles Perkins and another from Lord Houghton to Henry W. Longfellow. Henschel was a pianist as well as a singer, a composer and a conductor, and it was his success as conductor of the Harvard Musical Association that led Major Higginson to decide that he had found a leader who would carry out his dream of a Boston Symphony Orchestra which would do for Boston what the great orchestras of Europe did for their respective cities.

In the audience Friday afternoon where she has been a figure for fifty years, sat Mrs. Henry Lee Higginson, now ninety-two years old, bearing a bouquet of roses, a patron of the art her husband loved, whose fortune endowed and whose enthusiasm kept alive this great musical organization. And there were others present who heard the first concert and came from their homes on the venerable streets. Sir George kissed several of the old ladies on the cheek, and greeted their sons and daughters and grandsons, and granddaughters who have received the legacy of the founders.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 9 1930

A Notable Anniversary

Among the anniversaries which have been celebrated in Massachusetts recently none was more notable than that of the Boston Symphony Orchestra, which is now entering upon its fiftieth season. In the past few years, the reputation of Boston as a capital of culture has been much assailed, with some reason, as its fanatical censorship of literture has amply demonstrated. Yet it is not wholly lost to barbarism. Even if its educational institutions should lose their primacy and its museums should decay, as long as the Boston Symphony Orchestra occupies Symphony Hall it will have a just claim to be considered among the civilized communities of the world.

Like Harvard University, the Boston Symphony Orchestra has long been more than a local institution. Since its establishment by Major Higginson, it has exerted a great influence on musical taste throughout the nation. If it was not first in the land, it was indubitably the foremost for many years, a shining example of artistic merit to other communities. A succession of notable conductors contributed to its renown. As his appearances on the podium at the first concerts this year have proved, its first conductor, Sir George Henschel, was a musician of solid worth. His successors have been men of brilliant powers, whose names make a list of notable contributors to musical culture. Under Fiedler and Gericke, Nikisch and Muck, the Boston Symphony Orchestra set standards in programs and in performances that, in a day of numerous admirable orchestras, remain unsurpassed.

Happily, the Boston Symphony Orchestra is not an institution the glory of which rests in its traditions. It has suffered tribulations only to triumph over them. At no time in its history has it been more alive than it is today. Under Dr. Koussevitzky, it is once more a notable cultural agency, whose performances reflect the greatest technical proficiency, whose programs reveal not only a reverence for the past but a keen zest for the present moment in musical history. Not only Boston and New England, but the whole country may be gratified that at the end of a half century the Boston Symphony Orchestra remains an enlivening and an energizing force in the cultural life of the nation.

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TRENTON, N. J.
TIMES

OCT 1 4 1930

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It was many years ago that George Henschel's accomplishments as conductor of the Harvard Musical Association persuaded Colonel Henry L. Higginson that here was the leader he needed to develop a great symphony orchestra in Boston.

In the days when Henschel began with the orchestra, it was composed of some 60 men, mainly members of the Harvard Musical Association. Since that day the orchestra personnel has grown far beyond Sir George's anticipation, has forged to the front rank among orchestral societies, due largely to the excellent foundation work done by the English conductor, and has been directed by some of the most famous musicians of 50 years. Among them have been Arthur Nikisch, Karl Muck, Pierre Monteux and now Serge Koussevitsky.

Sir George's first program with the Boston Symphony was given October 22, 1881, and last Friday the orchestra played the same program with the exception of one number. For the "Festival" overture of Weber, the "Meistersinger" prelude was substituted in order to give full play to the sonority of the orchestra, which is twice the size that which Sir George conducted a half century ago. The other numbers were: Beethoven's Overture, op. 124, "Consecration of the House," the Recitative and Air, "Che faro senza Eurydice," from Gluck's "Orfeo ed Eurydice;" Haydn's B flat Symphony (B. & H. No. 12); the Ballet Music from Schubert's incidental music to "Rosamunde," and the Recitative and Aria, "Thou Far-darting Sun," from Bruch's "Odysseus."

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The way the directors secured the Russian was as follows:

They were appraising all the availables in Europe, when they came upon a Russian exiled in Paris. At 12, he had been chef d'orchestre in the theatre of his native town, composed whatever music was required for the plays and conducted the entr'actes. At 14, he went to Moscow to study, chose for his instrument the bull fiddle, toured Europe for ten years as a contrabass virtuoso. By 1919 he had achieved his ambition, become a conductor again. Koussevitzky concerts were soon famous in Moscow and Petrograd. He wanted to reach the great masses of Russians who had never heard a symphony concert. So for several summers, he chartered a steamer, cruised the 2,300 miles down the River Volga playing to the peasants who gathered on its banks. The Revolution made Russia impossible. Koussevitzky settled in Paris, where in partnership with his wife, he still conducts the profitable music-publishing house called Edition Russe.

The choice of Koussevitzky for Boston has proved singularly happy. He is an excellent musician, although it is said he cannot read a score, has to hire pianists to teach him new music before he in turn can transmit it to his men. He has the magnetism, the energy which were necessary to rejuvenate Boston's orchestra in 1924. He has an insatiable interest in new music and a talent for playing it. His programs are indisputably the best in the country. So is his understanding of Ravel and Debussy.

In Boston, Koussevitzky has become completely at home. He has an establishment in Jamaica Plain, an entourage which includes his wealthy, matronly-looking wife, Nathalie; a vivacious niece, Olga Naumoff, who is his secretary; Valet Ivan who prepares him occasional Russian dishes; Ivan's wife, and Droll, a lively Boston terrier. Often in the early morning, the Maestro may be seen walking in the Rockwood Street section around Jamaica Pond. Even those who do not recognize him, suspect him of being a great musician.

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Henschel was succeeded in Boston by Wilhelm Gericke, who remained until 1889, relinquishing the post to one of the greatest maestros ever to wield a baton, the late Artur Nikisch. Nikisch continued until 1894, when Emil Paur took charge for four golden years. Gericke was recalled for four more seasons, after which he was succeeded by the austere but inspired Karl Muck. Muck conducted from 1906 to 1908 and turned the post over to Max Fiedler, who held forth until 1912. Muck then returned in 1912 and remained until 1918. During the tenures of Nikisch, Paur and Muck the orchestra was developed into one of the most amazing instruments ever assembled. Major Higginson willingly bore the burden and was satisfied with nothing short of the best men in every chair. Key players were celebrities. Other musicians regarded their posts as the capstones of personal ambitions.

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Major Higginson, Civil War veteran, was a man of unquestioned patriotism, but he upheld Dr. Muck in all things. The Major had the loftiest artistic conceptions of his orchestra and would not admit that chauvinism had any place in its direction. Inasmuch as the orchestra had played continuously under German conductors, its personnel was preponderantly Teutonic. The war, deportations, the impounding of aliens, made inroads and virtually wrecked the great organization. Added to this was labor trouble and Major Higginson, something of a firebrand himself, washed his hands of the whole business. He went so far as to organize a civic symphony association to carry on, and then he retired. Soon afterward he died.

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The orchestra started at scratch in 1918. New players were assembled and Henri Rabaud, eminent French composer, was imported for the job. Mr. Rabaud proved scarcely the man for it, and next year the Boston Symphony drafted Pierre Monteux, another Frenchman, for the conductorship. Dallas knew Mr. Monteux slightly as he was in the pit when Diaghilev's Ballet Russe exhibited here at the old Coliseum. Monteux had five years, in which he brought the Boston Symphony three-fourths of the way back. As a builder of orchestras and a maker of programs he disclosed fine capabilities. As a virtuoso he did not arouse the public. His temperament was Gallic, manifesting itself in a restrained, almost languorous, beat. America, even Boston, likes its music loud and fast.

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LOWELL, MASS.
COURIER CITIZEN

OCT 1 5 1930

Hall Auditorium on Oct. 26.

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Early Season In Bostonian Concert Halls

Koussevitzky's First Program, Recitals Near and Far, Other Prospects

ON Friday and Saturday Dr. Koussevitzky addresses himself to the anniversary season of the Boston Symphony Orchestra. Sir George Henschel has come and won his laurels. Now the present conductor makes his festive beginnings. Before leaving Boston last spring he planned that the concerts of the fiftieth season might well begin (as far as he was concerned) with a program containing one work composed specifically for the occasion. To Professor Hill of Harvard he confided his intention; requested a commemorative piece.

Thus upon this week's program stands "An Ode for the Fiftieth Anniversary of the Boston Symphony Orchestra," poem by Robert Hillyer (also of the University), music by Edward B. Hill. The work is choral as well as orchestral. For it a hundred members of the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr. Davison and Mr. Woodworth, will form the choir. Professor Hill gives assurance that there is "absolutely nothing to say" about the piece, but lets slip the information that it is seven minutes in length; that the respective verses are to be sung by full chorus, by women's chorus, by men's chorus; that there are no solos. He further says that, to make the Ode entirely new at the time of first performance, Mr. Hillyer's poem will not be released for print until it has been heard at the concert of Friday afternoon. For once, the thrills of novelty may not be even mildly anticipated.

Yet another item of the program comes to first orchestral hearing anywhere. The reader probably infers transcription, and rightly so. For orchestral transcription from the works of the great Johann Sebastian goes on apace. This time the Italian, Pick-Mangiagalli, remembered at these concerts for an exceedingly musical Prelude and Fugue played a year ago, has laid hands upon the chief among the Bachs. Out of two works of diverse kind he has drawn movements for a new grouping of his own. The program announces simply, "Two Preludes—Adagio, Vivace, arranged for String Orchestra."

The Adagio proves to be in E minor, the Vivace in E major. The Adagio is taken from a familiar Prelude and Fugue for Organ in D minor, transposed (as well as transcribed) into E minor, to be companion-piece to the Vivace which remains in its own key. Indeed, this is probably not the first time the little piece has been transcribed. Schweitzer argues that "from its construction and general style we may draw the conclusion that it was written for the harpsichord." Bach took this harpsichord-prelude, joined it with his own transcription for organ of the second movement of his Violin Sonata in G minor; then published the two under the caption above noted. Thus he himself has given ample precedent for further transcription. Pick-Mangiagalli has taken a leaf out of Bach's own book in yet another sense. For the arranger's companion-piece also comes from one of the composer's violin-sonatas (or partitas), the one most played by violinists, in E major. Any "Kreisler-fan" will have heard it; in fact all violinists keep it in their active repertory.

Organists are wont to play this Prelude with great solidity and majestic dignity. Bach gave no tempo-indication. Pick-Mangiagalli has labelled it "Adagio," and the disposition of the orchestral voices is such that a lyric mood fairly flows from the printed page. In the Vivace, the music retains all the brightness and zest of the violin-piece. The score was published during the present year, 1930.

A. H. M.

Sealing Fifty Years of Mutual Good Will

Harvard University Salutes the Symphony Orchestra

(Bachrach C.)

Robert Hillyer, Poet, of the English Department, and Edward Burlingame Hill, Composer, of the Division of Music, Who Have Joined Hands in An Anniversary Ode to Be Heard at the Symphony Concerts Tomorrow and Saturday

in Sanders Theater at Cambridge, the first of a new series:

Symphony, No. 7, in A major . . . . . Beethoven
Ronde, "Till Eulenseigel's Merry Pranks" . . . . . Strauss
Prelude to Mallarmp's Eclogue, "The Afternoon of A Faun" . . . . . Debussy
Prelude to The Opera, "The Mastersingers of Nuremberg" . . . . . Wagner

From Dr. Koussevitzky for the third pair of Symphony Concerts on Oct. 24 and 25 in Symphony Hall:

Overture to The Opera, "Benvenuto Cellini" . . . . . Berlioz
Symphonic Sketches, "The Sea" . . . . . Debussy
Choreographic Poem, "The Waltz" . . . . . Ravel
Second Symphony . . . . . Roussel
(New: First Times)

Monsieur Roussel wrote the symphony at the request of the conductor and the trustees of the orchestra. It is inscribed for the semi-centenary. At both concerts it will be played in the presence of the composer, now on brief visit to Chicago, New York and Boston.

30

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the concert given by the Boston Symphony orchestra yesterday afternoon in Symphony hall was as follows: Bach-Pick-Mangiagalli, two preludes; Adagio and Vivace, for string orcheestra (first performance). Beethoven, symphony No. 7. Hill, An Ode (Robert Hillyer's poem) for the 50th Anniversary of the Orchestra (first performance. Moussorgsky-Ravel, "Pictures tures at an exhibition."

They will not let Bach alone; they think he stands in need of transcriptions for orchestra to make his name more illustrious. In London we heard a few months ago a thunderous orchestral version by Respighi of the Passacaglia, which was written originally for a species of pedal piano. Mr. Pick-Mangiagalli was more modest in his homage as a transcriber. He took the slow movement of an organ prelude to a fugue in D minor, music that suggests the treatment he gave it. For the quick movement he chose a prelude in Bach's Partita No. 3, which, utilized by Bach for other purposes, has been made familiar by organists as well as violinists. For the latter prelude he kept the original first violin part, and under it wrote other parts in the "strict contrapuntal manner of Bach."

In saying this he was not presumptuous. His own Fugue played here a year ago proved that he had a mastery of counterpoint and not merely in the pedant's sense, for his music had vitality and when grace and beauty were needed they were not missing. The first prelude played yesterday might have been transcribed by Bach himself for strings; it was so ingenious, at the same time so serene, so lovely in its tenderness. The Fugue, taken at a most rapid pace, was exciting. The parts written by the transcriber added to the musical excitement and seemed a necessary integral part; there was no hint at modernization. The expressive euphony of performance in the first prelude, the dazzling brilliance of the strings in the second were at once appreciated, warmly appreciated by the audience. Seldom is a new, unknown work so cordially received.

Mr. Koussevitzky was heartily welcomed when he came on the platform. Orchestra and audience stood to greet him. The welcome was spontaneous on the part of the audience, hearty and sincere. Having conducted the transcriptions with gusto, admiring the work of the composer as he does, he with his valiant artists gave an incomparable interpretation of Beethoven's symphony. Not that he endeavored to make all things new, but as is his way with Beethoven's music, familiarity with it does not in him breed indifference, the willingness to "let the music speak for itself," an excuse given by uninspired or lazy conductors for tame, perfunctory performance. That of yesterday was charged with the composer's Dionysiac spirit; there was the wildness of joy in the lively movements, the poetic frenzy, Bacchic revelry, while the famous Allegretto was free from the lethargic sentimentalism that some conductors find necessary for contrast. Here the great Beethoven was revealed in a manner that made the epithet "titanic" bestowed on him by biographers fond of purple phrases and the swollen style, seem not extravagant.

Before the performance of Mr. Hill's "Ode," the poet spoke his verses; then they were sung by the combined chorus of the Harvard Glee Club and the Radcliffe Choral Society. They were also printed in the program book. All this, so that there might be no possible excuse for those present not dilating with the right emotions, music or no music.

The poetic sentiments served well the musician, who made of his work a little cantata, conspicuous for clear effective writing for the chorus; and for an instrumental prelude and interludes that, while they displayed tasteful instrumentation, anticipated and then sustained the poet's various declarations. In writing for the chorus, Mr. Hill treated the singers as human beings with vocal limitations, not as orchestral instruments. He shrewdly used female voices for a stanza that seemed to require them. The maidens from Radcliffe clad in a Fascist uniform but with white collars came on the stage in solemn procession. A dash of red, or even of heliotrope, would better have suited the occasion. They did not, lifting up their voices, lament with a great lamentation, as one would have expected from their garb. They sang sweetly and smoothly of "Windy," not waterlogged, flute, harp, and "violins of graver phrase," while the more heroic spirit of the third stanza filled the breasts of the Harvard men and was expelled in their characteristically broken, syllabic sentences with the staccato that often was like unto a bark. Mr. Hill's accompaniment preserved due proportion; there was no attempt to outvie in strength and stress the vocal forces; the accompaniment supported and embellished. Poet and composer were duly applauded.

There was a compelling performance of Ravel's idea of Moussorgsky's Suite for piano, a performance of marked virtuosity. One might justly ask whether the original version for the piano is not nearer to the Russian's impression of Hartmann's pictures than is Ravel's elaborate transcription, if the title might not well be "Study in Orchestration by Ravel with Helpful Hints by Moussorgsky." The two names are not easily associated.

The concert will be repeated tonight. The program of next week will comprise Berlioz's overture to "Benvenuto Cellini," Roussel's new symphony, G minor (first performance); Debussy's "La Mer" and Ravel's "La Valse."

SECOND IN JUBILEE OF SYMPHONY

Harvard and Radcliffe Singers Heard in Hill's Ode

BY WARREN STOREY SMITH

The rites with which the Boston Symphony Orchestra is marking the beginning of its 50th season will continue. At the concerts of last Friday and Saturday there was the first conductor, Sir George Henschel, leading the orchestra through what was virtually a repetition of its first programme. This week Dr. Koussevitzky is in command, and among the pieces offered is an Ode written and composed especially for this golden jubilee by Robert Hillyer and Edward Burlingame Hill.

VERSES READ AND SUNG

Before the performance of this Ode yesterday Mr. Hillyer, escorted to the platform by Dr. Koussevitzky, recited his verses which later were sung by a chorus drawn from the Harvard Glee Club and the Radcliffe Choral Society. Since Mr. Hillyer is an assistant professor in English at Harvard and Mr. Hill the head of the department of music in that university, Cambridge could consider itself well represented.

Mr. Hill's music, made by a practiced hand, will probably not escape the oblivion that awaits most occasional pieces, but for the moment it gave much pleasure; it caressed or stirred the ear and it seemed well fitted to the lines that gave it birth. These last, herewith reproduced, may speak for themselves:

Bannered horn of golden doom
Where the clouded bastions loom,
Flaming dark with ancient wars,
With nobler music now prevail,
While native trumpets mildly hail
The trumpets calling clear from farther shores.

When these many songs be done,
Merge their harmonies in one!
Mortal past and future yearn
For music vaster than their own;
The Orphic chord, the final tone,
Before the silence whither all return.

Silence, yield! We lay too long
Thrall to thee and strange to song;
Now our fifty singing years
Have flown beyond the reach of time,
And Earth's reverberant echoes climb
To sweet accord with her companion stars.

Windy flute of pastoral themes,
Call to fold our wandering dreams;
Harp, remember, leafy light
That danced above our younger days;
And violins of graver phrase,
Oh, follow love with voices down the night!

Called to the Stage

After the performance of this Ode yesterday Mr. Hill was summoned to the stage by Dr. Koussevitzky that he might acknowledge in person the warm applause that his music had provoked. Mr. Hill is primarily a composer for orchestra but he has written here gracefully and effectively for voices. More mature singers would perhaps have done his music fuller justice.

Familiar matter made most of the balance of yesterday's programme though there came as opening number a pair of preludes of Bach, the one for organ, the other for violin, transcribed for string orchestra by Pick-Mangiagalli. These arrangements valuably extend the range of orchestral Bach and they make yet another vehicle through which Dr. Koussevitzky can display the tonal and technical virtues of his string choir.

Ravel and Moussorgsky

Upon these preludes followed yesterday the Seventh Symphony of Beethoven and in a performance that was in many respects noteworthy. In particular was the Allegretto, one of the finest of all of Beethoven's flights of fancy, beautifully and illuminatingly played.

But no matter how signally Dr. Koussevitzky and his men may triumph with the classics it is in contemporary music that they become truly inimitable. The final number yesterday was Moussorgsky's "Pictures at an Exhibition," in the more than masterly orchestration of Ravel, and the performance of this so graphic music gave authority to the claim made by Dr. Koussevitzky in his address of last week that the orchestra is now "at its zenith of zeniths."

NEW ODE SUNG AT SYMPHONY CONCERT

Anniversary Piece by Two Harvard Professors

Dr Koussevitzky Applauded on First Bow of Season

An ode written at the request of the trustees of the Boston Symphony to commemorate the 50th anniversary of the orchestra was sung at yesterday's Symphony concert by a chorus from the Harvard Glee Club and the Radcliffe Choral Society. The verses are by Robert Hillyer, the musical setting for chorus and orchestra by Edward Burlingame Hill. Both men are well-known members of the faculty of arts and sciences at Harvard.

Dr Koussevitzky, making his first appearance as conductor for the present season, was warmly welcomed by orchestra and audience.

Mr Hillyer recited his ode to the audience before it was sung by the chorus. It runs as follows:

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To sweet accord with her companion stars.

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Before the silence whither all return.

One cannot expect of verses and music written to honor a particular occasion more than that they shall be correct in form and dignified in manner. The history of both poetry and music offers only the rarest instances when a masterpiece has been produced by such a request as that made to Mr Hillyer and Mr Hill.

Of their joint contribution to the commemoration of the Boston Symphony's anniversary, then, it is only necessary to say that it was above rather than below the level struck by most such occasional pieces in the past. Mr Hill's music belong more obviously to the 20th century than do Mr Hillyer's verses, which might almost have been written in 17th century England.

The concert began with two effective arrangements by Pick-Mangiagalli of preludes by J. S. Bach, scored for string orchestra. The first of these is in D minor, based on the ninth prelude in the Bach Gesellschaft edition of the organ preludes and fugues. The second is the prelude of the third partita, in E major, originally for violin alone. For this the arranger has supplied other parts in Bach's manner, retaining the first violin part as Bach wrote it. These arrangements, performed yesterday for the first time in public, will be welcomed by those who believe it desirable to make more of Bach's music playable by a modern orchestra.

They are open, however, to the obvious objection that all such transcription must face, of taking an unwarrantable liberty with the work of a dead master. Pick-Mangiagalli has done his task in a competent and musicianly manner. But would it not be preferable to have an organist play the D minor prelude, not severed from the fugue which ought to follow; and a violinist play the whole partita if these numbers are to be included on a Symphony program.

Another arrangement on yesterday's program, the now familiar one by Ravel of Musorgsky's piano pieces "Pictures at an Exhibition," is worked out with such astonishing brilliance and such fidelity to the spirit of the original that one is compelled to except it from the foregoing strictures. In this number Dr Koussevitzky, as on several previous occasions, was yesterday at the height of his powers, conducting with the utmost eloquence and verve.

In Beethoven's Seventh Symphony, however, conductor and orchestra were not at their best. In the first movement their noisy and lumbering performance was very disappointing. Of this music d'Indy has said that it should be "like the song of a bird." But yesterday the coarse tone of the strings and the painful overstressing of all strong accents did violence to both the letter and the spirit of a masterpiece.

The other movements fared somewhat better. The tempo in the famous allegretto, for instance, kept to the proper pace and avoided the misplaced languors of some now fashionable interpretations. The finale was well played. No doubt the old excuse that the season has just begun is now in order.

Next week the French composer Roussel will be present to hear the first performances anywhere of his new Symphony in G minor, one of the several important works commissioned by the Boston Symphony for its anniversary season. Partly, no doubt, in his honor, the rest of the program is from French composers. The other numbers are to be Berlioz' "Benvenuto Cellini" overture, Debussy's "La Mer," and Ravel's "La Valse."

P. R.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 16 1930

Since the close of the Legion convention the city has been taking account of stock, and there has been inevitable controversy, with some hasty and unthought words uttered. All in all, Boston has enjoyed this convention. Not because it brought two or three million dollars in trade and spending to the city, but because there is a natural and mighty thrill at the thought of having these thousands of former service men, from all the states in the Union, here in this old New England city. We all had a subconscious sense of the bigness of the United States.

As to the behavior of the Legionnaires, we saw much of them and we saw little to criticize—less than might normally have been expected from so many men on a holiday. There were surprisingly few catastrophes. Lurid tales of destruction and misbehavior did not find support in fact.

All in all, here was a splendid lot of Americans, and many of their families, whom Boston welcomed and liked.

A reunion of quite another sort was that of the Boston Symphony orchestra and Sir George Henschel, its first conductor, who last week opened the season of the great band, again conducting, with one change in the program, that which he had led in the old Music hall on October 22, 1881.

Of the orchestra, all the players are new since that birth year; but in the audience were some who had gone the long way with the orchestra's half-century. The soloist also was different; Mme Margaret Matzenauer sang the two solos which 50 years ago had been sung by Annie Louise Cary.

We recall a little boy of years ago who one night attended a concert in Springfield's old City hall—whose great bell had a disconcerting way of booming unwanted obligato in the midst of sober symphonies. On the program, as we recall, was the "Moonlight Sonata"; or maybe there was talk of it among the older people gathered around before the playing of the program began. At all events, the little boy's mother told how the youngster—who was never to be a musician—had written, on a sheet of yellow paper, a try at music. This much amused Mrs Mattoon, who was one of the group, and holding up the program on which the name of Annie Louise Cary was printed in large type, as the evening's soloist, she said:—

"You really ought to call it the 'Lamplight Sonata'—dedicated to Miss Cary-sene."

And that was the first "real joke" that small boy had ever heard, outside his own family, where there were always many; so he never forgot it.

Our Boston Symphony orchestra is now a firmly established institution, and there is none more admirable. It has survived its problems, some of them serious, and if Maj Higginson still retains interest in earthly things, this reunion with the first conductor must have pleased him.

What memories it stirred in the minds of the older persons there, whose thoughts went drifting back to that opening season 50 years ago! For there was much criticism in that first season, and Mr Henschel—he was not Sir George then, of course—suffered from the sharp thrusts of critics. It is most instructive to read, now as this reunion occurs, the excellent story of the orchestra as told by M. A. DeWolfe Howe, published in 1914 by the Houghton Mifflin company and therein recall the difficult days through which the young conductor and the far-visioned Maj Higginson made their victorious way.

Henschel won, of course, and placed the new orchestra on a firm musical foundation. It is worth while to quote from Mr Howe's book these few words, from Mr Henschel's own account of his farewell:—

"I shall never forget that last symphony concert I conducted in 1884. It was, to begin with, the 'Manfred Overture.' I had just made the last touch with my baton to insure silence and raised it for the first sharp chord of the overture, when to my utter surprise and dismay—the whole orchestra and behind me the whole audience rose to their feet and instead of hearing the 'Manfred Overture,' my ears bathed in the flow of 'Auld Lang Syn,' sung by a thousand people."

And again on this 1930 reunion a Boston audience stood and cheered Mr Henschel. Altogether, this seems to be an emotional season for old Boston.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD

HIS GREATEST TRIUMPH.

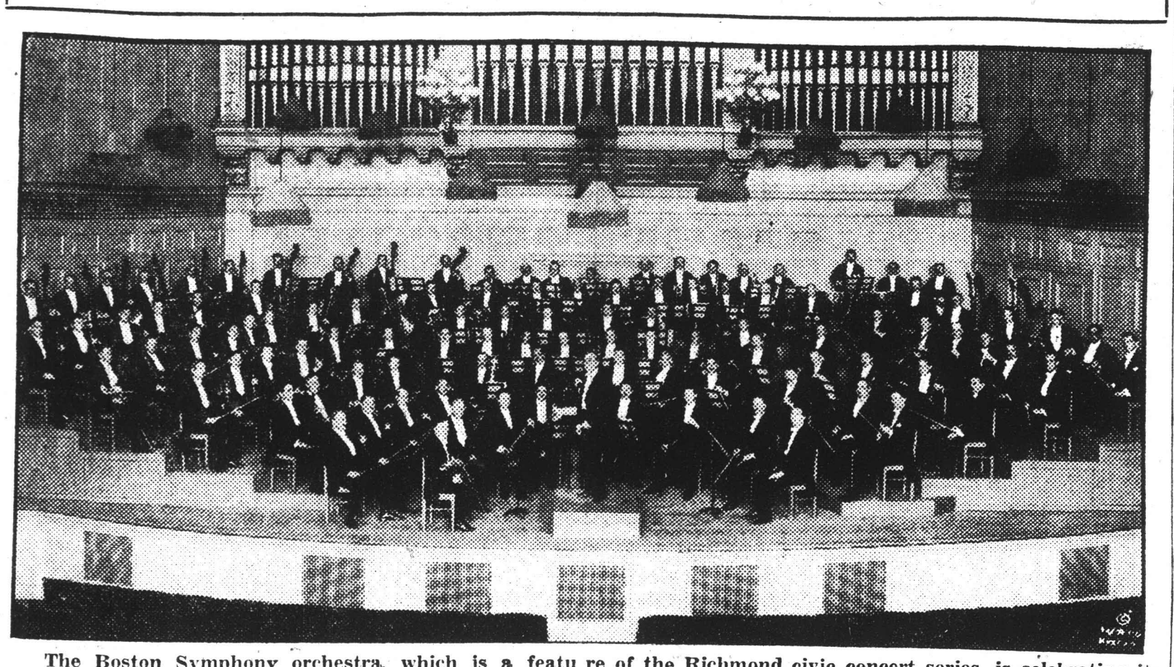
(Boston Post.)

Not to many men is given the privilege of having the greatest triumph of a lifetime after more than fourscore years of existence. Too often those who reach this advanced age are relegated to the figurative hearthstone, simply waiting the call of the Reaper. But Sir George Henschel, first conductor of the Boston Symphony Orchestra, never ~~before~~ received such acclaim as that which engulfed him Friday and Saturday. It was truly a climax to a brilliant career. How fine it is that this splendid old man should be thus deservedly hailed in the evening of his distinguished life.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

OCT 1930

Boston Symphony Orchestra to Be Heard Here



The Boston Symphony orchestra, which is a featu re of the Richmond civic concert series, is celebrating its fiftieth anniversary this season. The orchestra plays i n concert at the Mosque Feb. 2, the fifth attraction of a series, including Paderewski, Paul Kochanski, Don Cossa ck chorus, Mme. Claire Clairbert and Kreutzberg and Georgi, dancers. Series tickets are now on sale at the M osque by the Richmond Civic Musical Association at $4 to $10 for all six attractions.

THIS CLIPPING FROM
LAUREL, MISS.
LEADER

OCT 16 1930

A Semi-Centennial of Music

On October 10-11 the Boston Symphony Orchestra celebrated its semi-centennial with a repetition of the concert of fifty years ago, when, with Sir George Henschel, started it on its career.

Sir George was then in his thirty-fifth year. The other day he came back from London to Boston to conduct the Boston Symphony in its festal concert, and he was eighty-one.

The public may have looked on his return with a little of the dread one feels in seeing the shadow of former strength. When Sir George emerged from the ante-room on the stroke of the hour, he walked as quickly, as alertly as ever. He was a bit stooped in the shoulders, a bit heavier through the torso.

He took his place as conductor of the orchestra, and directed the music scoreless through a long and difficult program, "all flow and measure."

The Boston Symphony Orchestra took great pride in the return of that first conductor, and in the fact that its first program, with the excepion of one number, was as good music and as well received as any that might have been assembled for a present-day concert.

The Boston Symphony Orchestra never fails to attract great crowds. It has the ardent following of its city, and yet has never lowered its standards of really great music. It receives the financial support it deserves.

It has popularized good music. No musical organization could hope to do more.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER

OCT 16 1930

Good Music

Frederick Stock, conductor of the Chicago symphony orchestra, returning from a summer abroad, says: "Europe's lead over America in music rests with the few at the top. In judging great musical contests during the last few years, I have discovered that three-fourths of the entries are worthless, but in the remaining fourth you must watch out for fear of overlooking genuine talent."

He quotes Director Koussevitsky of the Boston orchestra as saying that our present American music, on the whole, is better than Europe's. By the same token, our worst is probably worse than Europe's. And it is the worst that we hear oftenest. The good, new stuff must be appreciated. Talented composers must be encouraged. It seems a pity, though, for music-lovers to be so overwhelmed by musical rubbish as they are, when there is a world full of good music already available. Why not make more use of what has been proved good?

THIS CLIPPING FROM
WINSTED, CONN.
CITIZEN

OCT 16 1930

GOOD MUSIC

Frederick Stock, conductor of the Chicago Symphony orchestra, returning from a summer aboard, says:

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By the same token, our worst is probably worse than Europe's. And it is the worst that we hear oftenest.

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THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

First conductor of the Boston Symphony arrives to attend that orchestra's golden jubilee. Sir George Henschel, a picturesque figure in current musical history, sits for his picture aboard S. S. Britannic.
(By Underwood & Underwood)

THIS CLIPPING FROM
REVIEW
Bayside, N. Y.
OCT 17 1930

WE, TOO ACT and MAKE MUSIC

PRESS CLIPPINGS

THIS CLIPPING FROM THE
NEWS
Flushing, N. Y.
OCT 17 1930

WE, TOO ACT and MAKE MUSIC

PRESS CLIPPINGS

THIS CLIPPING FROM THE
NEWS
Allegheny, Pa.

WE, TOO ACT and MAKE MUSIC

By FREDERICK BRUEGGER

THIS CLIPPING FROM
HERALD
Whitestone, N. Y.
OCT 17 1930

WE, TOO ACT and MAKE MUSIC

By FREDERICK BRUEGGER

The Boston Symphony Orchestra is celebrating its fiftieth anniversary and by far, at least to me, the outstanding joy of it is the fact that Sir George Henschel conducted.

Only a few weeks ago I was coaching an artist amateur who, among other songs sent her rich contralto voice ringing through Henschel's inspiring "Morning Hymn." We wondered about him. It was thought that he must have passed Beyond. Yet last Friday he directed the orchestra in the same program he had conducted in Boston forty-nine years before.

The Boston despatch says that Sir George was born in Breslau eighty and a half years ago but that his personal appearance and his manner of conducting "a firm, undemonstrative and clear, vigorous beat" belie his years. "Wonderful," we say, and yet that old "three score and ten" sentence ought never have been passed and should be remanded for appeal by all just as Sir George must have done.

Frederick Bruegger

Some time ago I mentioned two grandmothers, Scheumann-Heink and Louise Homer, who are appealing the sentence of vocal death; also I told how Sousa is reprieving himself, for it is our own selves must do the appealing and the reprieving by keeping our artistic faculties working. And now we have another proof that years may be told to stand back.

I'm willing to wager that Sir George still sings.

In my vocal youth I used to sit near the front—whenever I had the price—as not only to hear but to watch him as he sang in concert. As naturally as if he were telling a story he would sit at the piano, no notes before him, seemingly entirely unconscious of the fact that his fingers had any work to do in accompanying, singing dramatically, sympathetically, whatever the mood of the song demanded. It was Art with a capital A!

Accompanying is no art. Many a pianist never learns it.

Major Taylor, who, in his lifetime made so many friends both for himself and this newspaper, once told me that, at a social gathering, he had heard De Pachman, the wizard of the pianists, [illegible] to play an accompaniment for Fritz Kreisler. It were all to sixes and sevens and De Pachmann at last threw up his hands in despair, admitting he could never learn to accompany. He was always too independent in his playing. Wonderful as his work is, it too often is even independent of the composer's thought, too much given to improvisation.

Too Much of This Independence Stuff

There is such a mistaken sense put out with the idea of independence. In reality there is no such thing and never was even in the days of chaotic ages.

Interdependence should be the rule. It must be in music and the drama. Our star system in the theatre has done immeasurable harm. It has fostered an erotic attempt to an independence that dwarfs the importance of supporting actors and actresses, as well as, too often, damning up the talents of the star.

Sir George Henschel must have been immensely thrilled by his reception in Boston. However the performance would have been a fiasco had there not been developed an independence between his "clear vigorous beat" and every player in the orchestra.

An accompanist, even when a letter "s" is added to the word, cannot possibly be independent of the singer or violinist and any other instrumentalist. They must accompany each other—go along as companions. If we could only get that into the heads of the jingoists, the politicians, the self-centered, that try to act "all on their own." Make every one realize a community of interest! This wonderful world of ours would modulate its horrible discords into harmonies.

In just one place would I like to see fixed beyond keep independence in independent of all but that one place, of everybody and everything but what is bought and sold there. That is the Stock Exchange that buys nothing and sells nothing but even so keeps the entire population of the earth interdependent upon its "margins", making us feel rich because of nothing that possesses the slightest substance whatsoever and getting us soon after, into jams like the present by making nothing seem to "break" into real.

THIS CLIPPING FROM
N. Y. EVE. WORLD

MUSIC BRIEFS

Ernest Hutcheson, dean of the Juilliard Graduate School, has announced the award of fifty-five fellowships as a result of recent examinations of music students. The fellowships are for composition, piano, voice, violin, cello and a newly inaugurated department of conducting. The successful students represent fifteen states. Two, a violinist and a cellist, are to go to Germany in exchange for two German students who come here to study.

The organ recital that Fernando Germani was to have given in the Wanamaker Auditorium next Monday has been indefinitely postponed.

"Ode," written by Edward Burlingame Hill for the fiftieth anniversary of the Boston Symphony Orchestra, will be performed at Boston today, and later in New York.

THIS CLIPPING FROM
N. Y. TIMES
OCT 17 1930

MUSIC NOTES.

The Boston Symphony Orchestra, with Serge Koussevitzky conducting again, will present this afternoon in Symphony Hall in Boston Edward Burlingame Hill's "Ode," written for the fiftieth anniversary of the Boston orchestra, based on a poem by Robert Hillyer. The other pieces on the program are two preludes by Bach, arranged for string orchestra by Pick-Mangiagalli; Beethoven's Seventh symphony and Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Ravel.

THIS CLIPPING FROM
N. Y. TELEGRAM

Sir George Henschel, conducting as guest the other day the first concert of the Boston Symphony Orchestra's fiftieth season, stirred Philip Hale to the following comment in the Boston Herald:—

"He conducted with the force and the gusto of a young man exultant in the direction of a great orchestra. It is doubtful whether as a young man of 31 he conducted with the same confidence and vigor. . . . Here is Sir George amazingly buoyant, enthusiastic, virile."

Henschel, who is now in his 81st year, was the original conductor of the Boston Symphony.

Concert-Chronicle

OCT 17

Cantabrigian Bow

BEFORE Dr. Koussevitzky can appear before his Boston audiences, fate, in the guise of the schedule-maker, decrees that he shall conduct in Cambridge. And in Cambridge he did conduct last evening, assembling a program from a variety of sources: from the list of the current week at Symphony Hall, Beethoven's Seventh Symphony; from the radio broadcast of two weeks ago, Strauss's "Till Eulenspiegel" and Debussy's "Prelude to the Afternoon of a Faun"; from Sir George Henschel's program, the prelude to Wagner's "The Mastersingers of Nüremberg." By way of greeting, a large floral "piece" of dark red roses hung suspended from the conductor's stand; further, orchestra and audience rose amid much hand-clapping when Dr. Koussevitzky made his way to the conductor's stand.

The course of the symphony Dr. Koussevitzky planned in such a way as to make everything lead up to that riot of sound which is its finale. Gradually the long ascent of the introduction unfolded. At its end the conductor held his men poised for the plunge into the hurtling rhythms of the first movement. And then the insistent rhythms themselves, leaping this way and that, never ceasing, always renewing themselves in some fresh felicity of melody, surging relentlessly onward and onward. The first movement, corner-stone of the symphony, completed, there unfolded that succession of three movements which begins in the lowest depths and continues through many an intervening stage until it reaches its goal in the almost overwhelming tumults of the finale. Beautifully paced, of a buoyant elasticity, was the Allegretto, which can be so easily misread into a thing of gloom. From its darkening beginnings it rose to regions of hope and joy before the close came. Followed the tripping scherzo, all lightness and grace, but an inevitable link in the chain leading to the final goal. And, that goal (which is finale) once reached, it came with an intensity that made it seem as if Dr. Koussevitzky had been practicing only restraints when he released its vigors. All in all, a memorable reading of a great symphony.

No story-teller or a painter could be more graphic with his stories of the old rogue of German legend, Till Eulenspiegel, than was Dr. Koussevitzky. Herr Dr. Strauss's musical version of that questionable hero's exploits. The wag once again stood portrayed; was heard rushing on his horse through the old wives' pots and pans in the marketplace; preaching morality clad in clerical vestments; wooing, losing, raging at his loss; assuming learned mien the while he mocks it; going on his way, singing his nonchalant merry tune; suffering stern denunciation, condemnation, hard death itself. One can hardly meet this most perfect of Strauss's tone poems other than with pure delight. And last evening that delight was much enhanced by the sheer beauty, the exquisite proportioning of the performance.

So with the vague gambolings, the half-formed sensations of Debussy's awakening faun, trying to remember darkly the experiences of a previous afternoon. Again pure loveliness from conductor and men.

With Sir George Henschel's "Mastersingers' Prelude" still ringing in one's ears, it is nothing short of inevitable that one should make comparison of the ways of two generations with that prelude. The older generation passed in review the pomps and the ceremoniousness, the dignities and the splendors, the magnificent pageantry of the powerful old singers' guild. Was not the very title of opera and of prelude, "The Mastersingers," were not they the central figures in the work? Then must their music dominate all; then must all else be secondary. But much as one had thrilled to the magnificences of Sir George with this prelude, one discovered that the reading representing the present generation, with Dr. Koussevitzky as its mouthpiece, added greatly to this idea of the Mastersingers and lost nothing in the process. For after all, it is not really the guild of the singers who are at the heart of either opera or prelude. They furnish no more than background and occasion—and are occasionally at the hands of Wagner an object of ridicule. Wagner's central theme is the freshness and the spontaneity and the great love of Walter. About this theme and the accompanying music all other themes, all other musics must grow themselves. Thus Dr. Koussevitzky last evening. And under his hands a pompous old piece becomes a work teeming with lyricism, full of song and the joys of song, giving voice to the exuberance of youthful creation, the joys and the triumphs of budding love. All this Wagner put into his score. One heard and felt it last evening.

A. H. M.

Incident

THIS CLIPPING FROM
ALEXANDRIA, LA.
TOWN TALK

Good Music

Frederick Stock, conductor of the Chicago symphony orchestra, returning from a summer abroad, says:

"Europe's lead over America in music rests with the few at the top.

In judging great musical contests during the last few years, I have discovered that three-fourths of the entries are worthless, but in the remaining fourth you must watch out for fear of overlooking genuine talent.

He quotes Director Koussevitzky of the Boston orchestra as saying that our present American music, on the whole, is better than Europe's.

By the same token, our worst is probably worse than Europe's. And it is the worst that we hear oftenest.

The good, new stuff must be appreciated. Talented composers must be encouraged. It seems a pity, though, for music lovers to be so overwhelmed by musical rubbish as they are, when there is a world full of good music already available. Why not make more use of what has been proved good?

ATURDAY, OCTOBER 18, 1930

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the concert given by the Boston Symphony orchestra yesterday afternoon in Symphony hall was as follows: Bach-Pick-Mangiagalli, two preludes; Adagio and Vivace, for string orcheestra (first performance). Beethoven, symphony No. 7. Hill, An Ode (Robert Hillyer's poem) for the 50th Anniversary of the Orchestra (first performance. Moussorgsky-Ravel, "Pictures tures at an exhibition."

They will not let Bach alone; they think he stands in need of transcriptions for orchestra to make his name more illustrious. In London we heard a few months ago a thunderous orchestral version by Respighi of the Passacaglia, which was written originally for a species of pedal piano. Mr. Pick-Mangiagalli was more modest in his homage as a transcriber. He took the slow movement of an organ prelude to a fugue in D minor, music that suggests the treatment he gave it. For the quick movement he chose a prelude in Bach's Partita No. 3, which, utilized by Bach for other purposes, has been made familiar by organists as well as violinists. For the latter prelude he kept the original first violin part, and under it wrote other parts in the "strict contrapuntal manner of Bach."

In saying this he was not presumptuous. His own Fugue played here a year ago proved that he had a mastery of counterpoint and not merely in the pedant's sense, for his music had vitality and when grace and beauty were needed they were not missing. The first prelude played yesterday might have been transcribed by Bach himself for strings; it was so ingenious, at the same time so serene, so lovely in its tenderness. The Fugue, taken at a most rapid pace, was exciting. The parts written by the transcriber added to the musical excitement and seemed a necessary integral part; there was no hint at modernization. The expressive euphony of performance in the first prelude, the dazzling brilliance of the strings in the second were at once appreciated, warmly appreciated by the audience. Seldom is a new, unknown work so cordially received.

Mr. Koussevitzky was heartily welcomed when he came on the platform. Orchestra and audience stood to greet him. The welcome was spontaneous on the part of the audience, hearty and sincere. Having conducted the transcriptions with gusto, admiring the work of the composer as he does, he with his valiant artists gave an incomparable interpretation of Beethoven's symphony. Not that he endeavored to make all things new, but as is his way with Beethoven's music, familiarity with it does not in him breed indifference, the willingness to "let the music speak for itself," an excuse given by uninspired or lazy conductors for tame, perfunctory performance. That of yesterday was charged with the composer's Dionysiac spirit; there was the wildness of joy in the lively movements, the poetic frenzy, Bacchic revelry, while the famous Allegretto was free from the lethargic sentimentalism that some conductors find necessary for contrast. Here the great Beethoven was revealed in a manner that made the epithet "titanic" bestowed on him by biographers fond of purple phrases and the swollen style, seem not extravagant.

Before the performance of Mr. Hill's "Ode," the poet spoke his verses; then they were sung by the combined chorus of the Harvard Glee Club and the Radcliffe Choral Society. They were also printed in the program book. All this, so that there might be no possible excuse for those present not dilating with the right emotions, music or no music.

The poetic sentiments served well the musician, who made of his work a little cantata, conspicuous for clear effective writing for the chorus; and for an instrumental prelude and interludes that, while they displayed tasteful instrumentation, anticipated and then sustained the poet's various declarations. In writing for the chorus, Mr. Hill treated the singers as human beings with vocal limitations, not as orchestral instruments. He shrewdly used female voices for a stanza that seemed to require them. The maidens from Radcliffe clad in a Fascist uniform but with white collars came on the stage in solemn procession. A dash of red, or even of heliotrope, would better have suited the occasion. They did not, lifting up their voices, lament with a great lamentation, as one would have expected from their garb. They sang sweetly and smoothly of "Windy," not waterlogged, flute, harp, and "violins of graver phrase," while the more heroic spirit of the third stanza filled the breasts of the Harvard men and was expelled in their characteristically broken, syllabic sentences with the staccato that often was like unto a bark. Mr. Hill's accompaniment preserved due proportion; there was no attempt to outvie in strength and stress the vocal forces; the accompaniment supported and embellished. Poet and composer were duly applauded.

There was a compelling performance of Ravel's idea of Moussorgsky's Suite for piano, a performance of marked virtuosity. One might justly ask, whether the original version for the piano is not nearer to the Russian's impression of Hartmann's pictures than is Ravel's elaborate transcription, if the title might not well be "Study in Orchestration by Ravel with Helpful Hints by Moussorgsky." The two names are not easily associated.

The concert will be repeated tonight. The program of next week will comprise Berlioz's overture to "Benvenuto Cellini," Roussel's new symphony, G minor (first performance); Debussy's "La Mer" and Ravel's "La Valse."

TON POST, SATUR

SECOND IN JUBILEE OF SYMPHONY

18

Harvard and Radcliffe Singers Heard in Hill's Ode

BY WARREN STOREY SMITH

The rites with which the Boston Symphony Orchestra is marking the beginning of its 50th season will continue. At the concerts of last Friday and Saturday there was the first conductor, Sir George Henschel, leading the orchestra through what was virtually a repetition of its first programme. This week Dr. Koussevitzky is in command, and among the pieces offered is an Ode written and composed especially for this golden jubilee by Robert Hillyer and Edward Burlingame Hill.

VERSES READ AND SUNG

Before the performance of this Ode yesterday Mr. Hillyer, escorted to the platform by Dr. Koussevitzky, recited his verses which later were sung by a chorus drawn from the Harvard Glee Club and the Radcliffe Choral Society. Since Mr. Hillyer is an assistant professor in English at Harvard and Mr. Hill the head of the department of music in that university, Cambridge could consider itself well represented.

Mr. Hill's music, made by a practiced hand, will probably not escape the oblivion that awaits most occasional pieces, but for the moment it gave much pleasure; it caressed or stirred the ear and it seemed well fitted to the lines that gave it birth. These last, herewith reproduced, may speak for themselves:

Bannered horn of golden doom
Where the clouded bastions loom,
Flaming dark with ancient wars,
With nobler muci now prevail,
While native trumpets mildly hail
The trumpets calling clear from farther shores.

When these many songs be done,
Merge their harmonies in one!
Mortal past and future yearn
For music vaster than their own;
The Orphic chord, the final tone,
Before the silence whither all return.

Silence, yield! We lay too long
Thrall to thee and strange to song;
Now our fifty singing years
Have flown beyond the reach of time,
And Earth's reverberant echoes climb
To sweet accord with her companion stars.

Windy flute of pastoral themes,
Call to fold our wandering dreams;
Harp, remember, leafy light
That danced above our younger days;
And violins of graver phrase,
Oh, follow love with voices down the night!

Called to the Stage

After the performance of this Ode yesterday Mr. Hill was summoned to the stage by Dr. Koussevitzky that he might acknowledge in person the warm applause that his music had provoked. Mr. Hill is primarily a composer for orchestra but he has written here gracefully and effectively for voices. More mature singers would perhaps have done his music fuller justice.

Familiar matter made most of the balance of yesterday's programme though there came as opening number a pair of preludes of Bach, the one for organ, the other for violin, transcribed for string orchestra by Pick-Mangiagalli. These arrangements valuably extend the range of orchestral Bach and they make yet another vehicle through which Dr. Koussevitzky can display the tonal and technical virtues of his string choir.

Ravel and Moussorgsky

Upon these preludes followed yesterday the Seventh Symphony of Beethoven and in a performance that was in many respects noteworthy. In particular was the Allegretto, one of the finest of all of Beethoven's flights of fancy, beautifully and illuminatingly played.

But no matter how signally Dr. Koussevitzky and his men may triumph with the classics it is in contemporary music that they become truly inimitable. The final number yesterday was Moussorgsky's "Pictures at an Exhibition," in the more than masterly orchestration of Ravel, and the performance of this so graphic music gave authority to the claim made by Dr. Koussevitzky in his address of last week that the orchestra is now "at its zenith of zeniths."

NEW ODE SUNG AT SYMPHONY CONCERT

Anniversary Piece by Two Harvard Professors

Dr Koussevitzky Applauded on First Bow of Season

An ode written at the request of the trustees of the Boston Symphony to commemorate the 50th anniversary of the orchestra was sung at yesterday's Symphony concert by a chorus from the Harvard Glee Club and the Radcliffe Choral Society. The verses are by Robert Hillyer, the musical setting for chorus and orchestra by Edward Burlingame Hill. Both men are well-known members of the faculty of arts and sciences at Harvard.

Dr Koussevitzky, making his first appearance as conductor for the present season, was warmly welcomed by orchestra and audience.

Mr Hillyer recited his ode to the audience before it was sung by the chorus. It runs as follows:

Silence, yield! We lay too long
Thrall to thee and strange to song;
Now our fifty singing years
Have flown beyond the reach of time,
And Earth's reverberant echoes climb
To sweet accord with her companion stars.

Windy flute of pastoral themes,
Call to fold our wandering dreams;
Harp, remember leafy light
That danced above our younger days;
And violins of graver phrase,
Oh, follow love with voices down the night!

Bannered horn of golden doom
Where the clouded bastions loom,
Flaming dark with ancient wars,
With nobler music now prevail,
While native trumpets mildly hail
The trumpets calling clear from farther shores.

When these many songs be done,
Merge their harmonies in one!
Mortal past and future yearn
For music vaster than their own;
The Orphic chord, the final tone,
Before the silence whither all return.

One cannot expect of verses and music written to honor a particular occasion more than that they shall be correct in form and dignified in manner. The history of both poetry and music offers only the rarest instances when a masterpiece has been produced by such a request as that made to Mr Hillyer and Mr Hill.

Of their joint contribution to the commemoration of the Boston Symphony's anniversary, then, it is only necessary to say that it was above rather than below the level struck by most such occasional pieces in the past. Mr Hill's music belong more obviously to the 20th century than do Mr Hillyer's verses, which might almost have been written in 17th century England.

The concert began with two effective arrangements by Pick-Mangiagalli of preludes by J. S. Bach, scored for string orchestra. The first of these is in D minor, based on the ninth prelude in the Bach Gesellschaft edition of the organ preludes and fugues. The second is the prelude of the third partita, in E major, originally for violin alone. For this the arranger has supplied other parts in Bach's manner, retaining the first violin part as Bach wrote it. These arrangements, performed yesterday for the first time in public, will be welcomed by those who believe it desirable to make more of Bach's music playable by a modern orchestra.

They are open, however, to the obvious objection that all such transcription must face, of taking an unwarrantable liberty with the work of a dead master. Pick-Mangiagalli has done his task in a competent and musicianly manner. But would it not be preferable to have an organist play the D minor prelude, not severed from the fugue which ought to follow; and a violinist play the whole partita if these numbers are to be included on a Symphony program.

Another arrangement on yesterday's program, the now familiar one by Ravel of Musorgsky's piano pieces "Pictures at an Exhibition," is worked out with such astonishing brilliance and such fidelity to the spirit of the original that one is compelled to except it from the foregoing strictures. In this number Dr Koussevitzky, as on several previous occasions, was yesterday at the height of his powers, conducting with the utmost eloquence and verve.

In Beethoven's Seventh Symphony, however, conductor and orchestra were not at their best. In the first movement their noisy and lumbering performance was very disappointing. Of this music d'Indy has said that it should be "like the song of a bird." But yesterday the coarse tone of the strings and the painful overstressing of all strong accents did violence to both the letter and the spirit of a masterpiece.

The other movements fared somewhat better. The tempo in the famous allegretto, for instance, kept to the proper pace and avoided the misplaced languors of some now fashionable interpretations. The finale was well played. No doubt the old excuse that the season has just begun is now in order.

Next week the French composer Roussel will be present to hear the first performances anywhere of his new Symphony in G minor, one of the several important works commissioned by the Boston Symphony for its anniversary season. Partly, no doubt, in his honor, the rest of the program is from French composers. The other numbers are to be Berlioz' "Benvenuto Cellini" overture, Debussy's "La Mer," and Ravel's "La Valse." P. R.

THIS CLIPPING FROM THE
NEW BEDFORD, MASS.
MERCURY
OCT 13 1930

well he wished to come a second time.

A very interesting event occurred in Boston last week which compensated for the disrepute that came to the city in the manifestations of lawlessness in the Massachusetts capital. The Boston Symphony Orchestra celebrated its fiftieth anniversary. A picturesque incident was the fact that Sir George Henschel, the first conductor, led the orchestra. There was curiosity concerning the personality of the leader who would resume the baton at the age of eighty-one. The black-whiskered Henschel was not to be forgotten. We recall his appearances in New Bedford at the time, with his orchestra on one or two occasions, but rather in concert. Henschel had a baritone voice and gave voice recitals here with Mrs. Henschel who used to turn a languishing face to his as they sang their songs of Arcady, or wherever it was they loved. But the audience saw nothing of senility in the sound and sturdy man with a military set-up and enthusiasm in his eyes albeit gray whiskers who conducted the great orchestra built upon the corner stone of the structure he had raised through the financing and zest of Major Higginson.

To indicate how long ago it was when Henschel came to Boston, it may be related that he brought a letter of introduction from Robert Browning to Charles Perkins and another from Lord Houghton to Henry W. Longfellow. Henschel was a pianist as well as a singer, a composer and a conductor, and it was his success as conductor of the Harvard Musical Association that led Major Higginson to decide that he had found a leader who would carry out his dream of a Boston Symphony Orchestra which would do for Boston what the great orchestras of Europe did for their respective cities.

In the audience Friday afternoon where she has been a figure for fifty years, sat Mrs. Henry Lee Higginson, now ninety-two years old, bearing a bouquet of roses, a patron of the art her husband loved, whose fortune endowed and whose enthusiasm kept alive this great musical organization. And there were others present who heard the first concert and came from their homes on the venerable streets. Sir George kissed several of the old ladies on the cheek, and greeted their sons and daughters and grandsons and granddaughters who have received the legacy of the founders.

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THIS CLIPPING FROM
N. Y. TIMES

OCT 1 9 1930

LETTERS FROM TIMES READERS

Sir George Henschel — More 'Boheme' History and Casts

To the Editor of The New York Times:

Reading in THE TIMES columns of the return of Sir George Henschel, after a lapse of forty-six years, to once more conduct the Boston Symphony Orchestra, brings to mind those early days when we young students of painting at the school of the Boston Museum of Fine Arts used to attend the public rehearsals of the Boston Symphony Orchestra for relaxation and inspiration. This was in the first year of the orchestra's existence.

George Henschel's method of conducting at these rehearsals was stimulating and unconventional.

He shocked many by rearranging the placement of the orchestra. A baritone singer of renown, he often accentuated or interpreted passages by singing vigorously while wielding the baton.

This picturesque young conductor and singer, with his shock of black hair and trimmed beard, always evoked enthusiasm from his audiences, it mattered not whether he was conducting or spectacularly singing Mephistophels in the "Damnation de Faust," or, immediately after his marriage to an American soprano, singing in duet with his young wife the simple song, "O that we two were Maying."

While Boston Music Hall had for years harbored the Boston Philharmonic, the Handel and Haydn Society and the Apollo Club, it was the first concert of the Boston Symphony Orchestra, with the original inspiring young Henschel, which set the musical world of Boston agog and established a never-to-be-forgotten milestone in the history of music in America.

J. WILLIAM FOSDICK.

New York, Oct. 14, 1930.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

OCT 1 9 1930

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

OCT 1 9 1930

Boston Symphony Orchestra Nearly Fifty Years Old.

Writer Recalls Organization and Experiences of Conductor.

BY JOHN HENRY COLEMAN.

BOSTON, Oct. 18.-(Special.)-It will soon be 50 years since Sir George Henschel became the first conductor of the Boston Symphony orchestra, for the first concert of that organization took place under Mr. Henschel's direction October 22, 1881. He remained in that position three years. The half-century of that orchestra will be completed October 22, 1931. The program rendered at the first concert consisted of: Overture opus 124, "Dedication of the House" (Beethoven); air, "Orpheus" (Gluck); symphony in B flat (Haydn); ballet music, 'Rosamunde" (Schubert); scene, "Odysseus" (Max Bruch) and festival overture (Weber).

The music world knows that the Boston Symphony orchestra, and its first conductor, George Henschel, owes their being to their financial backer and artistic adviser, Major Henry L. Higginson.

When the orchestra was assembled the musicians were asked to conform to a set of rules drawn up by Mr. Henschel, and the latter has left this memorandum of the incident:

To the members of the Boston Symphony orchestra:

Gentlemen—I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun. Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

Everyone of us, engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for the purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following points with which I urgently beg of you to acquaint yourselves thoroughly:

Let us be punctual. Better ten minutes before than one behind the time appointed.

Tuning will cease the moment the conductor gives the sign for doing so.

No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

The folios containing the parts will be closed after each rehearsal and concert.

Inasmuch as we are engaged for musical purposes we will not talk of private matters during rehearsals and concerts.

Hoping that, thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen, your obedient servant. G. H.

As to criticisms directed against Sir George, he was severely handled in his early days as orchestral conductor in Boston. One Boston music critic thus wrote:

Mr. Henschel will appear as pianist, composer and conductor, and he has already appeared as a singer in the series. That is a good deal for one man to do. But he will do it with all satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is to appear as a string quartet or sing duets with himself.

Sir George Henschel, accompanied by Lady Henschel and their daughter Elizabeth Georgie Henschel, arrived recently in this country for the semi-centennial celebration of this orchestra, and Sir George conducted a rehearsal of the Boston Symphony orchestra October 10.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

1 9 1930

Celebrate Orchestra's Fiftieth Anniversary

ENTHUSIASTIC reports continue to come from the North concerning the spectacular opening concert at Symphony Hall, Boston, recently, which ushered in the fiftieth anniversary season of the Boston Symphony Orchestra. This same orchestra, incidentally, under the baton of Serge Koussevitzky, will present a four-concert Beethoven festival at Convention Hall on December 2, 3, 5 and 6, under the local management of Mrs. Wilson-Greene.

The first regular concert of the Boston Symphony's fiftieth season was conducted at Symphony Hall in Boston on Friday afternoon, October 10, by Sir George Henschel, the symphony's first conductor, who led this famous Boston musical organization through its first concert on October 22, 1881. Sir George selected, for its first concert of its golden jubilee season, the same program he had played 46 years ago with the single exception of a final number.

This erstwhile director in chief of the Boston Orchestra, although 80 years old, came to this country from his home in England especially for this occasion. Apparently, it was worth the effort, for at the conclusion of the concert the entire audience and orchestra rose en masse to applaud the man who, although four-score years of age, "conducted with the force and the gusto of a young man exultant in the direction of a great orchestra," to quote Philip Hale in the Boston Herald. "It is doubtful," Hale continued, "whether as a young man of 31 he conducted with the same confidence and vigor."

The program Sir George conducted after he had been officially welcomed by Dr. Serge Koussevitzky, included Beethoven's overture to "The Consecration of the House;" Gluck's "Che faro senza Eurydice," from "Orfeo et Eurydice;" Haydn's B-flat symphony (B. & H., No. 12); Schubert's ballet music from "Rosamunde;" Bruch's "Penelope's Sorrow," from "Odysseus;" and Wagner's prelude to "The Meistersingers of Nuremburg." This last number was substituted for Weber's "Festival" overture. Margaret Matzenauer was soloist.

Immediately after the concert Sir George was taken to a reception room, where he met, after a lapse of many years, the 92-year-old widow of Maj. Henry Lee Higginson, the man whose money made the Boston Symphony Orchestra possible and who maintained it for many years and who brought Sir George Henschel to Boston as its first conductor. C. A. Ellis, first manager of the orchestra, was on hand also for the event.

Philip Hale, commenting critically on the performance, brought out the fact that this program 46 years ago was regarded as radical and anarchistic though it seems respectable enough today, "or, as one would say, dull. What conductor today would put 'The Consecration of the House' in rehearsal if Beethoven's name was not signed to it?"

THIS CLIPPING FROM

OCT 2 1 1930

Quoting from one of the reviews—thrilling reviews—of the recent 50th anniversary observance of the Boston Symphony Orchestra:

"A great celebration was being enacted at Symphony Hall during the week just passed, for the Boston Symphony Orchestra was inaugurating the 50th year of its history. But for an 80-year-old man and some of his friends there was something more—there was drama.

"The concert-going public, which buys every seat in the hall in advance of the season, is sentimentally aroused by the fact that the man who was its first conductor came back, at the invitation of the trustees, almost 50 years later, to conduct the opening pair of concerts on Friday afternoon and Saturday evening. Oct. 10-11. It was 'wonderful' that he should be alive on this occasion, and be able to raise a baton.

"But for Sir George Henschel, for many years a resident of England where he is still a semi-practicing musician, the week is more than a passing show. It is the culmination of a brilliant career, a logical and deserved tribute to the first artistic builder of what is now a magnificent and world-famous structure—the Boston Symphony Orchestra. And yet—such is the genuine simplicity of the man—he would waive this praise aside. And he actually did, when Serge Koussevitzky, the orchestra's present conductor, uttered such sentiments before the assembled audiences at the opening concerts. Sir George's shrugs were eloquent.

"The simplicity, the gentle humor of this man, mellowed by experience, is evident as he poses for a photograph, without fuss, and fuming. It is evident as, at a rehearsal, he spurs his men on to their best performance. His tone is not domineering. He does not command. But he imparts his wishes, he makes contagious his excitement with the music at hand. This man of eighty has not yet sung his swan song. As he rehearses his men you see clearly that he is still the practicing, sensitive conductor. The men sitting under him marvelled first at his exuberant vitality, then even more at his keen musical brain.

"He still has a few friends left from the old days of '81. Arthur Foote, Boston composer, is one of them. Sixty persons have written him to say they heard his first concert a half-century ago in Boston. Four of his original players, now retired from the orchestra, were on stage to greet him.

"What memories! Memories of those three years when he was shaping the orchestra, when the success of the venture with the public was surprisingly great and prompt, while the critics 'roasted' the young German musician. Ridicule and abuse were hurled at him, and one writer parodied on his name: 'Eggshel Concert; Conductor, Henor Eggshel.' His memories go back more than 50 years of concerts in England and the continent, as well as America. They include a changed picture of musical England, with orchestral music of the best type becoming ever better and more widely known. Memories of his friendship with the great Johannes Brahms, when that man was being villified by Wagnerians, or classed as a bore by critics and public alike. Memories of Wagner, of Liszt, of Clara Schumann and Richter, of Bruch and Sullivan.

"Yet at eighty he plans to broadcast concerts. Memories are not enough for this man.'

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

BEETHOVEN FESTIVAL

It is not too soon to speak of the Beethoven festival by the Boston Symphony Orchestra scheduled for December 2, 3, 5 and 6 in Washington, similiar to the one given in Boston recently. It is most fitting that the Boston aggregation hold its fiftieth anniversary celebration in the nation's capital.

Dr. Serge Koussevitzky, the brilliant conductor of the Boston musicians, will direct the four concerts which will be further marked by the appearance of two renowned pianists, Josef Hofmann and Harold Bauer, and Efrem Zimbalist, violinist. Both Messrs. Bauer and Hofmann are considered to be probably the finest piano interpreters of Beethoven now living. The final program will include Beethoven's Ninth Symphony with full orchestra and a chorus of 200.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 2 2 1930

Boston Programs.

Novelty in the programs of the Boston Symphony Orchestra on Friday afternoon and Saturday evening this week will be Roussel's new Symphony in G minor. This is one of the pieces written especially for performance by the orchestra in its golden anniversary year. The composer expects to be present at the performances of his work, although as guest and not as conductor. Other items on the list for the week are Debussy's "The Sea;" Ravel's "The Waltz;" and for the opening number the Overture to "Benvenuto Cellini" of Berlioz.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 2 2 1930

AMONG MUSICIANS

By ELISABETH E. POE.

NOVEMBER will see the beginning of the formal concert season in Washington and a feast of operatic and other stars has been arranged by the impressarios of the city. Once more Constitution Hall will be the scene of a number of brilliant concerts while Mrs. Lawrence Townsend will continue her series of musical mornings at the Mayflower Hotel.

Mrs. Wilson-Greene, one of the leading impressarios of Washington, has secured a fine group of artists for her series of concerts. Mrs. Wilson-Greene offers a special opportunity for music lovers and students in the evening concerts. Thus those who are employed during the day have a chance to hear great artists in comfort and at prices which are within reach of all. T. Arthur Smith, another well-known impressario of the city, contributes his share to the season's musical events, especially in the presentation of the Philadelphia and other symphony orchestras.

All musical roads led to Boston last week where the Boston Symphony Orchestra is celebrating its fiftieth anniversary. Through a rare streak of good fortune the orchestra was able to have Sir George Henschel, the first conductor of the orchestra, open the series of anniversary concerts last week. Sir George, who is in his eightieth year, was in splendid condition when he raised his baton to conduct the symphony last Friday for the first time in 47 years. By a happy arrangement the program played was the same as that he had led with such high hopes on October 22, 1881. The only substitution made on the program was that of Wagner's "Meistersinger" prelude for Weber's overture.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL

* * *

BOSTON SYMPHONY, although not like the Minneapolis organization offering the unique combination of a major orchestra in affiliation with a major university, is a musical body of the first importance which has drawn a wholesome influence from the proximity of the eternal youth of a great student body. It was only some weeks ago brought out in the press how the popularity of a Ravel composition with the Harvard students had caused marked attention.

The Boston orchestra is in these days celebrating its fiftieth anniversary in connection with which its first conductor, Sir George Henschel, now 80 years of age, has come across the ocean to conduct some of its concerts. Great has been the joy and honor of the observance. But, as Olin Downes points out in a music editorial in New York Times, there is a wider import to the business because, although there are older American orchestras than the Boston Symphony, it was the creation of the Boston organization and the standards of orchestral performance which it soon enforced that marked a new period in the whole musical life of America and one fraught with significance for its whole future.

* * *

Reminiscences of Henschel.

A Mr. J. William Fosdick of New York writes interestingly to the Times of his reminiscences of Sir George Henschel. Mr. Fosdick was in Boston when the Symphony orchestra started its career and was accustomed to attend the rehearsals. He says of its first conductor:

George Henschel's method of conducting at these rehearsals was stimulating and unconventional.

He shocked many by rearranging the placement of the orchestra. A baritone singer of renown, he often accentuated or interpreted passages by singing vigorously while wielding the baton.

This picturesque young conductor and singer, with his shock of black hair and trimmed beard, always evoked enthusiasm from his audiences, it mattered not whether he was conducting or spectacularly singing Mephistophels in the "Damnation de Faust," or, immediately after his marriage to an American soprano, singing in duet with his young wife the simple song, "O That We Two Were Maying."

While Boston Music Hall had for years harbored the Boston Philharmonic, the Handel and Haydn Society and the Apollo Club, it was the first concert of the Boston Symphony Orchestra, with the original inspiring young Henschel, which set the musical world of Boston agog and established a never-to-be-forgotten milestone in the history of music in America.

Herald Oct 22

unmarried women, or the married women are expecting next month. After all, even a columnist must have some delicacy.

More perhaps than any other Boston resident, Sergei Koussevitzky deserves to be called a citizen of the world. Probably he comes closer than any other Bostonian to being a man without a country. Legally he is not a Russian, nor is he a naturalized Frenchman or American, although socially he is "of Boston and Paris." It would take at least an international lawyer to determine his technical nationality, if any. Soviet Russia does not recognize as hers any son who, like Koussevitzky, has left the land without her consent. And Koussevitzky has not asked either France or America to claim him. The basis of his passports is the certificate of identity issued by the French government to certain alien residents.

So little has his name been associated with politics since he became conductor of the Boston Symphony orchestra six years ago that few Bostonians, even directors of the Symphony, recall the absurd complaints that were brought against him at the start of his local career. When one evening's program called by its rightful name of "Leningrad," the Russian city which had been successively "St. Petersburg" and "Petrograd," the Commercial Bulletin, owned by Courtenay Guild, then, as now, president of the Handel and Haydn Society and the Harvard Musical Association, had this to say:

"If we are pleased to pay reverence to Lenin to please the new leader of our Symphony orchestra, it may be desirable to look for a new conductor, in spite of the undoubted musical ability of our Russian visitor."

But when Koussevitzky announced that he would be the last to wish to honor Lenin and Trotzky, that he had left his country because of "terrible things" that they had done, and that he had opposed the use of "Leningrad" for "Petrograd," this particular tempest in a teapot at once subsided.

Koussevitzky has become, certainly, a highly respected Boston institution.

He remains, of course, a great musician and, what interests us especially, "good copy." Tomorrow we shall try to prove this latter point.

23, 1930 OCT.

"Vanguardist"

By Laning Humphrey

BOSTON, without the knowledge of its population, is sheltering one of the greatest figures in the world of modern music—some would almost say the greatest.

Yet he stole into this musical capital unannounced, and has been leading an anonymous existence here, his lodging-place unknown.

It is almost as if Richard Wagner, at the height of his powers, had taken up an anonymous sojourn in Boston. That is to say, barring details from the comparison. The present visitor is Albert Roussel—like Wagner a musical revolutionist whose force of thought challenges the consideration of those who disagree with him.

The modernity of Roussel's symphony, played by the Boston Symphony Orchestra when Koussevitzky was first introducing the city to ultra-modern composition, was a terrific strain to the musical digestion of many listeners. Yet there was a force to it which make its memory endure these years since as an artistic satisfaction. Now it is conceded to be an event of events, musically, that Friday and Saturday Koussevitzky is to conduct the world premiere of the most recent work of Roussel, a symphony written especially for the orchestra's jubilee celebration.

Roussel, in his works a giant, an earth-shaker, these days leans over the Symphony Hall balcony at rehearsals an unassuming, recluse-seeming nervously-intent little gentleman. He shies from wielding, himself, the baton that evokes his own potent wizardry from the orchestra. He meekly watches and listens from the balcony, and speaks only when queried by the leader at sundry stages of the rehearsal. This is the man in whose music "muscularity" is found by critics. Contradictions are dominant in Roussel and his music.

The rather diffident Roussel plunged into the World War at the age of 45 as an ambulance driver, and saw four strenuous years of service. He began his professional career not in the musical world, but in the French Navy. Graduated from the Naval School a midshipman in 1889, he had become a lieutenant four years later. Cruises here and there about the world fascinated him. But at the end of the four years he resigned. He had come to a momentous decision.

Roussel was born in a large industrial town, Tourcoing. It was an environment where people did not think of watching for musical talent and setting their children on the path to careers as musical artists. Yet, to a marked degree, Roussel was a musically sensitive child. He was sent to the Naval School after obtaining a little bit of musical instruction. On his cruises he came to compose a little. With this nebulous omen on one side, and a Naval lieutenancy gained on the other, Roussel decided to devote himself seriously to a musical career. This was in his 25th year—a late start to begin to seek musical mastery. But he became a greater master of musical science than most of his comtemporaries. He became teacher of counterpoint at the Paris Schola.

Impressionism in general, and Debussy in particular, exerted a deep influence on Roussel in his early works. Yet he kept one eye on the more orthodox precepts of Cesar Franck. Then, with his wife, he toured in Italy, Germany, Spain, Northern Africa, India and Cambodia. In his "Evocations" he composed a magnificent impressionistic picture of his memories of India. Yet, although his music suggested the Orient, it was not actually oriental. It was his individual mode of expression. The same applies to his "Padmatavi," stage spectacle inspired by the story of the heroine of India who went joyfully to the stake with her handmaids, rather than fall into the power of the conqueror.

While Roussel was driving military ambulances, he thought his way to a new musical development. After the war his music became stamped with remarkable new qualities of individualism.

All during Roussel's career modernist composers have strained to revolutionize music according to this, that or the other striking formula. Hot conflicts have raged around the theories, and the products of the theorists. But Roussel has kept himself confined to the role of onlooker, rather than proponent or critic of any of the formulas. So, taking no sides, seeking to advance no particular revolutionary cause, he has acquired a tremendous power to express himself—and to show that his personality is that of an arresting thinker, well worthy of expression. But he believes that this is a most favorable time for a return to comic opera, and several forms of ballet. He has favorable expectations for the talking machine, radio and the Theremin, which produces music by the passing of one's hands over an electric apparatus.

He believes in a "counterpoint of keys"—the simultaneous playing of musical themes in different keys. But he insists that the definite sense of key must be maintained.

He is against the principle of "atonality," or the disregard of the sense of key. Yet he admits being impressed by "Wozzek," an atonal score by Alban Berg.

He dislikes the idea of attaching specific ideas or images to music, but believes that in the best modernist works neither romanticism nor sentiment have been abolished—but that they exist in a special guise.

"I see no reason for excluding sentiment from music," says this symphonic composer whose modernistic mode of expression seems to some listeners to have done just that. And yet, to more acute auditors it exerts a strange power, which must be some form of sentiment. "I cannot conceive of music absolutely devoid of it—not even in Stravinsky's works," Roussel declares. "He uses a peculiar form of expression which nevertheless contains some sentiment and presupposes a sensation. Music that would banish sentiment would be that in which the composer gave up in so far as possible his own original thought, his own personal perception, feeling and expression—in other words, the necessity of being himself."

Well, there we have it. Roussel clings to his own original thought, personal perception, feeling and expression—and actually has them. He may compose music hard to understand, but he understands what he is composing. Wherein he differs greatly from sundry other composers today whose music seems to deserve some such word as "unmusic."

THURSDAY, OCTOBER 23, 1930

MUSIC

ALBERT ROUSSEL

By PHILIP HALE

Albert Roussel is in town. He will hear his new symphony played by the Boston Symphony orchestra tomorrow afternoon, the symphony written expressly for the 50th anniversary of the orchestra. He came to this country, invited by Mrs. Elizabeth Sprague Coolidge to attend her Chicago Festival of Chamber Music at which his Trio for flute, viola and piano was performed. Mr. Loeffler's Partita for violin and piano was played at the same concert on Oct. 15.

The name of Roussel is by no means unknown here. His orchestral pieces have been performed by at least three orchestras—one the scratch orchestra, brought here by Mr. Toscanini, when he first visited Boston. Some of his songs have also been heard. He was born at Tourcoing, department of the north, France, in 1869. His people were manufacturers, but the ocean had its lure; he entered the French navy and as a passed midshipman went on the gunboat Styx to the east. Impressions of the Orient led to certain compositions, as his "Evocations," and later a ballet-opera. He resigned from the navy to devote himself to music. On his return to Paris he spent some years as pupil, also teacher, at the Schola Cantorum. One or two writers about him hint at differences of opinion between him and Vincent d'Indy. Others say that Roussel looks on d'Indy as his great and only teacher. As a matter of fact, he studied with Gigout and others. Within the last years Roussel's music has been much played at Paris. There was a Roussel festival of three concerts at Paris and a fourth at Fontainebleau in 1929. (We note in Paris journals that on Sunday, Oct. 12, 1930, his "Festival of the Spider" was performed at the Colonne concert, and on the same day his piano concerto was played at the Lamoureux concert by Mme. Caffaret.) Leading critics in Paris have written more or less elaborate essays in the peculiar character of his music. The Revue Musicale has published a whole . mber in his honor.

At the symphony concerts tomorrow afternoon and Saturday evening Roussel's Symphony will follow a Suite formed by Felix Mott from two ballets of Rameau. The overture to "Benvenuto Cellini had been announced but it was withdrawn at the last moment for the Ballet Suite. The second part of the program will comprise Debussy's Three Sketches, "La Mer" and Ravel's "La Valse."

The program of the concerts of Oct. 31, Nov. 1, as now planned, is as follows: An overture by an anonymous composer; a symphony written for the 50th anniversary by Nabokov, and Tchaikovsky's Symphony No. 4.

Next Sunday afternoon Winifred Christie (Mrs. Emanuel Moor) will play the Moor double keyboard piano in Symphony hall. When she was here some years ago she played delightfully at a symphony concert and in recitals. She and her husband have their home, in summer at least, on romantic Mont Pelerin, Vevey. Moor, composer and pianist, first came to Boston as musical director of a concert company that included Lilli Lehmann, Ovide Musin and Franz Rummell. Harold Bauer played one of Moor's concertos here at a symphony concert in 1908. Mr. Paderewski, wishing to hear it, sat on the stage, unseen by the audience, but visible to the pianist.

And on next Sunday afternoon Giovanni Cerullo, tenor, who lost his sight in chemical work, will sing at Jordan hall with the assistance of Mr. Martino's orchestra in accompaniments and orchestral pieces. Mr. Cerullo will sing several operatic arias, also groups of songs.

Bronson de Cou's second "Dream Picture," "Our National Parks" will show next Sunday evening in Symphony hall Crater lake, the Yosemite valley, the new Zion Carmel road across the desert, the Grand Canyon from the North Rim, Studies of Bryce, the new National Park, and Bryce Canyon.

Danielson, Gardiner H. Fiske, Sumner Pingree, Gordon C. Prince, George S. West, Richard Saltonstall and the Misses Clarissa Donham, Betty Dumaine, Marjorie Field, Katherine Field and Dorothy Neyhart.

The marriage of Miss Marion Langley, daughter of Prof. and Mrs. Ernest Felix Langley of 18 Bates street, Cambridge, to Mr. John Willis Stanley, son of Mr. and Mrs. Henry Stanley of Newtonville, formerly of London and New York, will take place next Saturday evening in the First Congregational Church in Cambridge. Miss Langley will have her sister, Mrs. John S. Martin of Philadelphia, as matron of honor. The attendants will be Miss Winifred Langley and Mrs. John Loew Whitney of New York, formerly Miss Barbara Brigham of Cambridge. Mr. C. Willis Huggard will be best

THIS CLIPPING FROM
EL PASO, TEX.
TIMES

OCT 23 1930

Boston's Tribute To Music

The financial report of the Boston Symphony orchestra for the year ending July 31, 1930, shows that within that time the income rose to $744,435 its expenditures to $830,446.

Less the income from the endowment fund, $17,286, the deficit stood at $68,744.

For the year 1928 it was $87,068; for the year 1929, $145,493.

Orchestral salaries still tend to rise. In 1930 they touched $455,219. On the other hand, royalties for records made by the orchestra for the Victor company, are a new, if modest, source of income—$7,920.

For the anniversary year, now beginning, the trustees ask guarantees against an operating deficit of $100,000. There are commissioned pieces for which composers must be paid along with other more or less costly rites.

These figures are reproduced because they should be of interest to El Pasoans.

Boston is of course a much larger city but it does not hesitate to spend hundreds of thousands as an investment in good music.

El Paso, it would appear, is not willing to subscribe a mere $3,000 to put across its own symphony season of three concerts.

Boston had to start as does El Paso. Continued patronage and a determined spirit of co-operation have rounded out now for the eastern city an outstanding symphony organization.

El Paso has in its symphony orchestra a nucleus which augurs ultimately a splendid representative playing body.

But it will never reach the heights and redound to the artistic glorification of the Pass City if it is to be neglected by the failure of El Paso music-lovers to co-operate.

THIS CLIPPING FROM THE
COURIER
Bath, N.Y. (2)
OCT 24 1930

THE BOSTON SYMPHONY ORCHESTRA

Dark-coated men with instruments: a sound,
Tentative, groping—as each seeks to pitch
This string to that—this key—one knows not which,
Each questioning note by other questions drowned.
The blundering horns, with shining mouths and round,
The 'cellos quivering their contralto rich,
The pastoral flutes, whose crystal notes bewitch,
Expectant all—till some accord be found.
The leader lifts his slender rod, and lo,
The turmoil dies—and as we strain to hear
With one quick sweep the miracle is done—
A myriad wandering tones are bound in one—
One many-throated voice, impassioned, clear,
Instinct with things we seek but cannot know.

—James Fenimore Cooper, Jr., in "Afterglow."

THIS CLIPPING FROM
N. Y. TIMES

MUSIC NOTES.

The Boston Symphony Orchestra, conducted by Serge Koussevitsky, will present an all-French program this afternoon at Symphony Hall in Boston. Albert Roussel's Symphony in G major will be among the works played, with the composer, who is in this country on a visit, present for the performance. The other compositions on the program are: Berlioz's overture to "Benvenuto Cellini," Debussy's "La Mer," and Ravel's choreographic poem, "La Valse."

THIS CLIPPING FROM THE
NEWS
(2)
OCT 25 1930

The Boston Symphony Orchestra, recognized as one of America's greatest musical organizations, recently presented its first concert planned exclusively for radio listeners. Serge Koussevitsky (above) is director of the orchestra.

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MUSIC ART LITERA

Distinguished Conductor of the Boston Symphony Orchestra Now Celebrating Its 50th Anniversary

DR. SERGE KOUSSEVITZKY

Doctor Koussevitzky is the distinguished conductor of the Boston Symphony orchestra, an orchestra now celebrating its fiftieth anniversary. Both Doctor Koussevitzky and the Boston Symphony orchestra are discussed by William E. Donovan in today's issue of "Lines and Spaces" on this page.

LINES and SPACES

By WILLIAM E. DONOVAN
JOURNAL-TRANSCRIPT MUSIC EDITOR

AN APPRECIATION

There are certain things in life that become indelibly stamped in one's consciousness. They are absolutely unforgettable.

Who is there among us that cannot remember the thrill received on viewing an ocean or a mountain park for the first time. Who is there that cannot recall the thrill and emotion of hearing or seeing for the first time, a great play, a great painting, a great piece of statuary or a great musical composition. And who is there that cannot recall the thrilling experience of seeing and hearing a great symphony orchestra for the first time.

When we heard the Boston Symphony Orchestra by radio the other evening, it was as if we were greeting an old friend of years gone by. For us it was a great delight although a peculiar coincidence when we found out that they had programmed Debussy's "Afternoon of a Faun" and Strauss' "Till Eulenspiegel's Merry Pranks." It was just 16 years ago, almost to the hour, that we had our first introduction to a great symphonic organization—the Boston Symphony Orchestra under the direction of Dr. Karl Muck, in Boston—and they, too, had, among other things, programmed the two identical numbers noted above. Was that not a coincidence?

We remembered how we had many times patiently waited in a long line on Huntington avenue, sometimes for an hour or more, waiting for admittance to Symphony Hall. After seeming ages the line would start to move and finally we would arrive at the entrance, paying the old doorkeeper a quarter for a seat in the second balcony. Even then we had another wait of three-quarters to an hour for the beginning of the concert. But we were mostly all students and we passed the time by discussing amongst one another our various musical endeavors with the seriousness—and wisdom, so we the nthought—of people twice our age. In addition we had chocolate bars and Philip Hales' analytical program notes and what a real treat the latter proved to be. To this day, Philip Hale, eminent music critic of the Boston Herald, still remains for us the foremost musical critic in the United States and one of the greatest of all time.

After awhile Neuman, the tympanist of the orchestra, and Holy, the harpist, would make their appearance on the platform to tune their respective instruments. Later the main body of the orchestra would file in, generally headed by Longy, the oboeist. After they had found their chairs he would sound the (A) that all instruments might be in tune and what a bedlam of noise there would be for a moment or so. Finally an electric bell would sound throughout the corridors signifying that the concert was about to begin, that doors would close and that late comers would be denied admission to the hall until the first number had been completed. The door at the right of the platform would open and from it would emerge Doctor Muck, walking briskly and business like to the dias in front of fthe orchestra. After the customary greetings had been exchanged between audience, conductor and orchestra, silence, absolute silence, Doctor Muck would have his baton upraised, for the concert was about to begin.

Two winters ago it was our great privilege to hear this great orchestra again. It was in Orchestra Hall, Chicago. There of course was a new conductor—Doctor Koussevitzky — and numerous changes in the personnel of the orchestra. This concert to us was positively the most thrilling musical experience we have ever had. The points for which the Boston orchestra had long been famous, tone, ensemble, virtuosity, was there to the Nth degree. Doctor Koussevitzky is a most dynamic personality and during the evening he conducted in a masterly fashion, inspiring his men to the utmost. At the conclusion of the concert both conductor and orchestra received one of the greatest ovations we have ever heard or witnessed. We are sure that if Major Higginson could have been present for that concert he would have been immensely pleased by the playing of his orchestra and their warm reception by the audience.

Music in the United States owes a vast debt of gratitude to Major Higginson the founder and the Boston Symphony Orchestra itself. Through his far seeing vision, splendid courage and financial assistance, he made possible his dream of establishing a great orchestra in a great center of music. Through a fortunate succession of noted conductors and an orchestral personnel of the finest musicians

Herald Oct 26

Another composition written expressly for the 50th anniversary of the Boston Symphony Orchestra will be performed at its concerts this week: a new overture by one who does not wish his name to be mentioned—the good old formula. A symphony by Nabokov will be performed. He is one of the Russian composers now living in Paris, where they are perhaps less miserable than they would be in their native land. Nabokov has an easier name for English ears than those of his colleagues, which recall Byron's lines:

"There was Strongenoff, and Strokonoff,
Meknop, Serge Low, Arsniew of modern Greece,
And Tschitsshakoff, and Roguenoff, and Chokenoff
And others of twelve consonants apiece.

* * *

Scherematoff, and Chromatoff, Koklophti,
Koclobski, Konrakin, and Mouskin Poushkin."

Contrast them with these heroes at the Siege:

"Mongst them were several Englishmen of pith,
Sixteen call'd Thomson and nineteen named Smith."

Nobokov's symphony was performed at Paris Feb. 11, 1930.

Edward MacDowell once said to us that any Russian composer whose name ended with "sky" or "off" had a great advantage over Jones, Brown and Robinson, when their compositions were brought to a hearing.

The question inevitably comes up, how many of these 50th anniversary pieces will be performed 20, even 10 years from now? The life of a piece d'occasion is usually short.

— the Stockholm Opera has been ordering the

Globe Oct 26

Music Notes and Comment

Dr Koussevitzky has put on the program for this week's Boston Symphony concerts an anonymous overture. The only clews to the identity of its composer are that the work was written for the 50th anniversary of the orchestra and that this week's program is announced as "Russian." One cannot be certain that this implies that the overture was written by a Russian. Gossips will doubtless recall that Mr Stokowski has performed in Philadelphia several anonymous works, which have been attributed to him without any explicit denial being made that the conductor was in fact the composer. Dr Koussevitzky's concerto for the double bass has been played by him in Boston, but there has never been any hint that he wrote for orchestra. So far as one can find out, there has never been an anonymous work on a Boston Symphony program before. Certainly there has been none in the past 20 seasons.

Post Oct 26

BY WARREN STOREY SMITH

The Symphony Orchestra is going in for mystery. An anonymous overture is announced for performance at the concerts of this week. Whether or not the composer's name will later be revealed is not stated. It is to be understood, however, that the work was written in commemoration of the orchestra's 50th season, now in progress, and that it forms part of an all-Russian programme, the other numbers on which are a symphony by Nabokoff, a composer unknown in these parts, and the fourth symphony of Tchaikovski.

* * * *

TRANSCRIPT
PEORIA, ILL.

OCT 26 1930

LINES and SPACES

By
WILLIAM E. DONOVAN
JOURNAL-TRANSCRIPT
MUSIC EDITOR

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We salute the memory of Maj. Henry L. Higginson the founder. We congratulate both the Boston Symphony Orchestra and its conductor, Doctor Koussevitzky on the occasion of their fiftieth anniversary. It is our hope that we shall be able to congratulate them again when they have reached and are celebrating their 100th anniversary.

The Boston Symphony Orchestra is unquestionably the foremost symphonic organization in the world of music today. Sic itur ad Astra.

BOSTON SYMPHONY ORCHESTRA OPENS SEASON

Sir George Henschel, as the Boston Symphony Orchestra's first conductor and its guest of honor for the week, opened its season in Symphony Hall, October 11 and 12. Sir George conducted the original program of October 22, 1881, with the exception of one number. It included Beethoven's Overture to the "Dedication of the House;" "Haydn's Symphony in B-flat;" Airs from Gluck's "Orpheus" and Bruch's "Odysseus," to be sung by Margaret Matzenauer (the original soloist was Miss Annie Louise Cary); Ballet from Schubert's "Rosamunde;" and Wagner's Prelude to "Die Meistersinger."

Dr. Serge Koussevitzky made his first appearance of the present year at the concerts of October 17 and 18, then conducting an Ode for Orchestra and Chorus, written especially for the orchestra's anniversary by Edward Burlingame Hill to the text of Robert Hillyer. This will be the first of an impressive list of new scores which have been especially composed for the orchestra's jubilee year by the foremost living composers. They include a "Symphonie de Psaumes" by Stravinsky; also symphonies by Roussel, Honegger, Prokofieff and Hill. There will be a Symphonic Ode by Copland and shorter pieces by Ravel, Dukas, Hindemith and Sibelius, also a Piano Concerto by Bax. The Russian composers Lourie, Nabokoff and Trebinsky and the French composer Ferroud will be introduced to America. This music will be performed in the course of the regular concerts.

Other features of the season will be a Beethoven Festival to be given in Washington, D. C., during the first week of December and a Bach Festival to be given in Boston next spring in memory of Maj. Henry L. Higginson the orchestra's founder.

A TRULY ILLUSTRIOUS HALF-CENTURY

Just how and why the Boston Symphony Orchestra has come to be one of the very greatest in the world, leaves little room for speculation or debate. The simple facts of its history are self-explanatory. In 1881, the late Maj. Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe and brought to this country a successison of the greatest conductors of their time. In contradistinction to current usage, he exacted of the musicians entire devotion of their talents to the orchestra. To the conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon commanded the world's attention. George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what come to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did Emil Paner and Max Fiedler. In 1900 Symphony Hall, the orchestra's present home was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his eighty-fourth year, the orchestra's founder left it in control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertoire—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows:

George Henschell	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
Emil Pauer	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908 1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-....

THE CAREER OF SERGE KOUSSEVITZKY

It is particularly fitting that Serge Koussevitzky should lead the Boston Symphony Orchestra into its fiftieth year—which was introduced by a special broadcast concert on October 4.

The brilliant Russian leader came to America and his present position in 1924. The new heights of virtuosity, the broadened horizon, the wider public which the traditionally famous orchestra has found in the last six seasons are attributable to the rare genius of Koussevitzky. The orchestra which has come to be his is expected to add an illustrious chapter to its history in the anniversary season, for which Doctor Koussevitzky has announced a number of important features.

Serge Koussevitzky was born in Tver, in northern Russia, in 1874. He conducted the town theater orchestra at the age of 12, and at 14 entered the Moscow Conservatory. He was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the double-bass. Koussevitzky chose the latter and then later became a pupil of the celebrated Fambaussec. He developed an extraordinary proficiency and for the first 10 years of his professional career toured Europe, east and west, giving recitals upon this unusual instrument. He even composed a Concerto for it, which he played with the leading orchestras of the time.

Koussevitzky keeps his beautiful old Amati instrument always close at hand, and has given remarkable recitals in America on those few occasions which the rigors of conducting the Boston Symphony Orchestra have left him.

It was in 1909 that Koussevitzky organized his own orchestra which was to give such notable concerts in Moscow and Petrograd. There were symphonic, choral concerts, festivals in the spring. And in the summer he would hire a steamer and take his orchestra 2500 miles up the Volga, carrying the gospel of symphonic music to the rural villages where such a thing was absolutely unknown.

It was in 1921 that he left Russia and first became known as a conductor in western Europe. He established his "Concerts Koussevitzky" in Paris, which became so famous. He conducted concerts and opera in other cities and appeared notably as guest conductor of the London Symphony Orchestra on numerous occasions.

Thus he was revealed as the most striking and dominant figure in the concert halls of that part of the world. America had heard many tales of the astonishing powers of the Russian leader; of his ability to make a classical symphony glow with fresh life—to electrify an audience with an impassioned performance of a score by Tschaikowsky or Scriabin.

Doctor Koussevitzky's first season with the Boston Symphony Orchestra in 1924 even exceeded anticipations. And in succeeding seasons, conductor and orchestra have touched new heights of executive perfection, tonal splendor and interpretive vision.

Thus a transcendant chapter is being added to the illustrious history of what has been these many years, the finest symphony orchestra in the entire world. To the forward looking and distinguished leader of the Boston Symphony Orchestra, its fiftieth season—the present one—is the next horizon.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

OCT 26 1930

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New Symphony by Howard Hanson To Be Played in Boston Nov. 28

DR. HOWARD HANSON

Composer Will Conduct It in Rome on Dec. 14; and Here in January

Dr. Howard Hanson, director of the Eastman School of Music, is faced with conditions that bid fair to compel him to test to the full the possibilities or rapid transit. On Nov. 28 he must be in Boston to hear the first performance of his new symphony, Symphony No. 2, "The Romantic," which Dr. Serge Koussevitski, conductor of the Boston Symphony, requisitioned to make one of the new works to be played by that famous orchestra in its fiftieth anniversary year. And on Dec. 14 Dr. Hanson must be in Rome, Italy, where he is to conduct the first concert of American compositions at the Augusteo, sponsired by the Italian government. The invitation which calls Dr. Hanson to Rome was extended to him last year in Rochester by Major Lamond, head of the American Academy in Rome.

Rochester is to hear the new symphony in January; that the first performance is to be given in Boston due to the fact that the work was written at the request of Dr. Koussevitski as a special program number for the Boston Symphony's anniversary year, an honor to be appreciated.

The European first appearance of Dr. Hanson's symphony will be at the concert in Rome. The Augusteo Orchestra is not an unknown body of players to Dr. Hanson; while he was a Fellow of the American Academy in Rome, resident in that city, he conducted a number of his compositions with that orchestra, among these the "Nordic" Symphony and Lux Aeterna.

In extending the invitation to Dr. Hanson to come to Rome, Major Lamond made the point that as the first Fellow in Music of the American Academy in Rome, as one of the prominent American composers of the day, and as sponsor and conductor of concerts given to promote the interest of American composers, Dr. Hanson was the logical choice for conductor of the Rome concert.

Dr. Hanson expects to leave Rochester late in November and will return to the United States immediately after the Rome concert to preside at the annual meeting of the Music Teachers' National Association, of which he is president, which meeting will be conducted this year at St. Louis from Dec. 29 to 31.

THIS CLIPPING FROM
PITTSBURG, PA.
PRESS

Serge Koussevitsky's double is here in Pittsburgh the counterpart being none other than Lee Hess Barnes, conducter of the Male Chorus.

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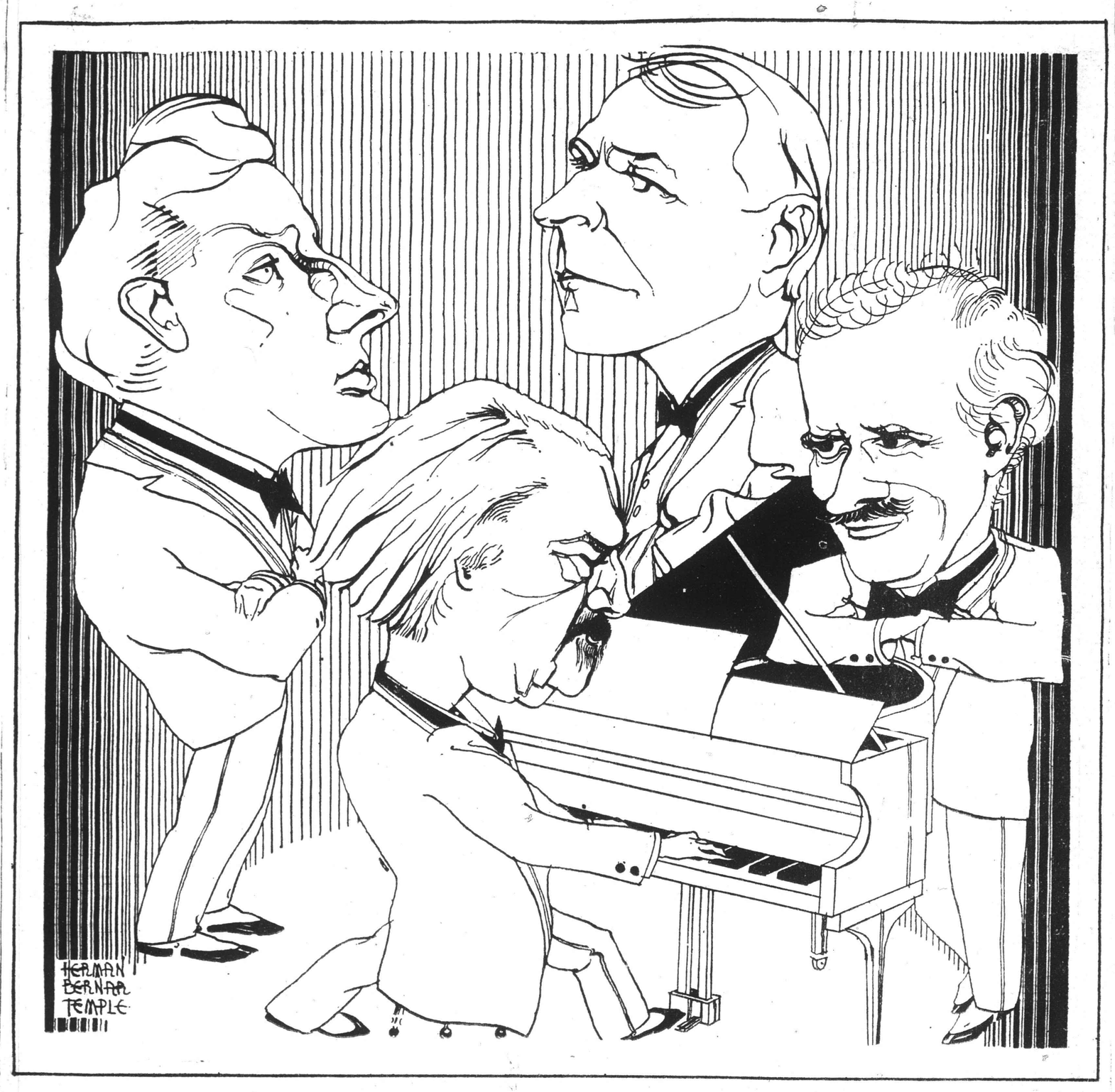
THIS CLIPPING FROM
N. Y. Herald Tribune

OCT 26 1930

Three Prominent Conductors and the Dean of Pianists



Mr. Paderewski reappears here next Saturday afternoon in Carnegie Hall. Leopold Stokowski, Serge Koussevitzky and Arturo Toscanini, who form the audience of the imaginary piano recital depicted above, will appear here in November with their respective organizations, the Philadelphia Orchestra, Boston Symphony and Philharmonic-Symphony

Afternoon Of The French at Symphony Hall

Roussel's Notable Symphony, Debussy, Ravel, Rameau, To Keep Him Company

Trans. Oct. 25

THE EXPERIENCE of Friday afternoon at the Symphony Concert was the first performance anywhere of a new Symphony, in G, by Albert Roussel. Unusual circumstance attended the occasion. By invitation of Mrs. Elizabeth Shurtleff Coolidge, Mr. Roussel came from Paris to the United States to be guest at her festival of chamber-music in Chicago. A journey thence to Boston, for the production of the new Symphony, was easy and inevitable. Since the visit of Ravel, the Symphony Orchestra has entertained no composer of such eminence. It paid him, indeed, exceptional homage when, with one accord, at the end of the performance, it rose in its place to salute him. By that time Dr. Koussevitzky had called him from his seat in the balcony and escorted him in friendly fashion to the stage. There, once, twice and three times over, the audience heaped him with quick, honest, hearty applause. Within memory "at these concerts," no new symphony had made such instant and glowing impression upon audience and orchestra. For once professional judgment and laymen's notions went hand in hand.

No wonder Mr. Roussel betrayed an emotion as genuine as the plaudits. Now he shook Dr. Koussevitzky's or Mr. Burgin's hand; again he turned to the orchestra, himself applauding; or else bowed in warm acknowledgment to the eager audience. There was time, indeed, to observe him—a slender, dark, olive-skinned gentleman, looking less than his sixty years, free from any affectation, wearing none of the musician's earmarks. Yet again a few elderly romantics, scattered about the house, deplored the failure of modern eminence in the arts to look its distinction. In these days, the simpler the better.

The new Symphony commends itself, first, by brevity, filling less than half an hour in performance, albeit four movements long. Mr. Roussel writes with truly Gallic precision of matter and economy of means. Not a purposeless, and therefore superfluous, note encumbers his staves. Yet from the pages flows a clear impression of completeness. He has wrought his design; released his musical thought; set out his skill, fancy, imagination, emotion. And all this with another eminently Gallic quality—lucid and luminous clearness. The motto-motiv, pervading the whole Symphony in quasi-Franckian fashion, seizes the ear when in full panoply the orchestra first proclaims it. Thereafter, whatever the transmutation, however spacious the development, it seldom escapes the following mind. In the slow movement, built upon it, Mr. Roussel ventures fugal and other departure from orthodox precedent. As usual, when he chooses a course of his own, it seems the significant expression of underlying thought and compelling mood, as clear as it is persuasive. In parts of the first movement, again in the scherzo, Mr. Roussel writes a music of exceeding lightness of texture. Not a blur clouds it. Often there are measures at swift pace—unflecked. Again measures of mounting vigor, but never huddled or thickened. Throughout, indeed, a master of timbres, transparently distributing and interweaving instrumental voices.

There is no avowed program to Mr. Roussel's Symphony; no token, after two hearings, of programmatic intent at the back of the composer's mind. The most imaginative listener may hardly fit to the music any literary or pictorial vesture, discover in it any delineative suggestion. We of the audience hear the pervading motiv and follow it, in new flowering after new flowering, to the end. Enough that it is a musical thought released with warm invention, touched by emotion, inviting the play of harmonies and timbres, vital and fertile as source; means both to contemplation and to ardor. We hear other motivs, for the most part contained within single movements; discover them as fountain-heads of melodies, one close upon another, imparting to this Symphony in G immediate and ingratiating appeal. They kindle the mind; warm the heart; surprise and delight by felicity of substance, progress and vesture. They may be as light and flowing as those of the scherzo; as active and vigorous as those of the finale. They may expand and ascend, more and more luminous, as in the first movement, until the motto-motiv emerges lustrous. Almost everywhere a poetry of tones tinges them. It gilds with charm or fancy; lingers for a moment beside beauty; quickens into ardor fine and high.

For the Roussel of this new Symphony is not the Roussel of the harsh timbres, piercing harmonies, grating progressions, preoccupied, sombre and grim, through the Symphony in B-flat, heard six years ago. No more is he the sumptuous craftsman, the sensuous tone-poet, of "Evocations," first heard at Symphony Hall in 1929. He is not finding "very personal" procedures to express "very personal" sensations as he did in the compact audacity of "Pour une Fête de Printemps." Rather through the present Symphony goes the Roussel of what the French call "douceur," of what we in another language might name, after Matthew Arnold, sweetness and light. Needless to say the old Adam in him will not quite down. In the fugal treatment of the slow movement, in the whole strange course of it, he is again the Roussel who will find expression, in his own way, for the thought and the mood within him. They shall quicken as well as deepen into instensity. Yet the quiet of the end unmistakably suggests this new "douceur."

A few harsh chords to show us the cloven hoof of the old Roussel, and the first movement ascends into sweetness and light. Fancy wings the scherzo; while a supple hand directs the flight. A fine ardor, rather than a bold sweep of power, upbuilds the finale. As often as not, the more lyrical measures, throughout the symphony, are gentle. Only the motto-motiv at full expansion proclaims the loftier Roussel. Upon the latter days of poets—recall the Shakspeare of "Cymbeline" and "The Tempest"; upon the latter days of sensitive actresses—remember La Duse—this "douceur," this mood of sweetness and light, often descended. Mr. Roussel, embracing it, keeps good company.

It was the pleasure of the composer, at the final rehearsal, to hail as "perfect" the performance of his Symphony by Dr. Koussevitzky and the orchestra. This single word, which the reviewer may modestly repeat, was just reward for three weeks of sympathetic care, unflagging pains and quick sensibility to Mr. Roussel's few suggestions. In this jubilee year, with confidence and a touch of pride, composers may dedicate the works of their hands to such a conductor, and to such musicians doing his and their will. Companion-pieces, in point of performance, were Debussy's "La Mer" and Ravel's "La Valse," filling the second half of the concert.

Ravel's "choreographic poem" has been played so often at Symphony Hall within the past ten years, has served so many times as conductor's convenience, that one listener at least was prepared to find it threadbare. Instead, if one must hear program-music of its particular day after Mr. Roussel's Symphony unalloyed, here was a sombre, fantastical scheme, worked out graphically in the manipulation of a familiar rhythm, in the usage of sensuous or acrid instrumental voices. Here, too, were the moods of 1920, only two years after the end of the German war—an old civilization crumbled, its suavities torn to tatters; the anguish and, as it seemed, the threat of a new world. These implications hardly signify in 1930. We listen to "La Valse" for the skill of Ravel, whatever his matter or his means; for the responsive skill of conductor and orchestra.

Once upon a time hearers debated the "impressionism" of Debussy's sea-pieces. How wonderful it was—the very curl of the waves, falling and rising; the spray that topped them; the lights that traversed them, the winds that blew upon them; the voices imaginative ears might hear, all transmuted into the contours of musical speech, the motion of manifold rhythms; the chords, the colorings, what not? On every page the tone-poet whence these inventions sprang, diffusing suggestion and illusion. Now, a quarter of a century afterward, "La Mer" is a classic of the concert-hall. We listen to it for the Debussy of scope and power who transcended mere sensibility; who was not all "impressionistic" strokes, who could compose, as in the sonorities of "Dialogue between Wind and Sea" out of large imagination and full resource. Or we hear the virtuosi of the orchestra—wood-winds, strings, brass—doing each their marvels; speculate between whiles whether Dr. Koussevitzky, spellbound by this Debussyan masterpiece, does not sometimes slow the pace, etch in too precisely this or that detail. The times change and we change with them. Back two centuries to three dances from Rameau's pages had the conductor to go to find the pure sonorities, the pervading "douceur," that should be fit prelude to Mr. Roussel's Symphony.

H. T. P.

The Sea Sang to Him

Reverse of Medal Struck in Paris to mark Roussel's Sixtieth Birthday (1929)

Trans. Oct 1 25

Now dat is de story of Liza Jane,
How she died ridin' on a railroad train.
Train was a-rattlin' and a-roarin' like sin,
And Liza was ridin' right behind dat engine.
My railroad-ridin' mama caught dat south-bound tra'n,
But when dose rattlers bumped, it was de end of Liza Jane.

Engineer said he had a dream dat wuz bad,
Fireman said, "Mister, don't sing so sad!"
Engineer said his knees wuz weak,
Fireman said, "Mister, I'm too scared to speak!"
And Liza was a-ridin' near and far,
Makin' her home in a railroad car.

Engineer said his water wuz low,
Fireman looked out and said, "My watch is slow."
Engineer said, "If we bump a freight,
Everybody better jump before it's too late."
Now if you ever love a woman never tell her so,
'Cause if you do, she'll simply pack her stuff and go.

Now Liza sat quiet and didn't say a thing,
'Cause it warn't no time for talkin', no time to sing.
Death was a-ridin' at Liza's side,
But Liza didn't know it until after she died.
I bought dat gal a ticket on de C. & O.,
But she said, "I'm south-bound, I simply got to go."

So po' Liza, po' gal, po' Liza Jane,
Died while she wuz ridin' on a ra lroad train.
Went up to hebben wid her stockin's in her hand,
And now she's up yonder in dat promised land.
I tole her when she left me, "Baby, don't you go,"
But she said, "Honey man, I love my ridin' so."

Yellow Hammer could neither read nor write. And back in 1912, in Lexington, Kentucky, there were no night-clubs where a shouting Negro could take in handsomely for his hire. He was fed, housed, given a few dollars a week and allowed to take up a free-will offering. If his income amounted to ten dollars a week he counted himself lucky, because he belonged to the older school of black men who didn't expect too much of life.

Up North the modern Negro has been considerably educated and unfortunately refined. Even so, he still loves his shoutin'. This statement includes the flappers and the jazz-bo-bell-bottomed-trouser-legged-ukele-strummers.

In Englewood, New Jersey, there is a Negro church where I witnessed the per-

Down Distances He Looks

Obverse of Medal Struck in Paris to mark Roussel's Sixtieth Birthday (1929)

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Herald Oct 25

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The third concert of the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony Hall. It had been announced that the opening number would be the overture to Berlioz's "Benvenuto Cellini." At the last moment it was put aside, to the regret of many. A Ballet Suite arranged by Felix Mottl, from Rameau's "Platee" (menuet) and "Les Fetes d'Hebe" (Musette and Tambourin) was substituted. There was a certain fitness in the selection, for Debussy's fondness for Rameau is well known—he was never weary of urging young composers to hark back to that French composer—and he would have been pleased to see his name associated with Rameau on a program.

Then followed Albert Roussel's new Symphony in G Minor composed expressly for the 50th anniversary of the orchestra; Debussy's "La Mer" and Ravel's "La Valse." Mr. Roussel was present. He acknowledged modestly the hearty applause of orchestra and audience that followed the performance of his symphony. This applause was by no means only courtesy: the composer richly deserved it. The symphony, it is true, is a "piece d'occasion," but it bids fair to be a piece of many occasions. Eight of his more important symphonic works had been performed in Boston since 1912, six of them at concerts of the Boston Symphony Orchestra; no one of them excited such genuine admiration on the part of the general public or even among musicians, who, gladly acknowledging the technical skill of Roussel, his contrapuntal and harmonic mastery, his knowledge of orchestration, his high ideals, yet found much of his music purely cerebral, lacking warmth, emotional inspiration, sensuous color and ravishing tints.

But the Roussel of the symphony seems to be another man. This symphony has frankly a festival character. More than one page, especially in the Scherzo and the Finale, is a triumphant, exultant hymn, chanting sonorously the glorious life of the orchestra now in its full and splendid maturity; but as a Festival Symphony, it is as free from bombast as it is from that which by its obviousness would appeal to those delighting chiefly in the thunder of the captains and the shouting.

Again Mr. Roussel displays, as he has displayed before, his admirable musicianship. Note the fugue in the slow movement—an unusual place to find a fugue—a fugue that is not merely a perfunctory scholastic section to serve by way of contrast to the contemplative pages—but one that is dramatic in its evolution and in its contrapuntal treatment. The opening movement by its themes and their development does more than to arouse favorable expectation of what is to follow. Here is warmth as well as dignity. Mark also the conciseness of the work, how firmly knit it is. The Scherzo dazzles by its brilliance. And in this symphony there is an elasticity, a spontaneity of musical thought that many had not been able to find in the composer's previous compositions.

The performance was of the finest quality as was that of Debussy's Three Sketches. It is a curious fact that Mr. Roussel though for some years an officer in the French navy has never looked to the ocean for musical suggestion, while Debussy merely crossed the English channel. (And so deep-sea sailors of Cape Cod when they retired to their villages often dwelt in houses inland far from salt winds.) Perhaps some find Debussy's ocean too gentle; they miss the "spasms of the sky and the shatter of the sea." But each composer, each poet has his own ocean. To Bryant it was a gray and melancholy waste; to Aeschylus and Milton it laughed; Laforgue was impressed because it had no other name. Now Debussy loved the ocean, even as he saw it from seaside resorts, where he found that men and women did not sufficiently respect it. He knew it could be savage—witness the ending of the second Sketch—he also knew that its sunlit gaiety was beautiful. He had his own ocean and he expressed vividly what it had said to him. Some who are pleased to think that Ravel is always an ironist, in music as in speech, say that in "La Valse" he was ironical at the expense of the Viennese masters, especially Johann Strauss. Tush! Likewise piffle! Likewise, go to! He certainly would not have taken the trouble to "parody" Metra or Waldteufel, demigods at the Parisian Opera balls. The Viennese dance forms naturally made the greater appeal to him. It should be remembered that when he sketched the music he thought of a production on the stage.

A most interesting concert; one that was not too long. Mr. Roussel, for example, knew what he had to say, and having said it well, did not fritter away its force.

The concert will be repeated tonight. The program for next week will be—i.e., is announced as, Overture by an anonymous composer (first performance); Symphony by Nobokov (first time in the United States; Tchaikovsky's Symphony No. 4.

Amer. Oct 25

COMPOSER IS GUEST AT SYMPHONY

By MOSES SMITH

The principal interest of this week's concerts of the Boston Symphony Orchestra lies in a Symphony in G minor, composed by the Frenchman, Albert Charles Paul Roussel, for the 50th anniversary of the orchestra, and played yesterday for the first time, with the composer as honored guest. The other numbers of an all-French program are Rameau's "Ballet Suite," arranged by Felix Mottl, Debussy's "La Mer" and Ravel's "La Valse."

The performance of the Roussel symphony had been preceded by elaborate expectations. A veritable materpiece had been predicted. Perhaps that reason, and also the fact that we were hearing an involved work for the first time, accounted for this writer's disappointment.

In form and in emotional content and style the symphony is akin to that of Cesar Franck. In the uncompromising abruptness of statement of many of the pages, however, the work is at the very opposite extreme. In other words, it is ultra-modern. Harmonically the score is free, not in the latest atonal fashion, but free in the sense, at least, that the composer uses chords and combinations of chords as he needs them, not by academic prescription.

The orchestration is ingenious, the form and treatment masterly. And the musical ideas—on which a work stands or falls, in the last analysis—are arresting. Our disappointment, despite all these things, lies largely in the pallid and anemic quality of this musical emotion. While the symphony is Franckian, it is a Franck either over-sentimental or—at the opposite pole—world-weary.

The performance, brilliant in many respects, may not have reflected the true character of the work. We speak with reservations about so ticklish a point.

ROUSSEL'S NEWEST BY SYMPHONY

Post Oct. 25

French Composer's G Minor Work Written for Jubilee

BY WARREN STOREY SMITH

A programme of French music which included a symphony in G minor by Albert Roussel, especially composed for the 50th anniversary of the Boston Symphony Orchestra, made the third Friday afternoon concert of this jubilee season. Monsieur Roussel, who is now making his initial visit to this country, heard his music from a seat in the hall and, called afterwards to the stage, he was warmly acclaimed, the players standing in tribute.

THE NEW SYMPHONY

Although one lisiener may have come away yesterday chiefly impressed by the singularly revealing, glamorous and poetic performance of Debussy's "The Sea" and another have had ears only for Ravel's "The Waltz," conducted by Dr. Koussevitzky, and played by his men, with more than usual seductiveness, it is the new symphony that deserves first and most extensive mention.

When Dr. Koussevitzky gave out the imposing list of composers who had written pieces for the Symphony Orchestra's 50th season there was reason to fear that many, if not most of these commemorative works, would prove merely dutiful and perfunctory. And so they may. But the symphony of yesterday, at least, bears witness to a genuine fervor of creation, a labor not of respect but of love. It is not necessary to discuss whether or not Roussel has wrought a masterpiece; for the present it is enough to say that his music gave pleasure and that it aroused a desire for further and deeper acquaintance with it.

Roussel has prevailingly seemed a reserved, deatched, austere and cerebral maker of music, in this respect a later counterpart of Vincent d'Indy, though without the latter's loftiness and breadth of utterance. The immediate predecessor of the symphony of yesterday, the one in B-flat played here six years ago, at once attracted and repelled. The composer's thoughts arrested but the expression of them irritated; there was an avoidance of all geniality and sensuousness, there was a hint of crabbedness and perversity.

Per contra, the new symphony, after an acidulous opening which sets a key that many no doubt were relieved not to find maintained, sounds spontaneous, is almost gay, is here and there frankly tuneful. And the slow movement has melody that is warmly emotional, a richness of texture and not infrequently a sheer beauty of orchestral sound that would seem to signify a change of heart. Not that Roussel has anywhere achieved the magical sonorities, at once rich and luminous, that succeed each other kaleidoscopically throughout the course of Debussy's "The Sea," but at least he has admitted that the ear has its claims as well as the mind.

Agreeable and Distinctive

In short, an agreeable symphony, not too long and not too involved, yet with enough that is individual and distinctive to give it a quality and flavor of its own and make of it something more than a piece to be heard once, politely applauded and as politely dismissed. The performance yesterday bore witness to great pains in the preparation and Dr. Koussevitzky conducted with enthusiasm and, as it seemed, with sympathy and understanding. The wonder of it was that there was still time during the week to work the miracle with "The Sea" to add a few finishing touches to the already scintillant version of "The Waltz."

The familiar Rameau-Mottl ballet suite began the concert, and in playing this delightful music Dr. Koussevitzky wisely employed a reduced string orchestra.

ROUSSEL ATTENDS SYMPHONY CONCERT

Globe Oct 25

French Composer Hears His G Minor Symphony

First Performance of Modern Work Rouses Unusual Enthusiasm

Albert Roussel, the noted French composer, heard at yesterday's Boston Symphony concert the first public performance of his new Symphony in G Minor, one of the many important new works commissioned by the Boston Symphony Orchestra for its 50th anniversary season. Seldom does the first performance of a new symphony win or deserve such an outburst of enthusiasm as came from players and audience yesterday. The composer was called from his place in the audience to the stage. The orchestra stood to applaud him. He was repeatedly called back to bow his acknowledgment. Even before the audience realized that the composer was present the clapping was loud and eager.

Roussel, born in 1869, began life as a naval officer, but from the age of 25 devoted himself to music. He studied under Gigout and under d'Indy at the Schola Cantorum. His "Evocations," symphony in B flat, suite from "Padmavati," and suite in F major have been previously heard at Boston Symphony concerts. In France his reputation as one of the chief composers of the day is firmly established. Not long ago the Revue Musicale devoted an entire issue to Roussel, an honor it has given to very few others, among them Debussy and Liszt.

Yesterday's audience saw Roussel as a slender, erect, dignified man, with a black mustache and bearded chin, not looking nearly his real age, and acknowledging an ovation with an obviously genuine modesty and simplicity.

Twenty years of concert going make one a bit wary of new symphonies. This of Roussel yesterday is the only one out of a large number heard and promptly forgotten of which one would venture a heartfelt wish to hear it often, and a prophecy that it may in fact become part of the standard repertory.

That Roussel has heard and been influenced by the music of many of his contemporaries and some of his juniors is obvious. The first movement of this G minor symphony begins with rhythms and instrumentation that recall Stravinsky and Prokofieff. One thought, listening to the whole work, of composers as diverse as Honegger and Ravel, Debussy and d'Indy.

Yet, despite this eclecticisms of manner, the substance of the music is wholly original. Roussel's musical ideas are ingratiating, his treatment of them plays on one's emotions. To most modern symphonies one's first reaction is the thought, how well, or perhaps, how poorly they are written. This one is certainly well written, but one is too much carried away by its emotional appeal to note the fact carefully at a first hearing.

What really matters is not the use of cyclical forms and germinating motives, as recommended by d'Indy in his "Course of Musical Composition," not the ingenuity and clarity of the instrumentation, but the vitality, the imaginative energy of Roussel's music. On the evidence of this symphony, which to one hearer yesterday represented an immeasurable advance over the composer's earlier work, one would class Roussel as a composer who, like Cesar Franck, has at last found his true musical utterance at an age when most others grow stale and repetitious.

The musical and imaginative character of this G minor Symphony would strengthen the faith of those who believe the French a Nation apart from the others. It has the lightness of heart, the smiling gayety and grace of Couperin and Rameau and Gretry, with not a few touches of the genuine and heartfelt pathos that touches so much of their best work. But then one thinks of Mozart, who also wrote a Symphony in G minor, a symphony with which this one is not wholly unworthy to be named, immortal though the classic may be. If one is to go back, as many composers now try to do, to the purity of form, the clarity and grace of style of the 18th century, it ought certainly to be done as Roussel has done it here, with an unforced spontaneity and charm, and no conscious attempt to revive the idioms of vanished age. Mozart, writing in 1930, would probably have produced something not so very different in kind, though greater in quality, than this G minor Symphony of Roussel.

Dr Koussevitzky conducted with the utmost eloquence and zeal in the rest of an all-French program, which included a suite by Rameau, substituted at the last moment for the announced Berlioz overture, Debussy's "La Mer" and Ravel's "La Valse." His interpretations were, as always, highly personal and open to strictures on that account. To his conducting must go not a little of the credit for the great success of the new symphony.

For the next week an overture by an anonymous composer, the first anonymous work ever to be played at these concerts; a new symphony by a Russian named Nabokoff, unknown here, and Tschaikovsky's Fourth Symphony are the works announced for performance.

P. R.

formances.

Concert-Chronicle

Trans. Oct 27

Better Late Than Never

SAID the old hand to the young beginner: "Don't try too hard. It's possible to over-strain yourself." The reviewer, in Saturday's Transcript, of Mr. Roussel's new Symphony is no neophyte; but then and there he fell into the pit dug for the inexperienced. He was so eager to explore the "in'nards" of a notable music that he forgot to mention its salient trait to the casual hearer. That trait, moreover, was conspicuous in the repetition at the Symphony Concert of Saturday—the rhythmic animation, the propulsive power pervading the whole. Mr. Roussel has not written ten measures before he sets the Symphony in active motion: only at the formal pauses does it halt until he has drawn the final double-bar. His first movement drives forward and upward to the proclamation of the motto-motiv. The rhythms are short, sharp, reiterated: if the hearer likes, rather Stravinskian. The impetus of the fugued slow movement is irresistible. Before and after the songful trio, the scherzo is a dance of figures. The finale resumes and heightens the rhythmic energy of the beginning. Again the sense of motion is sharp, decisive, persistent.

Were it humanly possible to write a symphony at a sitting, Mr. Roussel might have done the feat over these pages, so vitalizing, tireless, compact and sure-handed are his invention and procedure. It is as though the exhilaration he is communicating to his audience possessed him no less. Every transition springs warm into the matter that is to come. Every ascent is unflagging to an equal climax of matter and of mood. Long ago a Parisian reviewer found the phrase for Roussel in such vein—"élan winged with heart." Once more this new symphony justifies it. . . . Needless to say, conductor, orchestra and audience fell not a whit short on Saturday in tribute to the composer.

Incidents and Prospects

The manuscript of Stravinsky's "Symphony of Psalms," writen for the jubilee year of the orchestra, is in hand at Symphony Hall. It belongs to these, the religious, days of the composer and is inscribed 'To the Glory of God." Production is likely in December with a choir from Mr. Fiedler's Cecilia to sing the Psalms in a Latin text.

In Paine Hall at Harvard this evening, the Brosa Quartet and Miss Cohen, the pianist, both brought from London by Mrs. Coolidge, will be heard in Beethoven's Quartet in C-sharp minor (Op. 131): the English Bridge's new Trio for Piano, Violin and Violoncello; a Quartet of Mozart in C major.

Dr. Koussevitzky has already assembled the programs for the four concerts of the Beethoven Festival, at Washington in December, by the Symphony Orchestra. They traverse the third "Leonora" overture, the overtures to "Egmont" and to "Coriolanus"; the third and the fourth piano-concertos, with Miss Hess and Mr. Hofmann in the solo-parts; the violin-concerto with Mr. Zimbalist; the first, third, fifth, seventh and ninth symphonies. A chorus trained in Washington will asist in the ninth.

H. T. P.

CONCERT NOTES

Herald Oct. 30

Another composition written expressly for the 50th anniversary of the Boston Symphony orchestra will be performed at the concerts next Friday afternoon and Saturday evening. This time it is on overture by an undoubtedly Great Unknown; by a gentleman—presumably a man, though in these days a female composer is like Voltaire's characterization of Habakkuk "Capable de tout"—who, wishing to have an unprejudiced judgment on his musical achievement, does not wish his name to be mentioned. (It is barely possible that on Saturday night after the hoped for "roaring and the wreaths," he will step gaily on the stage, and look around him: "Yes, I did it. I'm the man." The main theme of the overture is taken or adapted from a tune in Glinka's "Life for the Tsar," a tune which Mr. Anonymous thinks most appropriate for the occasion; the second theme is his own.

A symphony by Nicolas Nabokov will be performed for the first time in this country. The composer is a young man, who, born at Leningrad, went to Berlin after the revolution, and studied there at the Hochschule fuer Musik. It is said that he also studied at Stuttgart. For some years he has lived at Paris, where his curious "Ode," a ballet-oratorio, was produced by Diaghilev's Ballet Russe and excited no end of comment. "Ode" was afterward performed at London. The symphony to be heard this week was produced at Paris by the Orchestre Symphonique de Paris, conducted by Mr. Monteux on Feb. 16 of this year. It is said to be melodious and short. Tchaikovsky's Fourth Symphony is also on the program, the symphony for which he supplied an elaborate description for the benefit of Mme. Meck who had befriended him by granting a handsome yearly allowance when he was in debt and discouraged.

The program of the concert for Nov. 7-8 comprises Handel's Concerto for strings No. 12 (B minor), the seventh symphony of Sibelius; Mozart's clarinet concerto to be played by the excellent new clarinetist of the orchestra, Mr. Polatschek, and "Metamorphoson"—theme and 12 variations written this year by Mr. Respighi for the 50th anniversary. The performance will be the first.

Next Saturday

Trans. Oct. 30

Plays and P

Two Russians Come Fresh to Symphony Hall

Tempting Guess-Work Around An Unsigned Overture for The Jubilee Year

AT Symphony Hall on Friday and Saturday half the program goes to novel music. First there is the overture of the composer who wishes to remain unnamed, but who is evidently a well-wisher of the Boston Symphony Orchestra. It is one more of the series of works for the Golden Anniversary. Next there is the new symphony by the new composer, Nabokov, produced by Pierre Monteux last February at the concerts of the Paris Symphony Orchestra; as yet unheard on this side of the Atlantic

No doubt many frequenters of the Symphony Concerts are indulging in a guessing-game as to the identity of the unnamed composer. At present there is no authorized solution of the puzzle. The analyst can only submit certain meager evidence from which all who choose may draw conclusions. First, Dr. Koussevitzky said in so many words a few weeks ago that the composer is a Russian. Next, the instrumentation of the overture may be significant. For it is exactly the instrumentation of the Boston Symphony Orchestra as it was constituted last season—down to the eight horns and five trombones. It is hardly a far-fetched deduction that this Russian composer, setting to his work a few months ago, had an exact and familiar knowledge of the orchestral resources at his disposal. There, for the while, conjecture stops—say at a secret of Polichinelle.

Back to Glinka

The overture, which is not lengthy, proceeds through three main divisions: an introductory Adagio, a main portion, "Molto Allegro Energico," and a concluding Maestoso. All three are based upon a single theme, frankly borrowed by the composer—from the Russian "Slavsya" or "Hymn of Triumph," composed as such by Glinka and used by him in the epilogue to his opera "A Life for the Tsar." Concerning the origin and use of this theme an unidentified clipping pasted in front of one of the scores of Glinka's opera at the Public Library, gives significant information. The occasion of the article is the coronation of Tsar Alexander III (1882). Certain festivities took place in the Red Square before the Kremlin and included a performance of the operatic epilogue. The article says that the epilogue "represents the triumphal entry into Moscow of the Tsar Michael Fedorovitch, first of the Romanovs, after the defeat of the Poles, who having occupied the Russian capital, were driven from it by a general rising of the inhabitants." The article suggests that the use of this scene for the coronation festivities will be only a re-enactment of the events which the opera celebrates. Discussing the music, it continues:

"In notes to the program to a concert of Russian music, the late Prince George Galitzin, a good authority on the subject, some twenty years ago [i. e. twenty years before the crowning of Alexander III] had this to say about the origin of the hymn. According to Prince Galitzin, the Emperor Nicholas determined one day that Russia must no longer employ on State occasions the 'God Save the Queen' of the English which is also the 'Heil dir im Siegerkrantz' of the Prussians [yes, and the 'America' of the United States], but that she must have a National Anthem of her own. . . . He called upon Russian composers to furnish specimens of national and patriotic music; and from the various hymns, marches and anthems sent in, selected two compositions, one by Glinka, the other by Lvov, for performance in presence of a chosen assembly of courtiers and dilettanti.

"Glinka's hymn and march produced a good effect, though the fact of its being characteristically Russian was not calculated to help it in those days, when to be Russian was with most persons, and especially those of the court, equivalent to being vulgar. But Lvov, in the orchestral accompaniment to his (God Save the Emperor), introduced such a number of trumpets and drums that Nicholas, touched in his military instincts by this excess of sonority, was quite carried away, and in a moment of enthusiasm awarded the palm to Lvov. . . .

"Glinka's hymn did not please the Emperor, above all other hymns, for the Slavophiles and the malcontents generally to attach the highest importance to it; which, however, they were justified in doing on Slavic and national grounds. Glinka's 'Hymn of Triumph,' with its thoroughly popular character, came in any case to be looked upon as the national anthem of Russia in opposition to the State Anthem." It is hardly to be wondered at that this piece of music, esteemed as it is by Russians, used by them for joyous and festive occasions, should be taken as a theme for a work celebrating an equally festive occasion in the life of the orchestra to whom the composer dedicated it.

In the Adagio of the new overture the organ alone, in notes of even rhythm and neutral color, with utmost simplicity, gives out this theme. Other instruments take it up. The introduction completes the ascent which is preparation for the overture proper, and the theme is launched in full martial energy by the whole orchestra. A single contrast (conventional "second theme") ensue , taken by strings lyrically. There is much development of the principal theme, with episodes "fugato." It returns in even greater force, but the second theme does not recur; instead there is further development, leading up to the climactic Maestoso, which gives final utterance to the theme at broadest and most sonorous—an apotheosis.

A Singing Symphony

With attention divided between two scores, and the time limited in which those scores could be seen, it was impossible to give more than a hasty glance at Nabokov's symphony. Nicolas Nabokov is one of the expatriate Russians residing in Paris. He comes of a high-placed Russian family and was hardly more than a lad when he was taken from his native land. Probably his Parisian environment more than his Russian birth enters into his work as composer, though he is reported as having a fondness for archaic Russian melody. The foreign press records one work of large proportion from the pen of Nabokov, written previous to the symphony. It was an "Ode," performed variously in 1928, set for orchestra, chorus, ballet and cinematograph — the latter to provide forms in motion in addition to those of the ballet. "Ode" won favorable comment, though certain immaturities in style were noted.

The new symphony is in E minor and runs through three movements—Allegro, Largo, and final Allegro, which is also scherzo. It is perhaps significant that when Mr. Monteux played the symphony in Paris, Parisian papers referred to it as a "Symphonie Lyrique," though the title-page of the score does not give it any designation beyond the single word "Symphonie." The most hasty glance at the score bears witness to its essentially lyrical character. As in Mr. Roussel's symphony, the chief theme of the first movement is a melody of considerable sweep rather than a reiteration of crisp rhythmical motives suitable for rhythmic development. The second theme is marked "cantando," and is played by singing strings. A closing theme alone shows predominantly rhythmic characteristics. In the Largo a slow and long-dawn-out duet between high and low strings furnishes the principal theme and sets the character of the movement. Lyricism redoubled. Not even an independent scherzo is allowed to break this spell; for Nabokov tries the experiment of combining in a single movement scherzo and finale. The scherzo-rhythm beats now and again, but gives way, often to sterner and also to more songful stuff. To conclude, the symphony has an epilogue, "Andante Moderato," in which the composer uses a broadened version of the third theme of the first movement.

With a Moral

All this emphasis upon lyric, that is to say upon melodious, quality, is cause for thought. Nabokov's symphony is dubbed "lyrique' even he did not call it so. Roussel's symphony was laden with melodies, though underlying them were buoyant rhythms. The morning of the day on which this article was written, the conductor, rehearsing the anonymous overture, said repeatedly, "It must sing; every note in every part must sing." Recall the new music of only two years ago. Was "every note" singing then? To ask the question is to answer it. In that recent past every new thing was peppered with rhythm. We had "scherzos mécaniques," and a variety of forms that glorified the god of vigorous accentuation. Can it be that the rhythmic period has lived its short-lived course, and that a new dispensation is upon us?

A. H. M.

THIS CLIPPING FROM
N. Y. TIMES
OCT 31 1930

MUSIC NOTES.

The Boston Symphony Orchestra will play a symphony by Nabokoff, modern Russian composer, who is expatriated, at its concert in Symphony Hall in Boston this afternoon, under the direction of Serge Koussevitzky. An overture by a composer who prefers to be anonymous and Tchaikovsky's Fourth Symphony are also on the program.

"La Traviata" will be presented at the President Theatre on Sunday evening at 8:30 o'clock by the Grand Opera Intime Company.

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SYMPHONY HONORED BY CONDUCTOR

Koussevitzky's Overture Scores Tremendous Hit

Post nov. 1

BY WARREN STOREY SMITH

Neither Anonymous, that versatile and prolific writer, nor Serge Koussevitzky had appeared as composer upon a programme of a Symphony Concert until yesterday afternoon when they made their bow as authors of the same piece; an overture, written, so the programme-book stated, for the 50th anniversary of the Boston Symphony Orchestra.

RISES TO COMPOSER

That programme book, to be sure, gave all the credit to Anonymous. But it was Dr. Koussevitzky who received and acknowledged the swelling, long-continued plaudits of an orchestra and audience standing in spontaneous tribute.

Had not the orchestra, with Mr. Burgin at its head, risen first, no doubt many in the audience might be wondering to this minute who Anonymous was. But when the players stood and began to clap or, if they were suitably equipped, to strike the wood of their bows against the backs of their fiddles, everyone must have realized that Anonymous and Dr. Koussevitzky were one.

Effectively Written

"The author," so read the programme-notes, "seldom composes, and for this reason does not wish to make known his identity." But "the author" was far too modest. His piece does him credit. It is workmanlike and effective; it is well put together and well written for the instruments; it sounds; it breathes both a solemn and a festal note. The end is exciting, and the audience would most surely have applauded the piece had its authorship remained an unsolved riddle or had some name other than that of a well-beloved figure been signed to it.

For the chief theme of his Overture Dr. Koussevitzky went to his countryman, Glinka, specifically to that composer's masterwork, the opera, "A Life for the Tzar," which yielded him a melody that he believed to be ideally suited to his conception of a solemn overture on the Boston Symphony's Jubilee.

The second theme bears a striking resemblance to one in Dr. Koussevitzky's own highly effective concerto for the double bass that he has twice played in Boston. Indeed, it was this resemblance that confirmed the suspicions of certain members of the orchestra when the overture was first put in rehearsal last Monday. Instead of the conventional development, Dr. Koussevitzky has written a fugue—and a good one—and there is a jubilant coda. Incidentally, the piece is scored for an orchestra exactly the size of the Boston Symphony, so that every man had a part to play.

New Symphony Pleases

The remaining numbers on an all-Russian programme were a new Symphony by Nicolas Nabokov, a young man of 27, one of the numerous Russian expatriates who have found a home in Paris, and the Fourth Symphoney of Tchaikovsky.

The Symphony of Nabokov reveals a graceful and agreeable talent. The piece is, in fact, entitled "Symphonie Lyrique," and it proved in the hearing not only fluently but pleasantly melodious.

There were even Kagernian hints and suggestions, if not actual reminiscences. Have our young men then become again romantic and emotional? Are they turning their backs on the Stravinsky of "Le Sacre" and going unashamedly to "Tristan," that storehouse from which their fathers helped themselvesso liberally? By the evidence of Mr. Nabokov, that is exactly what they are doing, but we must wait and see whether he is typical of his generation or is merely satisfying an individual lyric impulse in defiance of existing musical tendencies. But if, as Vincent d' Indy has suggested, art moves ever in a spiral, romanticism and melody should some day come back. There will be those who will not complain if they do.

The performance of Tchaikovsky's Symphony was one in which all the salient features, the most characteristic qualities of this intensely personal music, were brought out, and hence one that did not disguise or minimize its occasional blatant vulgarity.

MUSIC

Herald nov 1

SYMPHONY CONCERT

By PHILIP HALE

The program of the fourth concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, given in Symphony hall yesterday afternoon, was as follows: Anonymous, Overture. (Written for the 50th anniversary of the orchestra. First performance.) Nabokov, symphonie lyrique (first time in the United States). Tchaikovsky, symphony No. 4, F minor.

A good many years ago a German prince was addicted to musical composition. Of course some of his works were performed. There was discussion of them among musicians. One said: "It is never prudent to speak lightly of music by a prince, for no one knows who wrote it." This remark has been attributed to Brahms, who had a faculty of saying disagreeable, bitter words. It has also been attributed to Hans von Buelow, who like Mr. Brown in Bret Harte's poem, "was a most sarcastic man."

It was not necessary to speak thus about the overture performed yesterday. The identity of the composer was not revealed by the management of Symphony hall. There were rumors; there was natural curiosity. It was known that the composer had made a graceful "gesture," to use the jargon of the newspapers, by thus paying homage to the orchestra. A short account of the work was sent out from Symphony hall, in which it was stated that the author of the overture seldom composes; that the chief theme was taken from Glinka's opera "A Life for the Tsar," because to the composer this theme "one of the most solemn and glorifying themes existing in musical literature," responded to the idea he had of a stately overture for this orchestra's jubilee; that the second theme was original.

The overture, for the most part following conventional form, begins quietly with the chief theme announced by the organ. This theme is worked with ever increasing intensity. The second theme, one of a sentimental nature, is slightly developed. A figure of an exciting nature takes the place of the repetition section and rushes into a long, sonorous coda in which the first theme is used for the apotheosis.

The overture was enthusiastically received. The allusion to Glinka's opera and the wording of the statement made by the composer aroused suspicion as to his identity. When the orchestra stood, during the long continued applause, and joined in it, suspicion was turned to certainty. Dr. Koussevitzky acknowledged modestly the tribute paid him.

Nicholas Nabokov, born at Leningrad in 1903, was driven out of Russia by the revolution. With other musicians, victims of the revolution, he lives in Paris, where some of them attempt to be revolutionary in composition. It is said that he is of a high-born family, some members of which held honrobale positions before the upsetting storm; that he studied at the Hoch Schule in Berlin, and also at Stuttgart. He became prominent in Paris and in London by his music for an extraordinary, spectacular ballet-oratorio entitled "Ode," produced by the Ballet Russe in 1928.

The symphony heard yesterday is in three movements, not irritatingly contemporaneous in its harmonic scheme; not orchestrally far fetched. The first allegro has more or less of the wildness expected from a member of the young Russian school, but the movement has vitality, also individuality, although it has been said in Paris that he is strongly influenced by Stravinsky and Prokofieff. This influence is not too apparent, if it is felt to be at all. The slow movement contains passages of genuine beauty, with touches of the melancholy, or the wistfulness that is not displeasing. The finale has much of a scherzo character. It is to us the most maturely wrought, the most definitely planned and executed, the most constantly interesting of the three movements. The impetucus rhythm, the headlong rush ends with a long pause, after which a few impressive chords for the full orchestra bring an unexpectedly dramatic ending. The symphony was well received; a reception unusual for a work by a composer of whom little or nothing was known.

Dr. Koussevitzky with the orchestra gave an amazingly effective interpretation of Tchaikovsky's symphony for which the composer wrote an extended program to aid Mme. Meck in full appreciation of the musical contents. This symphony may be called a "human document," to use the phrase dear to Zola and the Goncourts; the autographic music of a self-torturer. There have been of late explanations, perhaps unnecessary, of early circumstances that gave this composer a sad and troubled outlook on life; that as a young man he fell in with Nihilists who had no belief in humanity or God. (But has not the Russian for years been constitutionally melancholy; now superstitiously religious; now exercised, as Dostoievsky's heroes, about the possibility of individual survival and the existence of an all-knowing God?) And in the later years of Tchaikovsky there was a reason for his self-torturing. Modest Tchaikovsky, a devoted brother, did not in writing Peter's life tell all that he might have told. It was reserved for Richard Specht in his life of Johannes Brahms, recently translated into English, to give a personal reason for Brahms's dislike of Tchaikovsky and his music.

But how could Brahms appreciate Peter? How could Peter enjoy the music of Johannes? Peter in his sadness, in his mental agony sometimes shrieks; but Brahms in his pessimistic mood, even in his forced gaiety, often whines.

It was an experience to hear the fourth symphony performed as it was yesterday; interpreted with understanding, national spirit, artistic gusto by Dr. Koussevitzky; performed so eloquently and with as phenomenal a display of technical proficiency, by this incomparable orchestra.

The concert will be repeated tonight. The program of next week comprises Handel's Concerto Grosso for strings, B minor No. 12; Mozart's Clarinet concerto (Mr. Polatschek, clarinetist); the seventh Symphony of Sibelius; and Respighi's "Metamorphoseon" (theme and 12 variations written for the 50th anniversary of the orchestra.

SARG'S MARIONETTES TODAY

Last opportunities to see Tony Sarg's Marionettes in "Alice in Wonderland" come today, when two performances, morning and afternoon, will be given in Tremont Temple. The hours are 10:30 and 2:15. A novel feature is the introduction of the human element in the person of Elise Dvorak in the role of Alice in the scenes in which Lewis Carroll's heroine has grown up.

RUSSIAN MUSIC AT SYMPHONY CONCERT

"Anonymous" Overture Is by Koussevitzky

New "Lyric Symphony," by Nabokov, in First American Performance

Globe nov. 1

The program of yesterday's Boston Symphony concert began with an overture, "First time: Written for the 50th anniversary of the Boston Symphony Orchestra." In place of the composer's name stood, for the first time in 50 seasons, the word "Anonymous." A program note stated "The author seldom composes, and for this reason does not wish to make known his identity."

But at the end of the piece the players in the orchestra gave the secret away by standing in a body and applauding their conductor. The audience, grasping the situation, also, for the most part, rose, and clapped Dr Koussevitzky loud and long. So gossip and newspaper reporters turned out to be accurate in indicating who wrote the much talked of "anonymous" piece.

If a malicious rumor, more than once published in recent years, that Dr Koussevitzky "cannot read an orchestral score," had reached his ears, he took an ingenious way of refuting it. Plainly, a man able to write an orchestral score can read one written by somebody else. It ought to have been obvious that nobody unable to read score could conduct with any approximation to the conspicuous success of Dr Koussevitzky. So absurd a story would not deserve mention here had it not recently been revived by a periodical with national circulation.

For the principal theme of his overture, Dr Koussevitzky turned to Glinka's opera "A Life for the Tzar," and borrowed one which seemed to him, rightly enough, to have the imaginative quality appropriate to a solemn commemoration of the orchestra's jubilee. This theme is worked out contrapuntally. For a contrasting episode there is a slow melody, of Dr Koussevitzky's own. This is not developed.

The instrumentation of the overture is ingenious. It begins with a passage for organ alone, and eventually works up to a climax for full orchestra and organ. The counterpoint, like the form of the work, is free rather than orthodox. The whole piece has the mounting sonorities, the heaped-up rhythms one expects of a festival overture. It is frankly an "occasional piece" and as such serves its purpose adequately.

Another novelty on the program was a "Symphonie Lyrique" by Nicolas Nabokov, a young Russian living in Paris. This work, first performed by the Orchestre Symphonique de Paris, Pierre Monteux, conductor, last February, is in three relatively brief movements. Its style recalls Tchaikovsky and Glazunov rather than Stravinsky and Prokofieff, though there are, especially in the first movement, passages relatively modern in harmony.

Nabokov's themes are often frankly, not to say conventionally, melodious. Like most Russians, he repeats them in alternation without much effort at the kind of development that has dominated German music since Beethoven. This work is mildly agreeable at a first hearing, but in no way memorable. Its brevity is its outstanding merit.

Tchaikovsky's Fourth Symphony, the remaining number on an all-Russian program, brought out Dr Koussevitzky's best powers. No other conductor known here approaches his eloquence and emotional intensity in this music. He shapes its melodies with the utmost subtlety and tact. He builds up its climaxes with an amazing virtuosity. Yesterday's performance was, like others he has given, memorable. It is improbable that we shall ever hear Tchaikovsky so magnificently interpreted by anyone else. In his music, at all events, Dr Koussevitzky's supremacy cannot now be challenged. After each movement there were bursts of applause, promptly suppressed. At the end there was no mistaking the fervor of the audience.

A listener who has always disliked what seems to him the vulgarity, the bombast, the not infrequent triviality of Tchaikovsky was forced yesterday to admit that this Fourth Symphony, rightly interpreted, is a masterpiece of its kind. Its hysterical outbursts may be offensive, its sins against good taste manifold. But one cannot listen to it unmoved, and a certain reluctant admiration mingles with one's irritations. After all, it says something for this symphony that after 50 years fastidious listeners are still arguing heatedly over Tchaikovsky's qualities and defects as a composer, and average audiences are being deeply stirred by his eloquence.

Next week the new first clarinet of the Boston Symphony, Victor Polatschek, from Vienna, will play a Mozart concerto. The other numbers are Sibelius' Seventh Symphony, a Handel concerto grosso in B minor, and a new work by Respighi, entitled "Metamorphoseon," a set of variations written especially for the 50th anniversary of the orchestra.

P. R.

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Had not the orchestra, with Mr. Burgin at its head, risen first, no doubt many in the audience might be wondering to this minute who Anonymous was. But when the players stood and began to clap or, if they were suitably equipped, to strike the wood of their bows against the backs of their fiddles, everyone must have realized that Anonymous and Dr. Koussevitzky were one.

Effectively Written

"The author," so read the programme-notes, "seldom composes, and for this reason does not wish to make known his identity." But "the author" was far too modest. His piece does him credit. It is workmanlike and effective; it is well put together and well written for the instruments; it sounds; it breathes both a solemn and a festal note. The end is exciting, and the audience would most surely have applauded the piece had its authorship remained an unsolved riddle or had some name other than that of a well-beloved figure been signed to it.

For the chief theme of his Overture Dr. Koussevitzky went to his countryman, Glinka, specifically to that composer's masterwork, the opera, "A Life for the Tzar," which yielded him a melody that he believed to be ideally suited to his conception of a solemn overture on the Boston Symphony's Jubilee.

The second theme bears a striking resemblance to one in Dr. Koussevitzky's own highly effective concerto for the double bass that he has twice played in Boston. Indeed, it was this resemblance that confirmed the suspicions of certain members of the orchestra when the overture was first put in rehearsal last Monday. Instead of the conventional development, Dr. Koussevitzky has written a fugue—and a good one—and there is a jubilant coda. Incidentally, the piece is scored for an orchestra exactly the size of the Boston Symphony, so that every man had a part to play.

New Symphony Pleases

The remaining numbers on an all-Russian programme were a new Symphony by Nicolas Nabokov, a young man of 27, one of the numerous Russian expatriates who have found a home in Paris, and the Fourth Symphoney of Tchaikovsky.

The Symphony of Nabokov reveals a graceful and agreeable talent. The piece is, in fact, entitled "Symphonie Lyrique," and it proved in the hearing not only fluently but pleasantly melodious.

There were even Kagernian hints and suggestions, if not actual reminiscences. Have our young men then become again romantic and emotional? Are they turning their backs on the Stravinsky of "Le Sacre" and going unashamedly to "Tristan," that storehouse from which their fathers helped themselvesso liberally? By the evidence of Mr. Nabokov, that is exactly what they are doing, but we must wait and see whether he is typical of his generation or is merely satisfying an individual lyric impulse in defiance of existing musical tendencies. But if, as Vincent d' Indy has suggested, art moves ever in a spiral, romanticism and melody should some day come back. There will be those who will not complain if they do.

The performance of Tchaikovsky's Symphony was one in which all the salient features, the most characteristic qualities of this intensely personal music, were brought out, and hence one that did not disguise or minimize its occasional blatant vulgarity.

MUSIC

Herald nov 1

SYMPHONY CONCERT

By PHILIP HALE

The program of the fourth concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, given in Symphony hall yesterday afternoon, was as follows: Anonymous, Overture. (Written for the 50th anniversary of the orchestra. First performance.) Nabokov, symphonie lyrique (first time in the United States). Tchaikovsky, symphony No. 4, F minor.

A good many years ago a German prince was addicted to musical composition. Of course some of his works were performed. There was discussion of them among musicians. One said: "It is never prudent to speak lightly of music by a prince, for no one knows who wrote it." This remark has been attributed to Brahms, who had a faculty of saying disagreeable, bitter words. It has also been attributed to Hans von Buelow, who like Mr. Brown in Bret Harte's poem, "was a most sarcastic man."

It was not necessary to speak thus about the overture performed yesterday. The identity of the composer was not revealed by the management of Symphony hall. There were rumors; there was natural curiosity. It was known that the composer had made a graceful "gesture," to use the jargon of the newspapers, by thus paying homage to the orchestra. A short account of the work was sent out from Symphony hall, in which it was stated that the author of the overture seldom composes; that the chief theme was taken from Glinka's opera "A Life for the Tsar," because to the composer this theme "one of the most solemn and glorifying themes existing in musical literature," responded to the idea he had of a stately overture for this orchestra's jubilee; that the second theme was original.

The overture, for the most part following conventional form, begins quietly with the chief theme announced by the organ. This theme is worked with ever increasing intensity. The second theme, one of a sentimental nature, is slightly developed. A figure of an exciting nature takes the place of the repetition section and rushes into a long, sonorous coda in which the first theme is used for the apotheosis.

The overture was enthusiastically received. The allusion to Glinka's opera and the wording of the statement made by the composer aroused suspicion as to his identity. When the orchestra stood, during the long continued applause, and joined in it, suspicion was turned to certainty. Dr. Koussevitzky acknowledged modestly the tribute paid him.

Nicholas Nabokov, born at Leningrad in 1903, was driven out of Russia by the revolution. With other musicians, victims of the revolution, he lives in Paris, where some of them attempt to be revolutionary in composition. It is said that he is of a high-born family, some members of which held honrobale positions before the upsetting storm; that he studied at the Hoch Schule in Berlin, and also at Stuttgart. He became prominent in Paris and in London by his music for an extraordinary, spectacular ballet-oratorio entitled "Ode," produced by the Ballet Russe in 1928.

The symphony heard yesterday is in three movements, not irritatingly contemporaneous in its harmonic scheme; not orchestrally far fetched. The first allegro has more or less of the wildness expected from a member of the young Russian school, but the movement has vitality, also individuality, although it has been said in Paris that he is strongly influenced by Stravinsky and Prokofieff. This influence is not too apparent, if it is felt to be at all. The slow movement contains passages of genuine beauty, with touches of the melancholy, or the wistfulness that is not displeasing. The finale has much of a scherzo character. It is to us the most maturely wrought, the most definitely planned and executed, the most constantly interesting of the three movements. The impetucus rhythm, the headlong rush ends with a long pause, after which a few impressive chords for the full orchestra bring an unexpectedly dramatic ending. The symphony was well received; a reception unusual for a work by a composer of whom little or nothing was known.

Dr. Koussevitzky with the orchestra gave an amazingly effective interpretation of Tchaikovsky's symphony for which the composer wrote an extended program to aid Mme. Meck in full appreciation of the musical contents. This symphony may be called a "human document," to use the phrase dear to Zola and the Goncourts; the autographic music of a self-torturer. There have been of late explanations, perhaps unnecessary, of early circumstances that gave this composer a sad and troubled outlook on life; that as a young man he fell in with Nihilists who had no belief in humanity or God. (But has not the Russian for years been constitutionally melancholy; now superstitiously religious; now exercised, as Dostoievsky's heroes, about the possibility of individual survival and the existence of an all-knowing God?) And in the later years of Tchaikovsky there was a reason for his self-torturing. Modest Tchaikovsky, a devoted brother, did not in writing Peter's life tell all that he might have told. It was reserved for Richard Specht in his life of Johannes Brahms, recently translated into English, to give a personal reason for Brahms's dislike of Tchaikovsky and his music.

But how could Brahms appreciate Peter? How could Peter enjoy the music of Johannes? Peter in his sadness, in his mental agony sometimes shrieks; but Brahms in his pessimistic mood, even in his forced gaiety, often whines.

It was an experience to hear the fourth symphony performed as it was yesterday; interpreted with understanding, national spirit, artistic gusto by Dr. Koussevitzky; performed so eloquently and with as phenomenal a display of technical proficiency, by this incomparable orchestra.

The concert will be repeated tonight. The program of next week comprises Handel's Concerto Grosso for strings, B minor No. 12; Mozart's Clarinet concerto (Mr. Polatschek, clarinetist); the seventh Symphony of Sibelius; and Respighi's "Metamorphoseon" (theme and 12 variations written for the 50th anniversary of the orchestra.

SARG'S MARIONETTES TODAY

Last opportunities to see Tony Sarg's Marionettes in "Alice in Wonderland" come today, when two performances, morning and afternoon, will be given in Tremont Temple. The hours are 10:30 and 2:15. A novel feature is the introduction of the human element in the person of Elise Dvorak in the role of Alice in the scenes in which Lewis Carroll's heroine has grown up.

RUSSIAN MUSIC AT SYMPHONY CONCERT

"Anonymous" Overture Is by Koussevitzky

New "Lyric Symphony," by Nabokov, in First American Performance

Globe nov. 1

The program of yesterday's Boston Symphony concert began with an overture, "First time: Written for the 50th anniversary of the Boston Symphony Orchestra." In place of the composer's name stood, for the first time in 50 seasons, the word "Anonymous." A program note stated "The author seldom composes, and for this reason does not wish to make known his identity."

But at the end of the piece the players in the orchestra gave the secret away by standing in a body and applauding their conductor. The audience, grasping the situation, also, for the most part, rose, and clapped Dr Koussevitzky loud and long. So gossip and newspaper reporters turned out to be accurate in indicating who wrote the much talked of "anonymous" piece.

If a malicious rumor, more than once published in recent years, that Dr Koussevitzky "cannot read an orchestral score," had reached his ears, he took an ingenious way of refuting it. Plainly, a man able to write an orchestral score can read one written by somebody else. It ought to have been obvious that nobody unable to read score could conduct with any approximation to the conspicuous success of Dr Koussevitzky. So absurd a story would not deserve mention here had it not recently been revived by a periodical with national circulation.

For the principal theme of his overture. Dr Koussevitzky turned to Glinka's opera "A Life for the Tzar." and borrowed one which seemed to him, rightly enough, to have the imaginative quality appropriate to a solemn commemoration of the orchestra's jubilee. This theme is worked out contrapuntally. For a contrasting episode there is a slow melody, of Dr Koussevitzky's own. This is not developed.

The instrumentation of the overture is ingenious. It begins with a passage for organ alone, and eventually works up to a climax for full orchestra and organ. The counterpoint, like the form of the work, is free rather than orthodox. The whole piece has the mounting sonorities, the heaped-up rhythms one expects of a festival overture. It is frankly an "occasional piece" and as such serves its purpose adequately.

Another novelty on the program was a "Symphonie Lyrique" by Nicolas Nabokov, a young Russian living in Paris. This work, first performed by the Orchestre Symphonique de Paris, Pierre Monteux, conductor, last February, is in three relatively brief movements. Its style recalls Tchaikovsky and Glazunov rather than Stravinsky and Prokofieff, though there are, especially in the first movement, passages relatively modern in harmony.

Nabokov's themes are often frankly, not to say conventionally, melodious. Like most Russians, he repeats them in alternation without much effort at the kind of development that has dominated German music since Beethoven. This work is mildly agreeable at a first hearing, but in no way memorable. Its brevity is its outstanding merit.

Tchaikovsky's Fourth Symphony, the remaining number on an all-Russian program, brought out Dr Koussevitzky's best powers. No other conductor known here approaches his eloquence and emotional intensity in this music. He shapes its melodies with the utmost subtlety and tact. He builds up its climaxes with an amazing virtuosity. Yesterday's performance was, like others he has given, memorable. It is improbable that we shall ever hear Tchaikovsky so magnificently interpreted by anyone else. In his music, at all events, Dr Koussevitzky's supremacy cannot now be challenged. After each movement there were bursts of applause, promptly suppressed. At the end there was no mistaking the fervor of the audience.

A listener who has always disliked what seems to him the vulgarity, the bombast, the not infrequent triviality of Tchaikovsky was forced yesterday to admit that this Fourth Symphony, rightly interpreted, is a masterpiece of its kind. Its hysterical outbursts may be offensive, its sins against good taste manifold. But one cannot listen to it unmoved, and a certain reluctant admiration mingles with one's irritations. After all, it says something for this symphony that after 50 years fastidious listeners are still arguing heatedly over Tchaikovsky's qualities and defects as a composer, and average audiences are being deeply stirred by his eloquence.

Next week the new first clarinet of the Boston Symphony, Victor Polatschek, from Vienna, will play a Mozart concerto. The other numbers are Sibelius' Seventh Symphony, a Handel concerto grosso in B minor, and a new work by Respighi, entitled "Metamorphoseon," a set of variations written especially for the 50th anniversary of the orchestra.

P. R.

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NOVEMBER 1, 1930

VOLUME XXXV

NUMBER 5

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Among the treasures recently discovered in the Museum Collections—one of the religious paintings called Ryokai Mandara of the Shingon Sect of Buddhism.

JAPANESE SECTION OF THE BROOKLYN MUSEUM

The newly-arranged Japanese section of the Brooklyn Museum was officially opened on Thursday evening, October 30, with a program of dances, an address by Mr. SETSUZO SAWADA, Consul-General of Japan, before the members of the Japan Society, the Nippon Club, members of the Japanese colony and members of the Museum and their guests.

Since his connection with the Brooklyn Museum, Mr. TASSILO ADAM has been busy with his installation of the Japanese Gallery and has achieved a marked success in giving the galleries an entirely different and highly interesting aspect. Many treasures which have been in the storeroom for some time have been brought out and given the proper setting. The present plan of the gallery, which is a wide mezzanine around the court of Ethnology, begins with religious art; proceeds on to a collection of toys and games, about which the late STEWART CULIN, the former Curator, was such an authority; to fine arts including lacquer and prints, and a collection of armor. Mr. TERUWO AKIYAMA from the Imperial Household Museum at Tokio called four of these objects national treasures.

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

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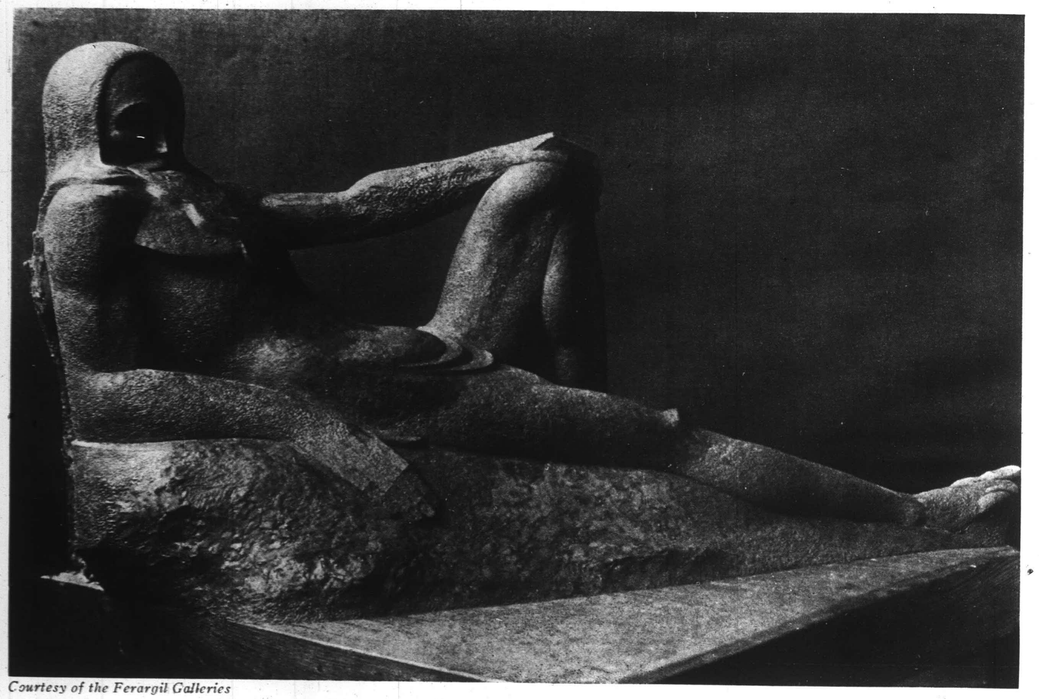


Courtesy of the Ferargil Galleries

"WALT WHITMAN" (Bronze)
By ALFEO FAGGI

The work of Alfeo Faggi, Italian-American sculptor, has been hailed widely as ranking with the foremost of contemporary sculpture. For the first time in nine years, in this country, Faggi is giving an exhibition at the Ferargil Galleries where some of his most recent sculpture as well as a collection of his drawings may be seen until November 8. Among them is his interesting study of Walt Whitman, done in bronze, as are the majority of his works, although plaster proves to be a surprisingly sensitive medium in his hands. Faggi, born in Florence, Italy, came to this country in 1913 to execute important commissions in Chicago. There he did the fourteen "Stations of the Cross" and a "Pieta" for the Church of St. Thomas the Apostle, which are regarded among his outstanding works in this country. Other notable items now on exhibition are his portraits of Padraic Colum, and the American poet Robert Frost.

The BULLETIN *of the*
Brooklyn Institute *of* Arts *and* Sciences

Brooklyn, New York City, November 1, 1930

VOLUME XXXV **NUMBER 5**

LIFE'S BOUNTIES

A few days ago a letter was received from a MEMBER, giving the address of a friend and requesting that an invitation to become a MEMBER be sent her. The writer thus concluded her letter:

"I know she would enjoy it as much as I do. When I die, and sum up life's bounties to me, what I received from the Institute will be the largest item."

That is a magnificent tribute to the Institute. One wonders how many there are who in summing up the bounties and satisfactions received in the years on earth would place privileges of Institute Membership above all others. And it is gratifying to see the MEMBER attempt to repay in part the debt by widening the circle of Membership. As the Institute's life is in its Membership, that life becomes more abundant through each new accession. Thus the MEMBER who brings in a friend adds to the power of the Institute and opens the door of opportunity to the one admitted. This mutual give-and-take establishes the vital current necessary to the doing of such a work as that undertaken by the Institute. The organization provides the opportunity; the MEMBERS provide the response. An opportunity without the response is as meaningless as sound without the receiving ear.

And the more abundant the response the greater the opportunities which may be offered. There is no limit to the possibilities of growth. Already the Institute has expanded beyond the dream of its founders. Its future rests with its MEMBERS as much as with its Trustees, its Directors, and the eminent men and women who appear upon its various platforms and direct its study courses.

Professor WILLIAM LYON PHELPS will discuss the following books in his lecture Sunday afternoon, November 9: "Swift," CARL VAN DOREN; "Cakes and Ale," by SOMERSET MAUGHAM; "New England's Vista," by WALTER PRITCHARD EATON; "Mysterious Waye," by P. C. WREN; "The Edwardians," V. SACKVILLE-WEST; "Doctor Serocold," by HELEN ASHTON.

One reason for the great popularity of Professor PHELPS' lectures is that his style, both in speaking and in writing, has that simplicity and directness which results from clearness of thought and mastery of the medium of expression. Whatever the subject chosen, he instantly irradiates it with charm and vitality.

The test of a lecturer's influence is the abiding character of the illumination he brings. Among platform teachers few meet this test better than Professor PHELPS, for he is among the most frequently quoted, showing that he leaves upon the minds of his hearers an impression that is not quickly overlaid.

A DEBATE

The debate Tuesday evening, November 25, on the question "Is Immorality in Modern Books Justified?" brings to the Institute two distinguished men of letters. COSMO HAMILTON, who supports the affirmative, has given to the reading world such diversified work in the field of playwriting as "The Blindness of Virtue,"

GILBERT K. CHESTERTON

"The Silver Fox," "Pickwick," "Scandal," "Parasites," "The New Door." He is the son of the late distinguished English Government official, HENRY GIBBS, of the Board of Education, who was born in Windsor Castle during his own father's term of service with Queen VICTORIA as a Royal Messenger. COSMO HAMILTON adopted his mother's name by legal process and is the brother of Sir PHILIP GIBBS and Major A. HAMILTON GIBBS and the uncle of ANTHONY GIBBS. He is thus the oldest member of the most remarkable literary family of our time.

Americans have a warm feeling for GILBERT K. CHESTERTON, the celebrated English writer. Mr. CHESTERTON is not merely a brilliant and paradoxical epigrammatist. He is a philosopher who puts things with a pungent, concise wit, and one whose epigrams are racy with the flavor of suddenly perceived, and hitherto unsuspected truth. This is why he keeps his readers and his hearers so keenly alert; and this is why every flash of light, with its revelations, begets the desire for another flash and more revelations. His essays and stories reach thousands of readers every year through the English newspapers, journals and magazines, and are read by other thousands in book form. He is one of the most conspicuous and colorful figures in the literary world today.

LA ARGENTINA

The hands in the picture below are those of LA ARGENTINA, Spain's greatest dancer and the acknowledged world's greatest castanet player.

Castanets may be made of ivory, mahogany, walnut or lignum-vitæ, and they get their name from their shape, which is that of a chestnut, or in Spanish castanea, when the two parts are united.

To a Spaniard, these shell-like concavities are voices endowed with sex, the left hand (larger one) being the male, and the slightly smaller set used on the right hand, the female. Woe betide a Spanish dancer who inadvertently appears with two pairs of the same sex! Such a dancer would be hooted and hissed from the stage.

ARGENTINA is known as the "queen of the castanets" and, according to SAMUEL CHOTZINOFF in the New York *World*, she can make these little wooden things "purr like a cat or sing like a cricket. She can rattle them with the rhythmic recurrence of a machine-gun, or simulate the lazy beats of a sea-gull. She can hammer out a thousand graduations of significant noises, rising to startling climaxes and sinking to whispers of percussion."

LA ARGENTINA, the world's queen of dance, has returned to America for another season and is again dancing to packed houses. New York, which last season crowded to see her eighteen times in the space of seven weeks, and would have continued to do so had the itinerary of the dancer permitted, is as avid as ever, it appears, to experience the entrancing spell of her dancing.

She brings this season new dance creations, but has retained many of the favorites of last season. In the six trunks that accompany her on tour are new costumes designed by leading European painters.

LA ARGENTINA takes her name from the South American republic where she was born; by heritage, however, she is of pure Spanish blood—Castilian on the father's side, on the mother's, Andalusian. Her father, a premier danseur at the Opera House in Madrid, taught her her first steps. At eleven, she was already first dancer in the ballet at the Royal Theatre of Madrid. A few years later, leaving the Opera House, she appeared in various music-halls, presenting her own ideas of the ballet, interpreted in terms of spontaneous beauty, and following the traditions of the Spanish and Oriental dance, the very antithesis of the stilted French and Italian schools.

It was Paris, however, that discovered her and gave to her name the significance of a great interpretative artist. Her reputation once secured, she toured Europe, South and Central America, and as the paths of glory lead inevitably to this country, she finally came to the United States. Here her triumph was spectacular.

LA ARGENTINA is not alone a dancer and an interpreter, she is primarily a creator, giving us the two-fold joy of visual and spiritual beauty, and a new meaning to the plastic and dynamic character of the Spanish dance.

ANDRÉ LEVINSON, French litterateur, and today the foremost authority on the dance, in his monograph on LA ARGENTINA, writes as follows:

"What is the miracle accomplished by this dancer of boleros and allegrias? That of having braved modern barbarism and made the sense of quality prevail. Her rise to fame has been slow and difficult, because her delicate and intense art, expressed in exquisite shadings, has been a standing challenge to the period. In a kind of art limited to a very few formulas, supported but also restricted by popular tradition, she has developed an incredible fullness and variety. Her intelligence has worked a subtle transformation of those curves, spirals, and ellipses, those interlaced Moorish ornaments, and sinuous calligrams, which are the foundation of all Iberian dancing. In her the spirit of the Occident triumphs over the lure of the Orient. She has once more reconquered Andalusia from the Arabs and by that sign has triumphed."

The BURTON HOLMES 1931 Travelogues will be: "Rejuvenated Rome," "Oberammergau—The 1930 Passion Play," "The North African Tour," "The Grand Tour of Europe" and "Imperial Abyssinia." They will be given Wednesday evenings in January.

ARGENTINA NOW

LA ARGENTINA as she appears today, the idol of three continents and a world-wide drawing card. She appears in the costume of "Iberienne," wonderful choreographic drama created by ARGENTINA to the music of JOAQUIN NIN, which she presented in New York and Boston last week for the first time. The composer wrote this music specially for ARGENTINA and dedicated it to her with the words "To ANTONIA MERCE, LA ARGENTINA, incarnation of the very soul of the Spanish dance."

ARGENTINA is now in her third American tour, with an unbroken record of over thirty sold-out appearances in New York City alone. She is acknowledged the queen of the castanets, the greatest dancer since PAVLOWA, and the biggest drawing card in her field. With a gorgeous parade of costumes to the exotic rhythms of GRANADOS, ALBENIZ, SARASATE, NIN, DE FALLA, and other great Spanish composers, this dazzling dancer will give one of her recitals at the Institute on Wednesday evening, November 19.

ARGENTINA THEN

LA ARGENTINA, the famous Spanish dancer, at the age of twenty, when she first visited America to dance in GRANADOS' opera "El Goyescas" at the Metropolitan Opera House. The dancer was touring South America when the great Spanish composer cabled her to meet him in New York, whither he sailed to be present at the American début of his opera. Unfortunately, Signor GRANADOS failed to inform the Metropolitan Opera Company of his plans regarding ARGENTINA, and they had already engaged and rehearsed a dancer, so ARGENTINA never appeared on that stage. Perhaps, on this account, the opera never achieved success and is now chiefly known for its beautiful Intermezzo.

The Spanish impresario VALVERDE was presenting in New York a musical extravaganza entitled "The Land of Joy" and he induced the young ARGENTINA to dance the first three performances of this production, which marked her American début in the year 1916. Subsequently she appeared in recital at a New York theatre with small response from public or critics.

"Like every great art, dancing and music must have a content, an inner allegorical spark, if they are to live," Mme. ARGENTINA is quoted as saying. "Most of our so-called modern compositions are empty novelties, written for effect and business by superficial minds that have the technical, but not the cultural grasp of their work. What our modernists need in music, art, and the drama is more thinking, more feeling, more vision—not fire cracking and surprise at any price. For that reason, I cannot dance the so-called ultra-modern compositions of an international type. I am a nationalist and believe that nationalism is a great factor in æsthetic thought." And for that reason LA ARGENTINA reigns supreme in the realm of the dance.

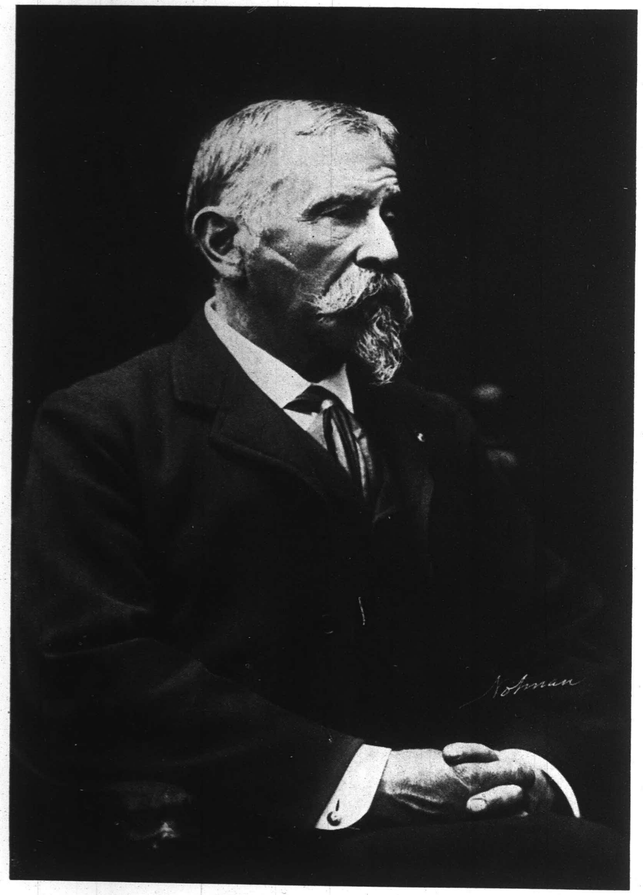
The program for ARGENTINA's recital on Wednesday evening, November 19, will be given in the BULLETIN of November 15.

Few things are more unsettling to lecturer or audience than the late-comer who insists on occupying a front row chair.

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra was firmly established as an enduring institution by Colonel HENRY L. HIGGINSON, in 1881. Thus the present season will carry its career past the half century mark. While it was not the pioneer organization—Dr. LEOPOLD DAMROSCH founded the New York Symphony Society in 1878 and was the first real pathfinder for symphonic music in America—the Boston Symphony has always been in the front rank and at more than one period of the past fifty years it has been the acknowledged leader.

Today, if a Philadelphian were asked to name the greatest orchestra, he would probably reply, "The Philadelphia Orchestra." A Bostonian would support with equal enthusiasm the Boston Symphony, while many local admirers would name the Philharmonic-Symphony. With the vast increase in wealthy urban populations and the great improvement in musical taste and culture other highly competent, admirable orchestras have also been established, of such quality that supremacy can no longer be definitely attributed to any particular organization. Nevertheless, if one were forced to choose, probably most musical judges would place the Boston Symphony at the head of any American list.



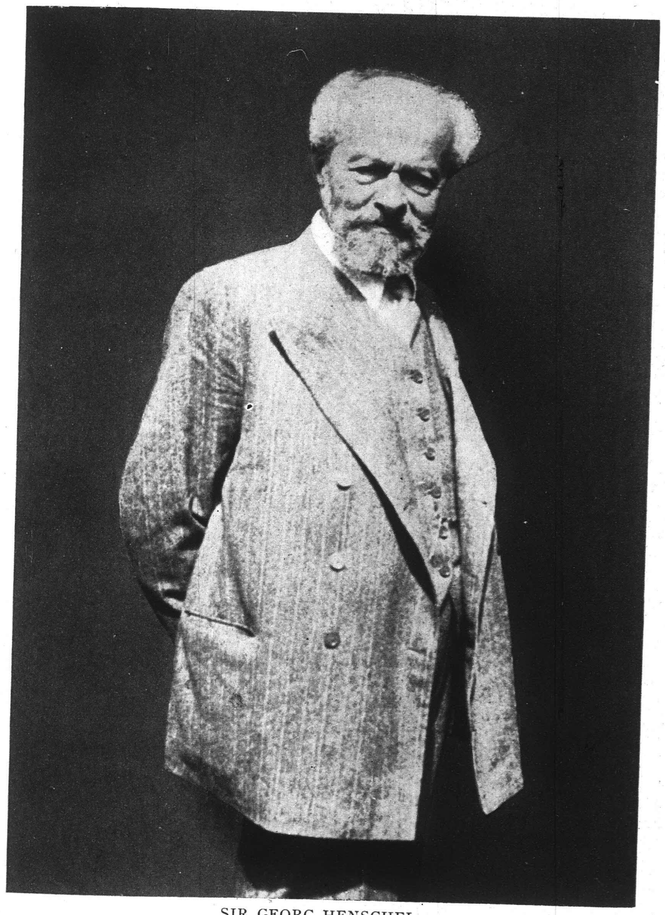
HENRY LEE HIGGINSON
Founder of The Boston Symphony Orchestra

Much of the success of a symphony orchestra depends upon the conductor—who needs to be more than a competent musician. He must indeed be a born leader of men, a compelling personality in addition to being the leader of the orchestra itself. In SERGE KOUSSEVITZKY the Boston Symphony found such a leader. It has had other great conductors in the past but never one better able to carry his audience as well as his orchestra with him in whatever

direction he prefers. The opening concert of this season's Brooklyn series, with KOUSSEVITZKY conducting, will take place on Friday evening, November 21.

HENRY L. HIGGINSON, knowing in the seventies that musical conditions in Boston were in a bad way, planned for some years a new scheme of symphony concerts. He was prepared to subsidize them, but he waited till he could find a conductor in whom he had confidence. On March 3, 1881, Mr. HIGGINSON heard GEORG HENSCHEL conduct his Concert Overture at the eighth and last concert of the Harvard Musical Association. HENSCHEL, then known only as a singer, pianist, vocal teacher, and composer, had in the previous year arrived in Boston with his pupil and betrothed, Miss LILLIAN BAILEY, for a concert tour of the United States. They sang for the first time in Boston at a concert of the Old Bay State Course, November 1, 1880. Mr. HIGGINSON thought he had found his man. In April, 1881, an announcement was made in Boston's newspapers "In The Interest of Good Music." Mr. HENSCHEL was then named conductor.

Mr. HENSCHEL conducted for three seasons. WILHELM GERICKE of Vienna succeeded him. Then followed, in turn, Messrs. NIKISCH, PAUR, GERICKE, MUCK, FIEDLER, MUCK, RABAUD, MONTEUX, and KOUSSEVITZKY.



SIR GEORG HENSCHEL
First Conductor of the Boston Symphony Orchestra

The annual social of the Department of Botany was held at the Brooklyn Botanic Garden on Tuesday evening, October 14. In spite of rain there was a good attendance and the party seemed to be more than usually enthusiastic. The program included botanical games and a lecture by Mr. H. S. SVENSON on the Galápagos Islands.

ANGNA ENTERS

Almost over night ANGNA ENTERS, who will be seen in her "Episodes" and "Compositions in Dance Form" on Tuesday evening, November 4, woke and found herself famous. A little over five years ago she gave her first concert in New York and the literati and cognoscenti immediately surrendered. Since then her path to fame has led straight upward. More appearances in New York, a trip to London, where she knew no one, an appearance there and conquest. An audience with REBECCA WEST, HUMBERT WOLFE, VIRGINIA WOOLF, among many other distinguished men and women of letters and art, was won at once. Six more concerts, a hurried trip to the United States to fulfill a contracted tour, back to England two years ago, with a schedule of six performances which stretched out into a solid five weeks' engagement, finally with two shows a day, another American tour, then Europe once more with further London successes and new Paris triumphs. This summer she played her third season in London, again repeating her former success. Now she has returned to this country and begins her third transcontinental tour, Canada included.

And fairy-tale-like also the mystery which surrounds this modest and unassuming person. Born in this country, she was taken to France immediately. Her name, she says, is not assumed. ANGNA ENTERS is half-French, which may well account for the quality of her intellectual conceptions, their beautiful clarity and firmness of outline, their realism and penetration. Her first name, incidentally, is pronounced with the French "g," "Anzhna"; and the root is the French word "Ange"—"angel."

Although Miss ENTERS has been dancing only five years, that time has been long enough for critics to hail her as a pioneer, as the founder of a new school of dancing, as the liberator of a beautiful art. All agree that she has brought something new into the dance. The tumult of debate that her performances have aroused indicates the vigor of the response she has awakened.

"Composition in dance form" is the technical name Miss ENTERS has given her work. It is in the mass effect of her presentations, their totality of expression, that her dances find their charm. She plans her lighting, music, scenery and costumes to meet the demand she conceives. Each contributes its proportionate bit to the sum which is the composition in dance form. No one factor predominates unless there is a definite reason for it so doing. Music is never interpreted; it merely reinforces the mood of the dance, and affords a tempo and audible rhythm. Light is used only to accentuate movements and portions of the body. The costume is never more or less than a medium of expression.

These parts, intermingled and synthesized by Miss ENTERS, create new boundaries in the realm of the dance. Its disciples, catching a glimpse of a revolt from the old forms of the ballet or the newer ones of interpretive dancing, view this new arrangement with all the ardor of revolutionists.

ACCEPTING THE UNIVERSE

JOHN BURROUGHS' last important writing was his book, "Accepting the Universe,"—a title based on an anecdote of CARLYLE, who, when told that a certain young woman had "decided to accept the universe," replied—"Egad! She'd better!" Indeed, one must;—though acceptance need not be uncritical or approving, one cannot escape. The outcome of acceptance, in fact, constitutes one's religion, for religion can most accurately be defined as the sum of a man's beliefs and emotions toward the universe and

toward himself as a part of it, as such beliefs and emotions affect conduct.

One's acceptance of the universe is thus the ultimate, unescapable problem, for even if it be met by negation or attempted evasion that attitude is, in itself, an admission of the existence of the problem. Life does not go on in a vacuum. The universe is stubbornly there, to be accepted, somehow. The course of six lectures on "Ourselves and the Universe," to be given by Professor HARRY ALLEN OVERSTREET, head of the Department of Philosophy of the College of the City of New York, will take up certain phases of this problem. The opening lecture, on Monday evening, November 10, will consider "The Puzzle of Evolution." Professor OVERSTREET lectures every summer at the University of California, of which he is an alumnus, and is widely sought as a lecturer by institutions of the East.

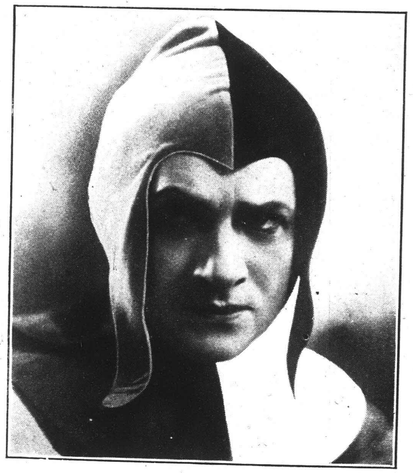
"We have loved the stars too fondly to be fearful of the night." Inscription marking the urn of JOHN A. BRASHEAR, Astronomer, and his wife.

VICTOR CHENKIN

The astonishing success in America of VICTOR CHENKIN, renowned European diseur, who is coming to the Institute Thursday evening, November 13, is as much of a surprise to him as the fact that Americans have found time to pause and listen to him sing songs placidly in seven foreign languages.

"I never thought it was in Americans to give me a hearing," he admitted in an interview. "When I first landed here and took note of the hustle and bustle of the people, a condition so unnatural to my own land and the foreign lands I have visited and sung about, I was really worried. Who, I said to myself, will find time to stop and listen to me?

"To my intense surprise an audience appeared at my première performance. What has happened since has convinced me of the fact that cultural America is vastly minimized in Europe. I have found America responsively warm to foreign talent and when I get back I plan to spread the gospel to other actors



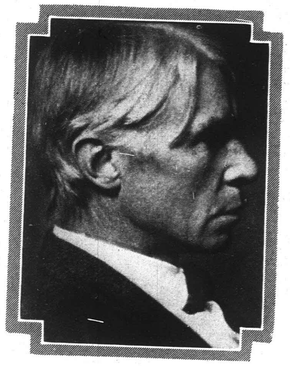
who have expressed fearful concern when approached about an American tour.

"My American experiences," continued CHENKIN, "have taught me there is a universality of art that hurdles the barrier of languages. Particularly in song where moods and tempo can be expressed so satisfactorily that it runs the gamut of the human emotions."

CHENKIN is not the usual diseur in that he merely sings songs of foreign countries. His are real character studies and reveal the traits, habits and customs of the people. And in his rendition of them he brings dramatic emphasis to his studies, acting the various characters he brings to life through the medium of his picturesque melodies. MEMBERS should mark CHENKIN's evening. He is in the forefront of the greatest artists of the world, and is conceded the greatest of his particular genre. His program for November 13 is on the WEEKLY TICKET.

CARL SANDBURG

CARL SANDBURG has one distinction above many of our poets whose reputations may, possibly, exceed his, in that his poems are actually read, digested, and remembered. One may not like some of his work, but it is not forgotten. It does not leave one cold or uninterested, and it gains the ear of many readers who are deaf to the more conventional. When he



chooses, SANDBURG can use conventional forms skilfully. He can write even delicately, on occasion. But the keynote of his message was struck in the opening line of the first poem in his first published volume ("Chicago Poems," 1916) which apostrophizes his city as "Hog Butcher for the World," and defiantly challenges:—

> Come and show me another city with lifted head
> singing so proud to be alive and coarse and
> strong and cunning.

It is strong meat, yet always honestly offered and free of pose. He is tremendously in earnest, and therefore potent. As he makes "Truth" say (in the poem, "Who Am I?")—

> I dabble in the blood and guts of the terrible.
> I know the passionate seizure of beauty
> And the marvelous rebellion of man at all signs
> reading "Keep Off."

He is a product of the Middle West, born in Illinois, and one time secretary to the Mayor of Milwaukee, but chiefly busied with newspaper work until about 1920. He won the Levinson prize of the Poetry Magazine in 1914 and twice thereafter shared the annual award. Mr. SANDBURG comes to the Institute to lecture on Tuesday evening, November 11, in the "Enjoyment of Poetry" course.

Mr. H. C. OSTRANDER's lecture on "Seeing the Elephant" in the Young Members' Course Saturday afternoon, November 8, will tell about all there is to know of this great and intelligent animal. Mr. OSTRANDER has met the elephant in its home environment many times during his travels in Eastern lands. The lecture will be illustrated by motion pictures and slides.

BRYCE CANYON

Few people realize that there is a part of our country, the southwestern section, where the surface of the earth's crust is exposed to a depth of about 35,000 feet. That is to say, if we could look directly through the crust of the earth for 35,000 feet, we might see the same rocks that are exposed on the surface of the earth in this region. There is, therefore, open to those who wish to read, a book of the past ages written in the rock tablets of time detailing in order the history of the earth.

Beginning at the high plateau region of Utah, extending southward to the bottom of the Grand Canyon of the Colorado River, and finally terminating in the Colorado Desert, this great area might well be called the book of the ages. Here sedimentary rocks, born of ancient seas or sand-blown deserts, are piled up one upon the other telling the story of millions of years of geologic history. Here may be found in these rocks fossils of shells, fish, amphibians, forests, reptiles, birds and mammals, buried in proper sequence according to geologic time.

The great plateau regions of Utah belong to the last pages of this interesting book. These plateaus occur in terraces, one below the other receding in a generally southern direction.

The Paunsagunt Plateau is one of these regions and part of the corresponding cliff area includes one of the most remarkable examples of erosion the world has ever seen. This is called Bryce Canyon. Like a lost city of the past, it stands clothed in all the magnificent colors of a savage prehistory. In Bryce Canyon the traveler forgets the present and is borne on the wings of time into a beautiful fairyland of the far distant past. Here he finds himself surrounded by castles, fortifications, cathedrals, towers and courts, magnificent, majestic, even grotesque. Dr. Frank R. Oastler will take his audience on Wednesday evening, November 12, to this land of fantasy by the message of many beautiful lantern views in color.

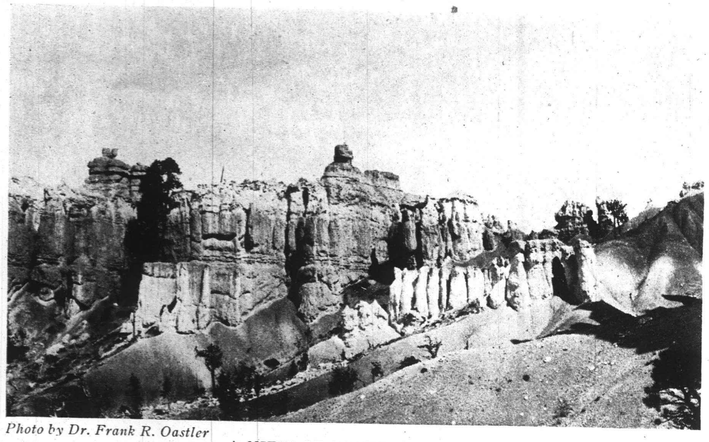


Photo by Dr. Frank R. Oastler

A VIEW OF BRYCE CANYON

RACE PROBLEMS IN INDIA

No other governmental division of the globe presents such a bewildering complexity of inter-racial problems as that to be found in India where the mass of 320,000,000 people contains an astonishing diversity of races, languages and religions. India has been overrun by various migrations since an era long before the dawn of history; indeed, since Palæolithic times. The recently discovered remains of the so-called Indus civilization, at Mohenjo Daro and Harappa, disclose a highly sophisticated culture (including quite modern plumbing) in the fourth millenium B.C., showing that India was then already old. And nearly all of these waves have left still discernible and still persisting remnants, ranging from the almost white to the negro in color. Today the population is mainly dark Caucasian, but there are Mongolian elements, and in the south there are black men, and hidden away in the still little known hills peoples of nearly primitive savagery. And the three great religions, Hinduism, Jainism and Mohammedanism are radically irreconcilable.

An illustrated lecture on "Racial Distinctions in India" will be given on Thursday evening, November 13, by Professor Herbert Guy Kribs, Zoologist, of the University of Pennsylvania, who speaks from first-hand acquaintance with India. After teaching for fifteen years at the University of Pennsylvania and the Hahneman School of Science, Dr. Kribs went in 1923 to the staff of Ewing College at Allahabad, which happens to be one of the best points for observation of racial distinctions as it is one of the chief resorts of Hindu pilgrimages. The "bathing festival" annually brings about 250,000 to the city, and every twelfth year a million or more of devotees crowd in, coming from all over India.

A Member may purchase two tickets at Members' rates for La Argentina's recital. Reservations should be made early.

TSCHAIKOWSKY

Dr. Daniel Gregory Mason will discuss "Tschaikowsky, The Man of Sentiment," at the fourth of his lecture-recitals on "Great Modern Symphonists" Sunday afternoon, November 16. "The Unvanquishable Tschaikowsky," as the composer has been called recently, has outlasted a good deal of adverse criticism from self-appointed censors of music who consider him banal and sentimental. In spite of them his Fifth Symphony, as well as the famous "Pathétique" (No. 6), are still among the most widely loved of all modern orchestral works. Dr. Mason will discuss and play movements from both of them. Those who would like to know Tschaikowsky as a man would do well to read the "Life and Letters," edited by his brother, from which emerges a delightful impression of his shy and sensitive yet intelligent and generous personality.

On Sunday, November 2, immediately after his lecture-recital on Brahms, Dr. Mason will leave for Cincinnati, where he will remain a week attending rehearsals and first performances of his own Second Symphony, to be played by the Cincinnati Symphony Orchestra under Fritz Reiner. Dr. Mason's first symphony was played for the first time in 1916 by the Philadelphia Orchestra under Leopold Stokowski, and has since been one of the most frequently played of American symphonies.

ENJOYING POETRY

Jessie B. Rittenhouse (Mrs. Clinton Scollard) is finely qualified both by temperament and by experience to discuss the poetry of the day. First of all, she is herself a poetess, with three volumes of graceful verse to her credit. Secondly, she has been critically concerned for many years with the appraisal of current poetry, having prepared and edited no less than six anthologies of American verse since the first "Little Book of Modern American Verse" was published in 1913. She also edited the "Poems of Edith M. Thomas" in 1926, and long before that she brought out an edition of Omar Khayyam. In 1904 she published a volume of critical essays on "The Younger American Poets." She has also been a lecturer on poetry in Columbia University's extension courses. And, finally, she married a poet. She taught Latin and English literature at the beginning of her career but abandoned teaching for newspaper work and book reviewing. Mrs. Scollard will give the next lecture on Thursday evening, November 6, in the course on "The Enjoyment of Poetry."

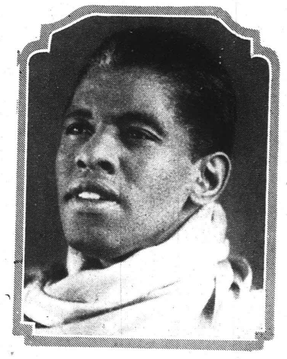
Professor Jacob Wittmer Hartmann, head of the Department of Germanic Languages at Long Island University, is conducting courses in German at the Institute this season. Professor Hartmann is known as a translator of standard works in German and Danish Literature, and as a contributor to periodicals and encyclopædias on topics connected with these fields. He has traveled much and was for a period of one year professor of English Literature at the University of Kobé, Japan.

ROLAND HAYES

The American public may be fickle about certain subjects, bestowing quick fame and quick oblivion in quick succession. But when there comes a singer of the calibre of Roland Hayes, who gives his Brooklyn recital, under the auspices of the Institute, on Friday evening, November 28, the enduring qualities of his art are met in just measure by the constancy of the public.

Roland Hayes is touring America now for the seventh time. His public is at least as large as the capacity of the auditoriums in each of our cities, and is rivaled in number only by his host of European admirers.

The secret is not far to seek. This negro tenor has found a subtlety in voice shading which begins where others leave off. He can produce a tone of utter loveliness, which is a unique experience as singing goes. And these achievements he uses to express the human emotions which lie in a song, with a poignancy and yet with a fine restraint which holds his audience marveling.



The songs which Roland Hayes chooses are those which endure. The way he sings them is a way which will go down in history. A recital of Roland Hayes touches the deeper, more permanent sort of response which is something quite apart from the fashion of the day.

The dances and folk songs of each country in which a play is laid are given to the children by the Clare Tree Major Children's Theatre Company in each production of the international series it is presenting at the Institute.

Miss Mary Newell, who has just completed a two-year world tour, giving dance recitals and studying Oriental dances among the peoples of the Orient, will be one of the dancers in "Aladdin," which will be given in the Opera House of the Academy on Saturday afternoon, November 22. Mystery and magic and all of the rich color of Arabia are woven into this delightful play, dear to the hearts of children everywhere, and the Opera House is certain to be filled again to capacity by "Aladdin."

DEPARTMENT OF PHOTOGRAPHY

Exhibit of Photographs in the Kallitype Process

On Monday evening, November 3, there will open in the Studio of the Department of Photography an exhibition of photographs in the Kallitype process by Mr. HARRY A. NEUMAN, a member of the Department. Mr. NEUMAN has pursued photography as a hobby for over a decade, studying both its artistic and technical phases under the late CLARENCE WHITE, WM. H. ZERBE, NICHOLAS HÁZ, MORRIS GREENBERG, and other lecturers and teachers who have conducted classes in the Institute. His prints have been exhibited extensively in this country and abroad and have won prizes in several competitions. He and the late EUGENE P. HENRY were for years this country's leading exponents of the Kallitype process and Mr. NEUMAN remains today its most consistent user. His subject matter is confined mostly to architecture and still-life, rendered in brilliant contrast and interesting arrangements of pattern, which lend themselves particularly to the beauties of this process by which artistic prints may be produced on the worker's choice of paper in lovely warm tones through an image of pure silver.

Photo by Harry A. Neuman

PORTRAIT, JAMES W. AUGHILTREE

An interesting study of a former President of the Department of Photography. Mr. Aughiltree has long been one of the Department's most active and constructive workers.

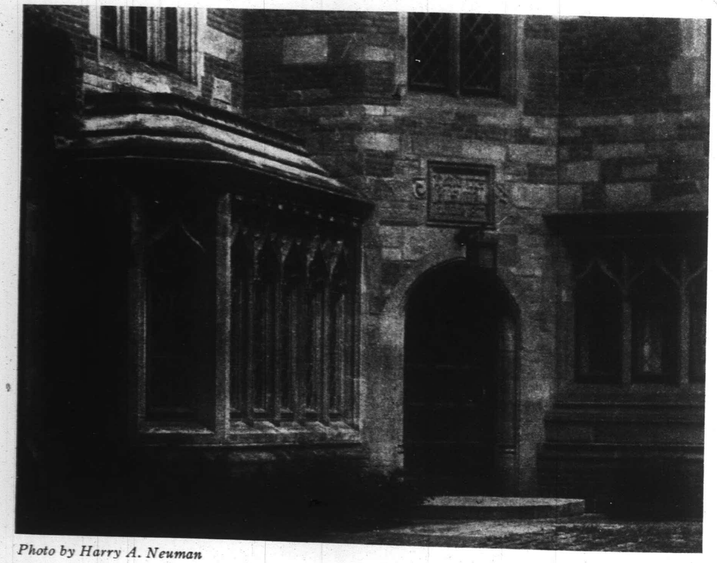


Photo by Harry A. Neuman

HARKNESS QUADRANGLE, YALE UNIVERSITY

A. A. MILNE

Few English writers possess such flexible versatility of talent as that shown by ALAN ALEXANDER MILNE, whose play "The Perfect Alibi" has been chosen by the Institute Players for their first bill of the season, to be given Friday and Saturday evenings and Saturday afternoon, November 14 and 15. MILNE has scintillated for over a quarter of a century as editor (he was assistant editor of *Punch* from 1906 to 1914 when he went into the army), as novelist, and above all as playwright. He has written fifteen volumes of fiction, of wide range, including one of the very best of modern detective-mystery tales, and altogether delightful presentations for children, as well as conventional novels.

One thinks of him first, however, as dramatist. He has been very fertile in production since his first play, "Wurzel-Flummery," in 1917. Each year thereafter up to 1925 saw at least one new MILNE play, and in 1918 and 1923 there were two. The reason for their steady success, and the continuance of many of them on the boards is not far to seek. It lies partly in deft workmanship, admirable dramatic construction, and good dialogue, but far more in the genial, understanding humor that underlies the plots. Other dramatists surpass him in power; few of his contemporaries equal him in the understanding of everyday, normal humanity. In "The Perfect Alibi" Mr. MILNE is seen in his best mood. It is extremely entertaining and should not be overlooked by lovers of good drama. Mr. BENNETT KILPACK is directing the production.

WOMEN AND POETRY

In attendance upon the popular course on the "Enjoyment of Poetry" women far outnumber men. This fact might easily engender some misleading generalizations. Do women care more for poetry than men? If so, is it because they are more emotional, more readily moved by sentiment and sensuous appeal? It is often asserted that in this day, culture, especially the arts, including literature, is the province of the women. Superficially there is foundation for that assertion.

Analysis is not so simple, however, as it might seem. It is doubtful whether women are greater consumers of poetry than men. It may rather be that most of the current poetic output is addressed more to feminine than to masculine minds, though one could easily point to noteworthy exceptions—such as STEPHEN BENÉT'S work, or DON MARQUIS' serious poems. Moreover, at bottom, it is man who is the sentimentalist, though he may try to conceal it.

Another point worth noting is that the thoroughly modern, educated woman is no more "emotional" than her brother; perhaps less so. Her grandmother, generally speaking, was not allowed to use her mind; custom and religious taboo forbade her to think. But with freedom women have developed—or are developing—a more completely rounded mentality, which tends to check sentimentalism and to sharpen the critical faculties.

DEBATE

"Is Immorality In Modern Books Justified?"

Affirmative

Cosmo Hamilton

Dramatist and Novelist

Author of "The Blindness of Virtue," "A Plea for the Younger Generation," "The Door That Has No Key," "The Rustle of Silk," etc.

TUESDAY EVE., NOVEMBER 25,

at 8:15 o'clock

OPERA HOUSE ACADEMY OF MUSIC

Negative

Gilbert K. Chesterton

World-Famous English Essayist, Novelist, Dramatist and Poet

"When Gilbert K. Chesterton, the most versatile of English writers and master of paradox, delivered his lecture . . . every seat was filled and many stood files deep. His sage utterances and witty comments were greeted with frequent bursts of laughter and applause."—N.Y. *Telegraph.*

Tickets on Sale Saturday, November 8, at 8:30 a.m.

To Members: 50 cents, 75 cents, $1.00, $1.50, $2.00; Boxes, $1.00, $1.50, $2.00.

To Non-Members: $1.00, $1.25, $1.50, $2.00, $2.50; Boxes, $1.50, $2.00, $2.50.

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"Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties."—JOHN MILTON.

EVENTS FROM WEDNESDAY, NOVEMBER 19, TO WEDNESDAY, DECEMBER 3, 1930

WED., Nov. 19. **Department of Geography.** *Current History Travelogue* (All Talking Motion Pictures, including latest News Releases). Music Hall, **3:30 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

WED., Nov. 19. **Department of Geography.** Travel Lecture, by H. C. OSTRANDER, Traveler. Subject: *Magic Islands of the South Seas* (illustrated by lantern views in color and motion pictures). Lecture Hall, **8:15 p.m.**

WED., Nov. 19. **Department of Dramatic Art.** Dance Recital, by LA ARGENTINA, Spain's Greatest Dancer, assisted by MIGUEL BERDION at the Piano. Opera House, **8:15 p.m.** For conditions of admission, see BULLETIN and WEEKLY TICKET.

THURS., Nov. 20. **Department of Home Economics.** Last in a Series of four Lecture-Demonstrations on "Home Cookery," by EMMA F. HOLLOWAY, Supervisor of Institutional Courses, School of Household Science and Arts, Pratt Institute. Subject: *Inexpensive Meals for Two or Three.* Lecture Hall, **4 p.m.**

THURS., Nov. 20. **Department of Philosophy.** Lecture, by Dr. WILL DURANT. Subject: *Is Progress Real?* Music Hall, **8:15 p.m.**

FRI., Nov. 21. **Department of Geography.** First of two illustrated Oriental Travel Talks (in costume), by Mrs. BARNUM BROWN, of New York. Subject: *Behind the Veil (India and Kashmir).* Lecture Hall, **4 p.m.**

FRI. Nov. 21. **Department of Astronomy.** Illustrated Lecture, by Professor HARLAN T. STETSON, Director, Perkins Observatory, Ohio Wesleyan University. Subject: *What are the Stars?* Lecture Hall, **8:15 p.m.**

FRI., Nov. 21. **Department of Music.** First in a Series of five Philharmonic Concerts, by the Boston Symphony Orchestra, Dr. SERGE KOUSSEVITZKY, Conductor. Opera House, **8:15 p.m.** For conditions of admission, see BULLETIN and WEEKLY TICKET.

SAT., Nov. 22. **Chess Club.** Members of Brooklyn Institute Chess Club will meet for play from **2 to 6 p.m.** and from **8 to 11 p.m.** Art Room.

SAT., Nov. 22. **Department of Dramatic Art.** The CLARE TREE MAJOR Company in *"Aladdin and His Wonderful Lamp"* (Arabia). Opera House, **3 p.m.** For conditions of admission, see BULLETIN and WEEKLY TICKET.

SAT., Nov. 22. **Department of Ethnology.** Illustrated Lecture, by Dr. MELVILLE J. HERSKOVITS, of the Department of Sociology and Anthropology, University of Wisconsin. Subject: *The Bush Negroes of South America.* Lecture Hall, **8:15 p.m.**

SAT., Nov. 22. **Department of Geography.** *Current History Travelogue* (All Talking Motion Pictures, including latest News Releases). Music Hall, **8:15 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

SUN., Nov. 23. **Department of Philology.** The A. AUGUSTUS HEALY Foundation. Fourth in a Course of fourteen Lectures on "Contemporary Books Worth Reading," by Dr. WILLIAM LYON PHELPS, Lampson Professor of English Literature, Yale University. Music Hall, **3 p.m.** WEEKLY TICKET admits one. Reserved Seat Tickets for front section of Parquet may be purchased by presenting WEEKLY TICKET and 50 cents at Institute Box Office. Guest Ticket, 50 cents.

MON., Nov. 24. **Department of Dramatic Art.** Third of four Dramatic Dickens Readings (in costume), by ELSIE KISSAM EASTON, Reader, of Brooklyn. Subject: *Scenes from "Martin Chuzzlewit."* Lecture Hall, **4 p.m.**

MON., Nov. 24. **Department of Psychology.** Third in a Course of six Lectures on "Ourselves and the Universe," by Professor H. A. OVERSTREET, Head of Department of Philosophy, College of the City of New York. Subject: *Preparing for the Unborn Future.* Music Hall, **8:15 p.m.** WEEKLY TICKET admits one.

TUES., Nov. 25. **Department of Political Science.** Second in a Series of three Lectures on "Nationalism in the Far East," by KIRBY PAGE, Editor of *The World Tomorrow.* Subject: *Japan's Amazing Record.* Lecture Hall, **4 p.m.**

TUES., Nov. 25. **Department of Geography.** *Current History Travelogue* (All-Talking Motion Pictures, including latest News Releases). Music Hall, **8:15 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

TUES., Nov. 25. **Department of Education.** Debate. Question: *Is Immorality in Modern Books Justified?* Affirmative: COSMO HAMILTON, Dramatist, Novelist. Negative: GILBERT K. CHESTERTON, English Essayist and Critic. Opera House, **8:15 p.m.** For conditions of admission, see BULLETIN and WEEKLY TICKET.

WED., Nov. 26. **Department of Geography.** *Current History Travelogue* (All Talking Motion Pictures, including latest News Releases). Music Hall, **3:30 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

WED., Nov. 26. **Department of Geography.** Illustrated Lecture, by HORACE E. COLEMAN, of Chicago. Subject: *Picturesque Japan.* Lecture Hall, **8:15 p.m.**

FRI., Nov. 28. **Department of Home Economics.** Lecture, by Dr. GRACE MACLEOD, Associate Professor of Nutrition, Teachers College, Columbia University. Subject: *Diet and Health.* Lecture Hall, **4 p.m.**

FRI., Nov. 28. **Department of Botany.** Illustrated Lecture, by HORACE E. COLEMAN, of Chicago. Subject: *Japanese Landscapes and Gardens.* Lecture Hall, **8:15 p.m.**

FRI., Nov. 28. **Department of Music.** Recital, by ROLAND HAYES, Tenor. Opera House, **8:15 p.m.** For conditions of admission, see BULLETIN and WEEKLY TICKET.

SAT., Nov. 29. **Department of Political Science.** Fifth in a Course of six Lectures on "Current History," by Dr. GEORGE EARLE RAIGUEL, Publicist, of Philadelphia. Lecture Hall, **11 a.m.**

SAT., Nov. 29. **Chess Club.** Members of Brooklyn Institute Chess Club will meet for play from **2 to 6 p.m.** and from **8 to 11 p.m.** Art Room.

SAT., Nov. 29. **Department of Geography.** Last in a Course of six illustrated Travel Lectures, by BRANSON DE COU. Subject: *Dream Pictures of North African Wonderlands* (illustrated by 300 beautifully colored lantern views with musical settings). Music Hall, **2:30 p.m.** WEEKLY TICKET admits one. Guest Ticket, 25 cents. Tickets used this afternoon will not admit to Lecture Saturday evening, November 29.

SAT., Nov. 29. **Department of Zoology.** Illustrated Lecture, by Dr. G. KINGSLEY NOBLE, Curator, Department of Herpetology and Experimental Biology, American Museum of Natural History. Subject: *The Biology of Animal Courtship.* Lecture Hall, **8:15 p.m.**

SAT., Nov. 29. **Department of Geography.** Last in a Course of six illustrated Travel Lectures, by BRANSON DE COU. Subject: *Dream Pictures of North African Wonderlands* (illustrated by 300 beautifully colored lantern views with musical settings). Music Hall, **8:15 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

SAT., Nov. 29. **Department of Astronomy.** Round Table Conference. JOHN G. STEFFEE, Chairman. Subject: *Symposium — Experiences and Observations by Junior Members.* ROBERT BECKMAN, Leader. Science Room, **8:15 p.m.**

SUN., Nov. 30. **Department of Philology.** The A. AUGUSTUS HEALY Foundation. Fifth in a Course of fourteen Lectures on "Contemporary Books Worth Reading," by Dr. WILLIAM LYON PHELPS, Lampson Professor of English Literature, Yale University. Music Hall, **3 p.m.** WEEKLY TICKET admits one. Reserved Seat Tickets for front section of Parquet may be purchased by presenting WEEKLY TICKET and 50 cents at Institute Box Office. Guest Ticket, 50 cents.

MON., DEC. 1. **Department of Dramatic Art.** Last of four Dramatic Dickens Readings (in costume), by ELSIE KISSAM EASTON, Reader, of Brooklyn. Subject: *Scenes from "Little Dorrit" and "The Christmas Carol."* Lecture Hall, **4 p.m.**

MON., DEC. 1. **Department of Psychology.** Fourth in a Course of six Lectures on "Ourselves and the Universe," by Professor H. A. OVERSTREET, Head of Department of Philosophy, College of the City of New York. Subject: *Psychological Perspectives.* Music Hall, **8:15 p.m.** WEEKLY TICKET admits one.

TUES., DEC. 2. **Department of Home Economics.** Lecture, by Dr. LOUIS C. SCHROEDER, of New York. Subject: *Balancing a Child's Diet.* Lecture Hall, **2:30 p.m.**

TUES., DEC. 2. **Department of Geography.** *Current History Travelogue* (All Talking Motion Pictures, including latest News Releases). Music Hall, **3:30 p.m.** WEEKLY TICKET admits one. Guest Ticket, 50 cents.

TUES., DEC. 2. **Department of Geography.** Illustrated Lecture, by CHARLES C. BATCHELDER, Publicist, of New York. Subject: *Life in China Today.* Lecture Hall, **4 p.m.**

Intelligent Investing!

The intelligence of the investor is easily sensed by the character of his investment. . . .

If we are to gauge investing intelligence by investing results, it is evident that those investors holding Home Title Guaranteed First Mortgages, or Certificates, may be said to rate a very high I.Q.*

For their Home Title Guaranteed First Mortgages and Certificates are worth "par" this year—just as they were worth "par" the year before, and every year since the Home Title was organized in 1906.

Twenty-four years of Home Title Guaranteed Safety are surely more appealing to the intelligent investor than promises of rapid price rises—which give way to rapid declines—and dividends which are sometime disappointments!

We are selling monthly between one and two million dollars in Guaranteed First Mortgages and Certificates to conservative institutions, such as life insurance companies and savings banks; and we offer similarly sound investing facilities to the intelligent man or woman who may have as little as $100 to invest.

Write for details today—

HOME TITLE INSURANCE COMPANY 1906

51 WILLOUGHBY STREET
BROOKLYN, NEW YORK

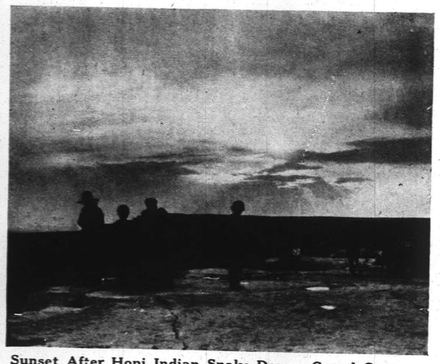
* Intelligence Quotient. . . .

"The complete effect is almost uncanny in its power to bring his audience to the countries on which he concentrates."
—Atlantic City *Daily Press.*

BRANSON DE COU

TRAVELOGUES

Illustrated by 300 Lantern Views, Marvels of Photography and Color, with Musical Settings



Sunset After Hopi Indian Snake Dance, Grand Canyon, Arizona.

Wednesday Afternoon and Evening, November 5; Thursday Evening, November 6

"Motor Cruising through Unusual Western Wonderlands" (Death Valley, Indian Country, the Cliff Dwellings, Mesa Verde National Park, Chaco Canyon, etc.)

Remaining Travelogue
Saturday Afternoon and Evening, November 29

"Dream Pictures of North African Wonderlands"

Music Hall — **Academy of Music**
4 p.m. and 8:15 p.m.

WEEKLY TICKET admits one Wednesday Afternoon and Evening and Saturday Afternoon and Evening. Guest Ticket for Saturday Afternoon, 25 cents; for Saturday Evening, 50 cents.

Thursday Evening All Seats Reserved
Tickets now on Sale

To Members .....**25 cents, 50 cents, 75 cents, $1.00**
To Non-Members **$1.00, $1.25, $1.50, $1.75**

TUES., DEC. 2. **Department of Political Science.** First of two Lectures, by RANDOLPH CHURCHILL, of London, England. Subject: *The British Empire and World Progress.* Lecture Hall, **8:15 p.m.**

DICKENS

A recent number of the critical *Saturday Review of Literature* contained a heated letter of protest from a reader who defended DICKENS' pathos—specifically, the death of "Little Nell"—against a remark by ALDOUS HUXLEY that "whenever in his writing he (DICKENS) becomes emotional, he ceases instantly to use his intelligence." However, in an age less sentimental than that of 1842, such passages will find few defenders. That does not at all detract from the lasting value of DICKENS' successful characterizations, in the presentation of which he had not "ceased to use his intelligence." The Fat Boy, Mr. F's Aunt, Mr. Guppy, Micawber, Quilp,—these, and many more, are truly immortals. Nor is it true that DICKENS' pathos is always inept sentimentality. Much of it is genuine and deeply moving,—as could readily be shown from "Great Expectations" or "Bleak House" or "Our Mutual Friend."

Much of the validity of DICKENS' people lies in the dramatic reality of their presentation. That also makes his writings immensely "readable." Indeed, to be fully savored, DICKENS needs to be read aloud, or half-acted by a competent reader like Miss ELSIE KISSAM EASTON, who is to give a series of four DICKENS dramatic readings, in costume, on Monday afternoons, beginning November 10, with "Scenes from 'Bleak House' and 'The Old Curiosity Shop.'" Miss EASTON'S readings at the Hotel Astor and elsewhere have won a steady patronage.

EDWIN B. FROST

Dr. EDWIN B. FROST, Director of the Yerkes Observatory, at Williams Bay, Wisconsin, is one of the most eminent of the older generation of American astronomers, of established international reputation. He is a graduate of Dartmouth, where he taught for some years, and is an Honorary D.Sc. of Cambridge University. Since 1898 he has been professor of astrophysics at the University of Chicago, and since 1905 director of the great Yerkes Observatory. Dr. FROST has specialized in study of the thermal radiation of the sun and sun spots, and also in stellar spectroscopy and spectrographic determination of velocities of stars in the line of sight. He spent some time in study in Germany, at Strassburg, and at the Astrophysical Observatory at Potsdam; he is a member of the *Astronomische Gesellschaft.*

The Department of Astronomy is fortunate in securing Dr. FROST to open the season's series of lectures in Astronomy. He will speak, on Friday evening, November 14, on "The Drama of the Bursting Star." The lecture will be illustrated by lantern views and should prove of quite exceptional interest, especially as the evolutionary processes of stellar development are still a matter of controversy, or, rather, of speculation based upon differing theories.

ARTIFICIAL DAYLIGHT

Can the physicist manufacture sunlight and create an artificial day:—so to speak, turn on the sunlight when and where it is wanted? For some years Dr. MATTHEW LUCKIESH, Director of the Lighting Research Laboratory of the General Electric Company, at Nela Park, Cleveland, has been attacking this problem with results that may prove revolutionary, in the possibility of producing light from sources that emit biologically active radiant energy as well as light for vision, thus counterfeiting the beneficial effects of natural sunlight. The value of such an achievement needs no demonstration. It would open up a new department of therapeutics. Dr. LUCKIESH will give a lecture-demonstration of his researches on Saturday evening, November 15, under the bold title of " Challenging the Sun," this lecture being given on the PROCTOR Foundation.

Dr. LUCKIESH has been director of the Nela Park Laboratory since 1924 and for fourteen years before that he was research physicist for the General Electric Company. He is a native of Iowa, and holds degrees, including D.Sc., from the Iowa State University and Iowa College. He taught at the State University before joining the General Electric research staff. He is an unusually voluminous writer, with fourteen volumes and over 200 periodical articles to his credit. Besides the manufacture of artificial daylight and study of psycho-physiological optics he has specialized in heterochromatic photometry and study of visual acuity in light of different spectral characters.

"Everything about 'The Perfect Alibi' is perfect."—N. Y. *American.*
"It is an unusual kind of detective play, good-humored, literate, ingenious and exciting. As craftsmanship it is superb."—*Theatre Arts Monthly.*

First Presentation of Season

THE INSTITUTE PLAYERS
in
A. A. MILNE'S
"Detective" Comedy in Three Acts
"The Perfect Alibi"

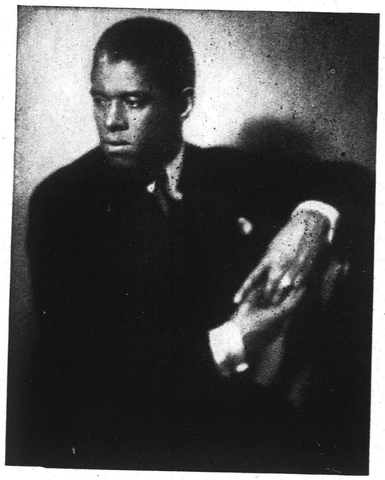
Friday Evening.....**November 14, at 8:15**
Saturday Afternoon..**November 15, at 2:30**
Saturday Evening....**November 15, at 8:15**

MUSIC HALL — **ACADEMY OF MUSIC**

Reserved Seat Tickets for Front Rows of Parquet and Balcony for Saturday Matinee may now be obtained by presenting Weekly Ticket No. 4 and 25 or 50 cents; for Friday and Saturday evenings, 25 cents, 50 cents or 75 cents, at the Institute Box Office.
A Member may obtain without charge a Reserved Seat Ticket for certain sections of the Parquet and Balcony, up to their capacity, for any performance, by presenting Weekly Ticket No. 5 at the Institute Box Office on or after Saturday, November 8. Additional seats for the Rear Rows of the Parquet or Balcony for any performance may be purchased by a Member at 25 cents.
Reserved Seat Tickets to Non-Members, $1.00, $1.25, $1.50 and $1.75.

"No mere voice, no matter how phenomenal, would ever draw and hold the audiences Roland Hayes has won. . . . He is at once the most genuinely aristocratic artist now before the American public, and the most genuinely emotional singer. . . . If present-day America has produced a genius in music it is Hayes."—Boston *Globe.*

RECITAL BY



Roland Hayes
Tenor

"Roland Hayes, who has, in the few brief seasons of his artistic career, risen above any barrier of race and color to establish himself securely as one of the first tenors of the concert stage, sang yesterday afternoon to an audience which packed Carnegie Hall almost to the point of suffocation."—N.Y. *Herald-Tribune.*

Friday Evening, November 28,
at 8:15 o'clock

OPERA HOUSE — **ACADEMY OF MUSIC**

Tickets on Sale Saturday,
November 15, at 8:30 a.m.

To Members: 50 cents, 75 cents, $1.00, $1.50, $2.00. Boxes: $1.00, $1.50, $2.00. To Non-Members: $1.00, $1.25, $1.50, $2.00, $2.50. Boxes: $1.50, $2.00, $2.50.

"She is an artist of the first water. One of lesser rank in the hierarchy of the muses could not hold the enthralled attention of an audience for a whole evening without speaking a word or singing a note."
—San Francisco *Call and Bulletin.*

DANCE RECITAL *by*

"The interest of the audience never wandered from that tall, quiet, remote yet friendly figure whose mime and dance was fascinating to watch. A magnetic personality."
—London *Daily Mirror.*

ANGNA ENTERS

"Actress, dancer and supreme mime in one"

Tuesday Evening

November 4

"ANTIQUE À LA FRANÇAISE"

EPISODES AND COMPOSITIONS IN DANCE FORM

MUSIC HALL 8:15 o'clock **ACADEMY OF MUSIC**

TICKETS NOW ON SALE

To Institute Members ..... 50 cents, 75 cents, $1.00, $1.50
To Non-Members $1.00, $1.50, $2.00, $2.50

"Chenkin is essential, he is definitely on the 'Imperative' list of things to be seen and heard."—N.Y. *Telegram.*
"Chenkin is without doubt the greatest character singer in the whole world."—Eddie Cantor.

VICTOR CHENKIN

Russian Baritone-Diseur

Thursday Evening, November 13, at 8:15 o'clock

Music Hall, Academy of Music

In A Program Of

Continental Character Songs

"Masterpieces of Characterization"

RESERVED SEAT TICKETS ON SALE
SATURDAY, NOVEMBER 1, 8:30 a.m.

To Members ..... 50 cents, 75 cents, $1.00, $1.50
To Non-Members $1.00, $1.25, $1.50, $2.00

"La Argentina has returned again to dance for us incomparably the dances of her native Spain, to exhibit an art so perfect that it beggars praise."—Brooklyn *Daily Eagle,* 10/15/30.

"Mme. Argentina, with beautiful costumes, rollicking heels, clicking castanets and, above all, a winning smile, enhancing her art, delighted her spectators."—N.Y. *Sun,* 10/15/30.

PROGRAM OF SPANISH DANCES BY

Wednesday Evening, November 19, at 8:15

Opera House, Academy of Music

The Greatest Living Spanish Dancer

LA ARGENTINA

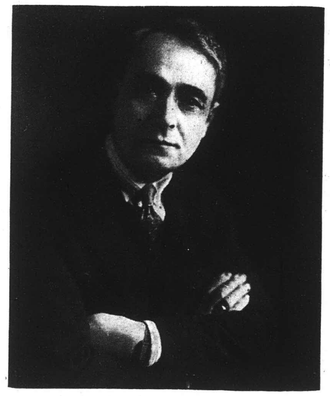
Assisted by MIGUEL BERDION at the Piano

TICKETS ON SALE SATURDAY, NOVEMBER 1, at 8:30 a.m.

To Members with Weekly Ticket No. 4: $1.00, $1.50, $2.00, $2.50; Boxes, $1.50, $2.00, $2.50. To Non-Members: $1.50, $2.00, $2.50, $3.00; Boxes, $2.00, $2.50, $3.00.

Note: Tickets for this Recital will be sold at Members' rates through November 7. After November 7 to November 19 inclusive, Tickets for this Recital will be sold at Non-Members' rates only.

BOSTON SYMPHONY ORCHESTRA



SERGE KOUSSEVITZKY
CONDUCTOR

"Dr. Koussevitzky is of course a great dramatist of the symphony, an artist of true orchestral imagination, a master of color and of contrast in all its myriad inflections, whether instrumental or dynamic."—Chicago *Herald & Examiner.*

Opera House
Academy of Music

Opening Concert of Season
Friday Evening, November 21,

at 8:15 o'clock

Under the auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, and the following

CITIZENS' COMMITTEE

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. H. F. Gunnison
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mr. F. A. M. Burrell
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mrs. Otis Swan Carroll
Mr. J. Norman Carpenter
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widmann
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

REMAINING DATES

Friday Evening, January 9
Thursday Evening, February 5
Friday Evening, March 6
Friday Evening, April 10

SEASON TICKETS for the Series of Five Concerts: $12.50, $10.00, $8.00, $6.00; Boxes, $15.00, $12.50, $8.00.
SINGLE TICKETS for First Concert Only on Sale Monday, November 10, at 8:30 a.m., $2.75, $2.25, $1.75, $1.25. Boxes, $3.00, $2.50.

THE GOLDEN EAST

In his lecture Saturday evening, November 8, on "Enchanted Bali and Insulinde" and Wednesday evening, November 19, on "Magic Islands of the South Seas" Mr. OSTRANDER will present many of the wonderlands of the Golden East, revealed in their true glory. He has recently returned from another trip to the Far East, bringing back 2500 photographs taken during his tour. Each of the pictures he will show in these lectures is a masterpiece of realism. In addition to the lantern views, motion pictures in color will

Photo by H. C. Ostrander

ISLAND OF BALI. TEMPLE DANCER

also be shown. To those who would know something of the wonder places and the charm of far-off lands these lectures are recommended. Mr. OSTRANDER's life work has been the travel lecture.

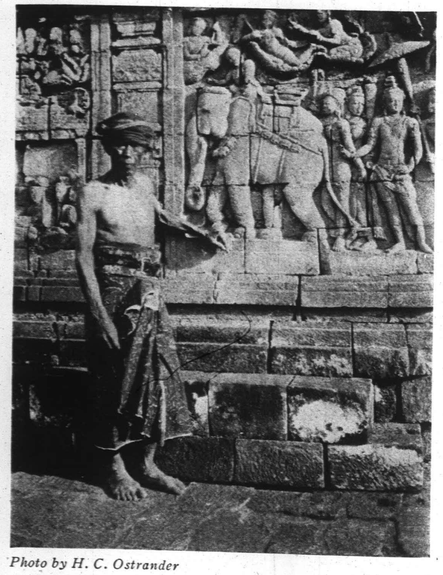


Photo by H. C. Ostrander

ISLAND OF BALI. BUDDHIST TEMPLE

SPENGLER

Feeding the philosophical and economic theories, doctrines and criticisms of OSWALD SPENGLER to the uncritical mass of readers naturally produced some mental indigestion. The English translation of his chief book "The Decline of the West" nevertheless reached a rather large audience, with resulting dissent and some not always understanding disapproval. Incidentally, the title of the German original uses a stronger word than "Decline"—it is *Untergang*, literally going-down, or under, which might be rendered as decay, destruction, or even ruin.

SPENGLER is never successful in the attempt to "write down" to a popular level. He practically presupposes a knowledge of history and sociology—to say nothing of physical science and art—beyond the equipment of most readers. Hence the outcry against him. His attitude is pessimistic, but it can be taken as a warning rather than as a prophecy of unavoidable catastrophe. As such it is worth listening to, even if one disagrees with some of his conclusions. For it is incontrovertible that the *Abendland*, the Western World, which includes Europe and America, contains much in its social and economic system that threatens destruction. Yet it by no means follows that this time the experiment in civilization is doomed to go the way of its predecessors in the ancient world. On Tuesday evening, November 4, Dr. G. F. BECK, Director of the Labor Temple School, New York, will discuss SPENGLER and his philosophy.

FASHIONS

Women are often teased and sometimes sternly criticized for their herd-like following of changing fashions in dress and for the capricious instability of styles. Yet there is an obvious social value both in conformity to ruling modes and in variety of changes in that mode. Moreover, with increasing freedom of action and extended fields of activity, women tend to refuse the too extravagant or silly tendencies in dress. There can be no doubt, for example, that the short skirt has come to stay for most uses; perhaps somewhat modified from the extreme abbreviation, but effectually established. It is difficult to imagine the modern business woman going to her office or school in the trailing skirts of the '90s.

But there is charm and æsthetic stimulus in variety. It may be a distinct gain if the woman who wears knee length skirts at work dons flowing full length draperies for the evening play time. And whatever the philosopher may think about it there are few subjects of such engrossing interest to women as the fashions. There is likely to be a large attendance at the lecture-demonstration on "The Current Season's Modes" to be given in the Home Economics Department Friday afternooon, November 7, by Miss MARJORIE KINNEY, of the School of Household Science and Arts, Pratt Institute.

Unless otherwise stated on the WEEKLY TICKET, there are no reserved seats at Membership events.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

SCHOOL OF PEDAGOGY

Season 1930-1931

A SPECIAL COURSE

on

"The Enjoyment of Poetry"

Fifteen Lectures by Leading Poets

Jessie B. Rittenhouse....Thurs. Eve., Nov. 6

Carl Sandburg.....Tuesday Eve., Nov. 11

Following Poets each to give talk and reading for one session of Course: George William Russell (AE), Louis Untermeyer, Edwin Markham, Padraic Colum, Countee Cullen, Joseph Auslander, Arthur Guiterman, and others. Dr. Mark Van Doren will preside throughout the series.

Tickets of Admission to Single Lectures.....$1.50

"The Visual Arts"

Art Training for Junior Students (Ages 12 to 20) Through Various Media

Conducted by:

Mrs. Charles McFarland Hunt, Director

The Art Students Guild, Ridgewood, N. J.

Saturdays, 10 a.m., beginning November 8

Free imaginative work is encouraged in order to discover any individual trend or latent ability, the emphasis being laid on release of the creative spirit. The guidance of each student progresses according to ability and personal co-operation.

The Course is supervised by the Art Students Guild and for students of great promise or for special class problems it has the consultative service of the entire Guild Faculty of critics, artists, sculptors and psychologists.

Course Fee, $20.00 to Institute Members; to others, $25.00.

An Additional Series of Units of the

"Workshop Class in Interior Decoration"

is announced

MR. WATTERSON LOWE will conduct this series which has proved so useful to those interested in Interior Decoration, gift shop work, and home-making.

Each unit will include six sessions of one and one-half hours each to be given on Tuesdays at 4 p.m. The first unit begins Tuesday, November 11.

The first unit includes the proper measuring, actual making and hanging of glass curtains, lined cretonne curtains, box pleated and shaped valance, one quilted pillow, and one model bedspread. Many practical and helpful suggestions are passed on to develop creative ability and to give the professional touch so desired.

Course Fee, Per Unit: $10.00 to Institute Members; to others, $12.50.

Further information supplied on application to Registrar's Office, Room 35, Brooklyn Academy of Music, or telephone Sterling 6700

ANGNA ENTERS

in her

EPISODES AND COMPOSITIONS IN DANCE FORM

KENNETH YOST at the Piano

Tuesday Evening, November 4, at 8:15, Music Hall

PROGRAM

1. Geschichten Aus Dem Wiener Wald.....Johann Strauss
2. Feline.....Claude Debussy
3. Promenade.....Waldteufel
4. Delsarte—With a Not Too Classical Nod to the Greeks
5. Moyen Age.....Frescobaldi

Intermission

6. Antique à la Française (very Directoire).....Gretry
7. Piano Music: A Dance of Adolescence
8. Pavana—Spain, 16th Century
9. Field Day.....Sousa
10. Aphrodisiac—Green Hour
11. Cake Walk—1897

Intermission

12. Queen of Heaven (French Gothic).....Gautier de Coinci
13. Dance of Death No. 1
14. Contra Danse.....Beethoven

Costumes designed and executed by Miss Enters

VICTOR CHENKIN

In a Program of

INTERNATIONAL CHARACTER SONGS

Assisted by

JASHA FISHERMAN, Pianist

Thursday Evening, November 13, at 8:15, Music Hall

Part One

Group 1—SONGS OF A JESTER
- a. The King's Hunting Party
- b. Beware of the Jester
- c. Guinever
- d. Autodafé

Group 2—ITALIAN SONGS
- a. Funiculi, Funicula
- b. Trala, Lari, Lira!
- c. Let's be Friends
- d. Tarantela

Group 3—GYPSY SONGS
- a. Nights Insane
- b. What Sense to Fall In Love?
- c. Sharaban
- d. Two Guitars

Intermission

Group 4—HEBREW SONGS
- a. Dudele
- b. Mai Komashma Lon
- c. When Messiah Comes
- d. Where Do You Come From Jew?
- e. Bim-Bam

Group 5—UKRAINIAN SONGS
- a. The Muzhik Was Yelling
- b. Oh! Jigoon
- c. Come, Wind, Blow at Ukrainia
- d. The Blind Beggar
- e. I Drink Alone

Mr. Fisherman will play incidental solos preceding some of the numbers.

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No matter what the size of your living-room or the decoration of your music-room, there is a Steinway model that will be appropriate. There are the handsome standard cases created in fine woods and ivory, as well as cases inspired by the great periods of art and decoration. • And the owner of one of these beautiful instruments need never buy another piano. For every Steinway, regardless of size, model or price, is a true Steinway, capable of a half century of perfect service. • Visit the nearest Steinway dealer today, where models of the Instrument of the Immortals are on display. Listen to a great composition played on a great piano. It will be a memorable experience.

A new Steinway Upright piano can be bought for a total as low as **$875**

10% down—balance in three years

This means that the Steinway Upright may be obtained with a cash deposit of only **$87.50.** Payment of the balance is made in monthly instalments of under **$26.00** over a three-year period. *Any* Steinway may be purchased on the plan of 10% down, balance in three years. Used pianos accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 West 57th Street, New York City, just west of Sixth Avenue.

The Steinway Baby Grand—A Steinway of this size and power . . . at **$1375** . . . is an extraordinary value. It may be obtained with a down payment of **$137.50.** Payment of balance is made in decreasing monthly instalments of under **$41.00** over a three-year period. Its beautiful finish harmonizes with any plan of interior decoration. Its size is such as to conserve floor space and still retain that beauty and breadth of tone which a true grand piano ought to have. There are many Steinway sizes, including period models.

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Part One

Symphony

Conductor Discovered As Composer

Koussevitzky Doubly Heard in His Own Festival Overture, Two Russian Symphonies

Trans. Nov. 1

At ten minutes to three yesterday afternoon the mystery-play, acted—none too effectively—at Symphony Hall during the past week, came to an end. At that moment sounded the last chord of the overture contributed anonymously to the current celebration of the orchestra's fiftieth year. Applause swelled quickly after the sonorous close. Dr. Koussevitzky turned to acknowledge it. On the instant, at a pre-concerted signal from Mr. Burgin, the orchestra—at the full strength that the score demanded—rose as one man; with bows and hands made lively sounds of approval; so saluted the conductor as the anonymous composer. Through as many as thirty seconds Dr. Koussevitzky betrayed the irritation of one caught in his own ruse; as speedily forgot it in the clapping before and behind him. By this time excitable ladies were on their feet with more or less of the audience straggling behind them, renewed applause; a warm recall; and it was time to amend the program leaf:

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Two symphonies divided the remainder of the afternoon. One, new, brief, youthful and lyric, was work of Nicolas Nabokov, Russian exile in Paris, about whom his friend and fellow-composer, Dukelsky, writes elsewhere in this paper. The other was Chaikovsky's Fourth, in F minor, as in annual pilgrimage to a favorite shrine, re-lighted since Dr. Koussevitzky, hereabouts, became high priest. Yesterday the illumination was magnificent. The conductor has his moods with each of the composer's surviving symphonies. Yesterday, with the Fourth, he chose the epic vein. In the introduction he bade the orchestra thunder forth the motiv of overwhelming fate. It sounded as the will of all the gods upon all human kind. The orchestra sang the melancholy waltz-tune and mortals fondled ruefully their sensuous being. The orchestra forsook these measures; tossed about in the restless, importunate, dolorous Chaikovskian mood. The conductor dramatized it until it sounded universal. He hushed the slow movement into a fantasmal music—the sad-eyed phantoms of remembrance. The scherzo of the plucked strings was outwardly the feat of virtuosi; in implication, mankind's fancies coming in troubled wisps, spinning out of nowhere, vanishing no whither. The finale rioted Russian; but most of us have known such desperate flogging of our gayer energies. And now and again the gods' decree sounded through, immutable, unescapable.

So to dramatize this Fourth Symphony is to put out of mind Chaikovsky's shortcomings and mannerisms as symphonist. So to turn him epic is to lift to heroic and universal plane the introspection, the avowals, the self-pitying outcry of a singular and haunted temperament. The Symphony in F minor endured this exaltation above its intrinsic self; gave reason, as it seemed, for this plangent, far-spreading voice. Beside it, so transfigured, even the Fifth—to say nothing of the inferior "Pathetic"—paled. The moral is clear: In these days no conductor can play Chaikovsky objectively, literally, or as "repertory." Even to the Fourth and the Fifth symphonies, there must be new imaginative approach or they fail. Dr. Koussevitzky finds it variously. The ghost of Chaikovsky, wandering, no doubt restless and mournful-eyed among the shades, should warm as it hears him.

Mr. Nobokov's symphony is brief and rhythmic, as becomes his time and surroundings. It traverses only three movements; the last a scherzo-finale, mostly scherzo until, after pause, a few chords bring the end, deeper-toned and grave, in a moment of firm imagination. Elsewhere scherzo-like motivs and rhythmic figures play about, directed with skill, sped by fancy, owing little in casual hearing to the usually unescapable Stravinsky or Prokofiev. Expose a romantic composer of the middle of the nineteenth century to the influence of the current musical air and he might have written so, with his undercurrent of melody. Old feeling, new expression go hand in hand. The listener cannot choose but hear. The first movement is as buoyantly and impetuously rhythmed. Above or piercing through, firmly outlined motivs yield an ardent but not too obvious melody. The changeful mood is the mood of romantic fantasia.

The listener begins to suspect a young composer with a personal will, inventing his own matter, choosing his own manner. The slow movement is confirmation. The darker and the lighter strings persist in songful measures. They flow firm and warm, musing-melancholy. At moments they sound strange, and Mr. Nobokov's countrymen say that old Russian melody haunts them. The harmonic and instrumental color accords, yet partakes of this immediate day. New and old again and once more the romantic vein. Believably, Mr. Nabokov has a future.

H. T. P.

Part Four

Trans Nov 1

Friendship's Tribute, Dukelsky to Nabokov

One Young Russian Composer Introduces Another Newly Come Into Symphony Hall

I MET Nicholas Nabokov (Nika to his friends) in the summer of 1924, shortly after my arrival in Paris from overseas. I then stayed with Paul Chelitchev—one of the few really important young Russian painters—in a truly "Murgerian" studio at 150 Blvd. Montparnasse. The place was full of stray cats, empty bottles, sheets of manuscript paper and decidedly underfed painters and musicians. Chelitchev and I had daily arguments on the eternal subjects of music and sex (since I was a complete and self-confessed ignoramus on the art of painting) which invariably ended in the well-known Russian manner; that is a violent and wholly harmless quarrel. One day a tall, dark youth walked in and, rather apologetically, prevented us from again indulging in our favorite pastime. There was a suggestion of extreme sobriety, almost asceticism, about his pleasant, long face. He was a young composer, admitted to studying under Juon and Rebikov (which made me unnecessarily suspicious and arrogant) and Nabokov was his name.

The Nabokovs were a noble, highly progressive and esteemed family. Several of its members have distinguished themselves in one way or another. Nika's uncle (now dead) was one of the leaders of the C. D. (constitutionalist-democratic) party of old Russia. A cousin of his writes fiction under the name of Sirine.

I must confess that much as I admired Nabokov (only a year older than myself) as a person, I developed a positive distaste to his compositions. Those first efforts were, in reality, rather pointless and dry and extremely imitative. They consisted—so far as I remember—of some piano-pieces, songs on words by Omar Khayyam and an unorchestrated overture. The prevailing influence seemed to be Satie—which in itself was strange in so Russian a person as Nabokov- and the music was so harsh and unlovely as to bring me to a hasty conclusion, that our sober friend was no composer at all.

Nika, on the contrary, developed a great liking for my music—"Zephyr and Flora" was then being composed—and was far more intelligent about it than myself. My departure for London brought our friendship to a temporary end. On my return to France in 1926, I found myself in Nice and came face to face with Nabokov on the Promenade des Anglais. He told me about a piano sonata he had recently completed and we hurried to my hotel to look it over. The music was still dry but one or two passages showed real and unexpected promise.

I was happy to point out these passages to the author adding that, as I was invited to dine with Stravinsky that night, I would take the sonata along and show it to the master. Nabokov seemed enchanted and, shortly afterwards, left for his mother's little country place near Nice, where he then lived.

Having arrived at Stravinsky's house in Montbozon (part of Nice), I was greeted by his two sons, one of whom is now a painter of promise. Dinner was not ready and I was invited to play. My own music and some bad jazz (politely ridiculed by Stravinsky) were followed by excerpts from Nabokov's work, which I played atrociously.

Igor Feodorovitch was visibly interested; the only comment he made, if my memory serves me right, was that the work was "far from silly." From then on it "became a steady crescendo" with Nabokov. Shortly afterwards some of his songs (to Pouchkine words) were sung by Vera Vajeerska at a concert of Russian music in Paris. The songs were no longer merely promising; they contained a rich and real warmth, a satisfying fulness that left no doubts as to the talent of the composer.

I often wondered whether the sudden expansion of Nika's talent wasn't due to his religious self-discipline. Nika was always extremely religious and the great lyrical charm of the rites and chants of the old Greek Church began to exert a profound influence on his work. This influence had little to do with the hysterical sectarianism of Oboukhov, so startingly manifested in the latter's "Book of Life." Nabokov's growing talent found little or no encouragement until his meeting with Diaghilev (1927), of which I learned from Boris Kochno, the erstwhile librettist of the Russian Ballet and Diaghilev's private secretary. The work that proved the turning point in Nika's career was not commissioned by Diaghilev, however. I am speaking of the "Ode," which, although known in its ballet form, was originally a sort of an oratorio to words by Lomonossov. This was composed in Alsace and played to Diaghilev in Paris. The great Serge had engaged Chelitchev to do the décor and costumes and their joint effort was produced in Paris in 1928.

The result, to quote, Henri Sauguet, was an æsthetic "mésalliance," the monumental, square-shouldered music having nothing in common with the entirely abstract and peculiarly fragile mise-en-scène. But this should not detract from the value of the score, which was never really meant to be a ballet; the few dances that Nabokov had inserted in his work were of poor quality.

The rest—the "Ode" itself—contains much splendid music. The very beginning with its sonorous fanfares and a pleasant archaic flavor is indicative of immediate directness of purpose. The melancholy E-minor duet (the so-called "String Dance") is probably the best thing in the Ode; this plaintive little pastorale has a curiously striking and unforgettable pathos about it. Worthy of mention is also the double choir. Certain details in the workmanship betray a slight influence of Sauguet, who was very friendly with Nabokov at the time. It was he, I believe, who brought Nika in touch with Milhaud, Cocteau and the celebrated Catholic erudite, Maritain.

To a careful student, it would appear that Nabokov owes more to Musorgsky than Chaikovsky; that of the moderns he is closer to Stravinsky than Prokofiev or Hindemith; that his strength lies in vocal rather than instrumental music.

The Symphony (originally called "Symphonie Lyrique") that Boston is hearing this week-end has already had a substantial success in Europe. Nabokov is now at work on a piano concerto, performances of which are already announced in Paris.

VLADIMIR DUKELSKY

Music

Herald Nov 1

43

Koussevitzky as Composer

On the fourth program of the jubilee season of the Boston Symphony Orchestra (Oct. 31-Nov. 1) stood an Overture by one who preferred to be listed as "Anonymous," an overture written expressly for the fiftieth anniversary of the orchestra and at this time given its first hearing. There followed a Symphony by Nicolas Nabokov and the Tchaikovsky Symphony No. 4 in F minor.

Despite the effort of the composer of the anniversary overture to maintain his anonymity, his hand betrayed him. Not only his hand, but his thematic material as well. And if that were not sufficient evidence, one must be dull indeed who could not guess his identity when, upon the completion of the number, the orchestra rose as one man and saluted its conductor. With orchestra standing, the audience felt need for more complete outlet to its enthusiasm, and also rose, the while it gave vigorous approval of a composition which, after all, Dr. Koussevitzky need not be modest in acknowledging. It is based upon two themes, the principal one of which, from "A Life for the Tzar," was chosen by the composer as peculiarly befitting the occasion. The opening lines are given out by the organ. There follows an excellent piece of contrapuntal writing in which the entire orchestra is utilized. The second theme is avowedly Dr. Koussevitzky's own, yet it has a strangely haunting melody, which persistently recalls the Concerto for double-bass which this virtuoso of the instrument has made familiar to Boston audiences. The principal theme is worked out at considerable length, and the overture is brought to a smashing close with fortissimi in all the choirs—the sort of close calculated to bring one up standing, if one has projected oneself into the piece. In all a brilliantly sonorous composition, worthy the name of its composer, who after all, was a musical virtuoso before he became a conductor, a fact which we are sometimes prone to overlook in the light of his more recent accomplishments.

Sharing the program, by way of novelty, came the symphony by Nabokov, given its first performance in the United States. This composer is widely recognized as the author of a ballet-oratorio which he named "Ode," and numerous other works for piano and orchestra. Built upon thematic material of singular beauty, the symphony is well knit. The form is clear, in fact, extremely orthodox, and the movements, of which there are three, all hold the attention. One might express a preference for the second, a Largo, and in no wise deprecate the remaining two. Although the composer had not so indicated it, the program contained the additional word "Lyric" in announcing the number. The word is correctly descriptive, yet in each movement come passages as virile as any penned by even the great Tchaikovsky himself. The symphony was extraordinarily well received.

A masterly performance of the Tchaikovsky Fourth Symphony once more brought to our attention that the plinth upon which this tonal giant stands is firmly grounded upon the whole-hearted approbation of an appreciative public. Dr. Koussevitzky and his men richly deserved the storm of applause at the conclusion of the symphony, which closed one more all-Russian program of distinction.

G. M. S.

time in the history of the orchestra, the program-book listed the composer "Anonymous." After the performance of the work (an Overture) yesterday, the men of the orchestra rose en masse to applaud Mr. Koussevitzky, who had put his whole heart into having it well rendered. And the audience knew then, if it did not before, that the conductor had written the score.

It was really a touching spectacle, the more so in that the music indicated that great conductors are necessarily no better composers than are great composers great interpreters of their own works. It is true that Mr. Koussevitzky's score is quite obviously sincere, written from the heart. But need we cite the proverb about good intentions?

There was another novelty, heard for the first time in the United States—a symphony by one Nicholas Nabokov, ex-patriate Russian, now living in Paris. His music seemed to us light and lyric, unaffected and generally pleasing. We shall probably forget that we had ever heard it, within a fortnight.

Chaikovsky's Fourth Symphony closed the all-Russian program. Despite its frequent recurrence on symphonic programs, the Symphony might well have been labelled "First Time," so engrossed was Mr. Koussevitzky in the performance, so earnestly and mightily did he and his musicians labor. The result, of course, was a rendering that can probably not be matched elsewhere on this planet.

Throughout the concert the orchestra was riotously brilliant. Yet one missed again, as during the preceding concerts, the sensitiveness evident in season's past.

Part One

Symphony

Conductor Discovered As Composer

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The rest—the "Ode" itself—contains much splendid music. The very beginning with its sonorous fanfares and a pleasant archaic flavor is indicative of immediate directness of purpose. The melancholy E-minor duet (the so-called "String Dance") is probably the best thing in the Ode; this plaintive little pastorale has a curiously striking and unforgettable pathos about it. Worthy of mention is also the double choir. Certain details in the workmanship betray a slight influence of Sauguet, who was very friendly with Nabokov at the time. It was he, I believe, who brought Nika in touch with Milhaud, Cocteau and the celebrated Catholic erudite, Maritain.

To a careful student, it would appear that Nabokov owes more to Musorgsky than Chaikovsky; that of the moderns he is closer to Stravinsky than Prokofiev or Hindemith; that his strength lies in vocal rather than instrumental music.

The Symphony (originally called "Symphonie Lyrique") that Boston is hearing this week-end has already had a substantial success in Europe. Nabokov is now at work on a piano concerto, performances of which are already announced in Paris.

VLADIMIR DUKELSKY

Two symphonies divided the remainder of the afternoon. One, new, brief, youthful and lyric, was work of Nicolas Nabokov, Russian exile in Paris, about whom his friend and fellow-composer, Dukelsky, writes elsewhere in this paper. The other was Chaikovsky's Fourth, in F minor, as in annual pilgrimage to a favorite shrine, re-lighted since Dr. Koussevitzky, hereabouts, became high priest. Yesterday the illumination was magnificent. The conductor has his moods with each of the composer's surviving symphonies. Yesterday, with the Fourth, he chose the epic vein. In the introduction he bade the orchestra thunder forth the motiv of overwhelming fate. It sounded as the will of all the gods upon all human kind. The orchestra sang the melancholy waltz-tune and mortals fondled ruefully their sensuous being. The orchestra forsook these measures; tossed about in the restless, importunate, dolorous Chaikovskian mood. The conductor dramatized it until it sounded universal. He hushed the slow movement into a fantasmal music—the sad-eyed phantoms of remembrance. The scherzo of the plucked strings was outwardly the feat of virtuosi; in implication, mankind's fancies coming in troubled wisps, spinning out of nowhere, vanishing no whither. The finale rioted Russian; but most of us have known such desperate flogging of our gayer energies. And now and again the gods' decree sounded through, immutable, unescapable.

So to dramatize this Fourth Symphony is to put out of mind Chaikovsky's shortcomings and mannerisms as symphonist. So to turn him epic is to lift to heroic and universal plane the introspection, the avowals, the self-pitying outcry of a singular and haunted temperament. The Symphony in F minor endured this exaltation above its intrinsic self; gave reason, as it seemed, for this plangent, far-spreading voice. Beside it, so transfigured, even the Fifth—to say nothing of the inferior "Pathetic"—paled. The moral is clear: In these days no conductor can play Chaikovsky objectively, literally, or as "repertory." Even to the Fourth and the Fifth symphonies, there must be new imaginative approach or they fail. Dr. Koussevitzky finds it variously. The ghost of Chaikovsky, wandering, no doubt restless and mournful-eyed among the shades, should warm as it hears him.

Mr. Nobokov's symphony is brief and rhythmic, as becomes his time and surroundings. It traverses only three movements; the last a scherzo-finale, mostly scherzo until, after pause, a few chords bring the end, deeper-toned and grave, in a moment of firm imagination. Elsewhere scherzo-like motivs and rhythmic figures play about, directed with skill, sped by fancy, owing little in casual hearing to the usually unescapable Stravinsky or Prokofiev. Expose a romantic composer of the middle of the nineteenth century to the influence of the current musical air and he might have written so, with his undercurrent of melody. Old feeling, new expression go hand in hand. The listener cannot choose but hear. The first movement is as buoyantly and impetuously rhythmed. Above or piercing through, firmly outlined motivs yield an ardent but not too obvious melody. The changeful mood is the mood of romantic fantasia.

The listener begins to suspect a young composer with a personal will, inventing his own matter, choosing his own manner. The slow movement is confirmation. The darker and the lighter strings persist in songful measures. They flow firm and warm, musing-melancholy. At moments they sound strange, and Mr. Nobokov's countrymen say that old Russian melody haunts them. The harmonic and instrumental color accords, yet partakes of this immediate day. New and old again and once more the romantic vein. Believably, Mr. Nabokov has a future.

H. T. P.

Music
Herald Nov. 1

43

Koussevitzky as Composer

On the fourth program of the jubilee season of the Boston Symphony Orchestra (Oct. 31-Nov. 1) stood an Overture by one who preferred to be listed as "Anonymous," an overture written expressly for the fiftieth anniversary of the orchestra and at this time given its first hearing. There followed a Symphony by Nicolas Nabokov and the Tchaikovsky Symphony No. 4 in F minor.

Despite the effort of the composer of the anniversary overture to maintain his anonymity, his hand betrayed him. Not only his hand, but his thematic material as well. And if that were not sufficient evidence, one must be dull indeed who could not guess his identity when, upon the completion of the number, the orchestra rose as one man and saluted its conductor. With orchestra standing, the audience felt need for more complete outlet to its enthusiasm, and also rose, the while it gave vigorous approval of a composition which, after all, Dr. Koussevitzky need not be modest in acknowledging. It is based upon two themes, the principal one of which, from "A Life for the Tzar," was chosen by the composer as peculiarly befitting the occasion. The opening lines are given out by the organ. There follows an excellent piece of contrapuntal writing in which the entire orchestra is utilized. The second theme is avowedly Dr. Koussevitzky's own, yet it has a strangely haunting melody, which persistently recalls the Concerto for double-bass which this virtuoso of the instrument has made familiar to Boston audiences. The principal theme is worked out

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SYMPHONY IN ALL-RUSSIAN PROGRAM

Herald Nov. 1

By MOSES SMITH

The program and performance of this week's Symphony concerts emphasize, as have the three previous pairs, that ceremony is going to overshadow music throughout this jubilee year of the orchestra.

For the third successive week there is a piece written especially for the orchestra's 50th anniversary, now played for the first time. And for the first time in the history of the orchestra, the program-book listed the composer "Anonymous." After the performance of the work (an Overture) yesterday, the men of the orchestra rose en masse to applaud Mr. Koussevitzky, who had put his whole heart into having it well rendered. And the audience knew then, if it did not before, that the conductor had written the score.

It was really a touching spectacle, the more so in that the music indicated that great conductors are necessarily no better composers than are great composers great interpreters of their own works. It is true that Mr. Koussevitzky's score is quite obviously sincere, written from the heart. But need we cite the proverb about good intentions?

There was another novelty, heard for the first time in the United States—a symphony by one Nicholas Nabokov, ex-patriate Russian, now living in Paris. His music seemed to us light and lyric, unaffected and generally pleasing. We shall probably forget that we had ever heard it, within a fortnight.

Chaikovsky's Fourth Symphony closed the all-Russian program. Despite its frequent recurrence on symphonic programs, the Symphony might well have been labelled "First Time," so engrossed was Mr. Koussevitzky in the performance, so earnestly and mightily did he and his musicians labor. The result, of course, was a rendering that can probably not be matched elsewhere on this planet.

Throughout the concert the orchestra was riotously brilliant. Yet one missed again, as during the preceding concerts, the sensitiveness evident in season's past.

What Is the Idea

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

Myra Hess to Be Soloist At Beethoven Festival

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Those final details included a revision of the program, the addition of a third soloist to the festival in the person of Myra Hess, pianist, and alterations for the use of a local chorus of 200 singers, with four additional soloists at the Saturday afternoon presentation of Beethoven's famous "Ninth Symphony."

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THIS CLIPPING FROM
WASHINGTON, D. C.
POST

AMONG MUSICIANS

By ELISABETH E. POE.

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Close upon the heels of Thanksgiving will come Christmas, when the music portions of Christmas services rival in brilliancy and interest those of Easter. Encouraging conditions are reported from the choirs this fall. There have been very few changes in the personnel of Washington choirs, and practically all the churches consider "music" one of the most important items on the yearly budget.

Music lovers here are looking forward with eagerness to the Beethoven festival which the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give in Constitution Hall December 2 to 6. The festival will be given under the local management of Mrs. Wilson-Greene. A third soloist has been added to the festival in Myra Hess, pianist, and a local chorus of 200 singers, with four additional soloists, will appear at the afternoon presentation of Beethoven's famous "Ninth Symphony."

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Conductor Koussevitzky and the Boston Symphony management have selected Washington, the Capital of the United States, as a fitting place to stage what amounts to a national celebration of the Boston Symphony's fiftieth birthday.

will be the Sir Henry Ashton. Other members of the cast will be Ivan Steschenko as Raymond, Albert Maltier as Sir Arthur, Rose Bampton as Alice, and Daniel Healy as Norman.

THIS CLIPPING FROM
N. Y. Herald Tribune

Boston Symphony To Hold Festival In Washington

Will Give Four Beethoven Programs in December, Including 9th Symphony

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will hold a Beethoven festival in Constitution Hall, Washington, from December 2 to 6. The first program, Tuesday evening, December 2, offers the "Egmont" overture, C minor piano concerto, with Myra Hess as soloist, and "Eroica" symphony. The second concert, Wednesday evening, December 4, has a program of the third "Leonore" overture, violin concerto, with Efrem Zimbalist as soloist, and the fifth symphony. Friday evening offers the "Coriolanus" overture, G major piano concerto, with Josef Hofmann as soloist, and the seventh symphony. The last festival program, Saturday afternoon, December 6, presents the first and ninth symphonies, the latter with a chorus of 200 trained by Albert W. Harned and Jeannette Vreeland, with Nevada Van der Veer and Fraser Gange as soloists.

In Boston, Dr. Koussevitzky will conduct a Bach Festival in the latter part of March.

THIS CLIPPING FROM
N. Y. TIMES

Concert-Chronicle

Symphonic Saturday

THE man and woman, as it seemed at the Symphony Concert of Saturday, the audience knew. To it came Dr. Koussevitzky as both conductor and composer. Taking one, the orchestra now in solo, before the deed was done, Beethoven's celebrated "Pastoral Overture" or should it be Sogenot on a "Theme from Glinka" was played to hear as no less receptive and applausive than those of Friday, while the connoisseur heard the counterpoint in the fugal measures and knew that it was good.

Next the symphony of Sergei Mr. Sabolevy to convey and depend upon session. In the first Allegro and the Scherzo-Finale, the qualities are unmistakably of this most ornate one. Someone said aptly that they could not have been written before the language. Yet there is no jazz in them; only its influence caught out of the air and transfused into symphonic music. Turn to the middle, but to those that are merely rhythmic, what remains have shape and significance. The romantic feeling that we associate, say with Schumann, conducts them along the way, chooses and colors the harmonic and instrumental texture. Through the slow movement in particular, we hear nothing less than a "song without words"; by no means namely Mendelssohnian. Rather, it has clear individual stamp. If it is heard as one informed hearer hinted, out of a whole Russia, then again has Mr. Sabolevy transfused it into a musical speech of his own, at moments, as in the solo passages, [illegible] reason—[illegible] may [illegible] is true, the old [illegible] music [illegible] way, un[illegible] ge[illegible]

GERMAN "ZEITGEIST"

A Mutilated "Barber"—Revival of Paisiello —Muck Conducts Greatly

By HERBERT F. PEYSER.

BERLIN, Oct. 12, 1930.

AFTER witnessing the incredible exhibition described on the Platz der Republik as a "Neuinscenierung" of the "Barber of Seville" I can only feel that the artistically minded music lovers of Berlin are to be congratulated on the prospective passing of the Kroll Opera. Small wonder that Intendant Heinz Tietjen, upon attending the dress rehearsal some weeks ago, was so shocked at what his subordinates had put over on him that he sternly compelled an eleventh-hour postponement. A more tasteless, vulgar and wantonly misrepresentative treatment of a masterpiece has rarely been hazarded on a modern stage, and in assuming this impudent privilege the Kroll management has carried to a preposterous climax the scenic and interpretative enormities it has at one time or another practiced on works like "Don Giovanni," "The Tales of Hoffmann" and "The Flying Dutchman."

Taking a leaf out of the book of those who a few seasons ago made of "The Mikado" a "modernized" nightmare and turned "The Beggar's Opera" into the dreadful "Dreigroschenoper," two aggressive young people, by name Arthur Maria Rabenalt and Wilhelm Reinking, have now offered up Rossini's deathless comedy body and soul on the altar of the insatiable "Zeitgeist." Give them the chance and they will probably put Siegfried and Tristan in plus fours and cutaways and invoke the "spirit of the time" for all justification and defense.

* * *

THE details of it would fill a newspaper column. It was not enough, for instance, that the dress of the characters should be as 1930 as possible; all the "Kitsch" and nonsense of Kurfürstendamm cabarets and Friedrichstrasse "Dielen" had to be injected into the proceedings in the witless effort to align the humors and ironies of Beaumarchais and Rossini with a spirit to which they are profoundly alien. If Bartolo were rigged out like a Grand Street pawnbroker, Rosina like a trained nurse (Bartolo, you see, being a "doctor" and Rosina living more or less as a "garde-malade" in his "office"!), Almaviva like a younger brother of Julien, in "Louise," and Figaro like a compromise between a Palace Theatre comedian and a Terminal Barber Shop hair trimmer—if these things were so, the logic of the enterprise made it imperative that Figaro should run a highly visible hairdressing parlor facing Bartolo's Sevillian residence, its show-window adorned with two brightly bewigged female busts of wax; and also that Bartolo's roofless "medical office," set off against what looked like an architect's geometrical dream of a perpendicular Seville, should sport a white enamel examination chair of the latest clinical model, flanked by glass tables of surgical instruments intended to be poked into the throats and noses of various characters at the height of certain "comic" situations!

For the Italian buffoonery of tradition the arch-modernizers of the Kroll Theatre have substituted a compound of heavy clownishness and nauseous vulgarity that moves on feet of lead. What they truly imagine themselves to be doing by all this ghastly business they are careful not to state. Perhaps they simply wish to be "different" from the conscript fathers, to act the little bulls in the lyric china shop, or to demonstrate that in this blessed generation one can play the fool without inviting thunderbolts from on high. At all events, things of this kind bear sorry witness to the creative condition of the age in the musical life of Germany. It would have been better by far and in every way more consistent had some one thought of inviting Paul Hindemith or Egon Wellesz to rewrite and modernize the venerable score. Then one might have been spared the astounding spectacle of the insensibility of the German public and critics to the shrieking improprieties of style involved. Most German music critics are born lisping the words "Stilreinheit" and "Stilgerechtheit," and their preoccupation with these matters makes them continue even at this stage of the game to prefer Wagner's immature "Dresden version" of "Tannhäuser" to his gorgeous "Paris" one.

* * *

MEANWHILE, for those who may have been cast down by this deplorable experience, there is comfort and compensation of a sort in the announcement of an organization for popular culture called the "Grossberliner Vertrags-Rund," that will produce on Nov. 23 nothing less than the pre-Rossinian "Barber of Seville," by Paisiello, which Francesco d'Andrade sang in Berlin many, many years ago, but which today is little more than one of the legendary names of musical history.

In producing for the first time in Berlin Borodine's "Prince Igor" (which was brought forward at the house Unter den Linden on the evening of Oct. 11) the heads of the Staatsoper seem to have been largely moved by the desire to give their new ballet master, Rudolf von Laban, the opportunity to get under way in a glory of exotic spectacle. Herr von Laban made the most of his chance, and if the Polovetzian dances effaced no memories of the sainted Diaghileff, they went with a pretty splendid wildness and ingenuity of barbaric abandon, at that. He got far more of a whirlwind bravura into these Tartar and Mongolian frolics than he was able to coax out of the voluptuous freezes and revels of Wagner's Tannhäuser at Baireuth this past Summer. He and his dancing crew harvested the principal, indeed, almost the only real enthusiasm. The rest of the evening was largely sad and civil, though the management had put some of its best singers into the undertaking, and Leo Blech, who conducted, held together the weak-jointed structure with such unrelaxing grip that it seemed less diffuse and trailingly episodic than when we heard it at the Metropolitan fifteen years ago.

The concert season opened with a rush of recitals, most of them by Americans and most of them dismal. Outstanding among the singers were Jeanette Vreeland, who squandered a great deal of excellent vocalism on a singularly inept and trivial program; the unique Marguerite D'Alvarez, who seems to have added Berlin to her roster of conquests, and the colored contralto, Marian Anderson, who, by her amazing plenitude of voice and gift of spontaneous expression, celebrated a resounding triumph, and who promises speedily to become one of the popular idols of the German metropolis. A full-blooded performance of Haydn's "Seasons" by the Bruno Kittle Chorus, under the guidance of Oscar Fried (who celebrated his reentry into Berlin after an absence of years from its concert halls), profited in such episodes as the tremendous storm scene and the gorgeous hunting and drinking choruses by Mr. Fried's familiar weight of hand and breadth of effect, but, by the same token, suffered from them in the more idyllic pages of this incomparable work. Of the soloists, the tenor, Helge Roswaenge, and the baritone, Hermann Schey, commanded unstinted admiration, which is more than can be said of the soprano, a lady of breathy and tremulous voice by name Edith Wolf.

* * *

BUT the hero of the season's opening month has been, first and last, the veteran Karl Muck, who brought his superfine Hamburg Philharmonic Orchestra to the Philharmonie on the evening of Oct. 9 and gave a performance of Bruckner's Seventh symphony so gorgeously unapproachable as almost to persuade one that Bruckner is verily—as the Germans claim him to be—of the race of Beethoven. At threescore and twelve this grayed and Mephistophelian wonder-worker has developed riches of heart and warmth of soul that were not his even in his greatest Boston Symphony days. And the superhuman technic and musicianship of the man! What an eternal reproach to the whole rout of poseurs and conjurers that berattle our podiums, in this man's awsome tranquillity of manner, his stern economy of gesture, his sometimes almost imperceptible time-beating, the devastating power of a glance or the move of a finger to unchain effects that crush and shatter! They say that poor Bruckner was overwhelmed when, in 1893, he heard Muck introduce this same symphony to Berlin. And small wonder, for by a singular power of divination, Muck approaches the work of this master in a way that sweeps it clean of most of its obvious defects. His treatment of the score this time was of the sort that, with the all-seeing eye of a creative imagination, bridges gaps and weaknesses of structure by an extraordinarily sentient choice of tempi and a general tightening and concentration of the symphonic texture. The most difficult thing about this symphony—success in sustaining a continuity of interest after the second movement—Muck triumphantly accomplished. And he has trained his Hamburg instrumentalists till they play very nearly like the Boston Symphony of old.

* * *

AT this concert Albert Spalding gave the most memorable performance of the Beethoven violin concerto I have ever heard from him. He has spiritualized his reading of this work till a new radiance emanates from it. And as he played the solo part so did Dr. Muck and his Hamburgers glorify the accompaniment.

The first production on Oct. 3 of Othmar Schoeck's operas, "Vom Fischer un syner Fru" and "Don Ranudo," was officially described as a festival specialty in honor of the German music teachers and tone poets now gathered here in solemn congress. No doubt one excuse is as good as another.

I am not aware that this Swiss composer (he was born in Brunnen, on the Lake of Lucerne, forty-four years ago) has enjoyed extensive circulation in America, and if I have heard in our concert halls any of his songs, choral writings or chamber music the event has escaped my memory. It is certain, on the other hand, that the American public has not yet been exposed to any of Mr. Schoeck's operas, which today number half a dozen.

"Vom Fischer un syner Fru," the ripest fruit of Mr. Schoeck's labors, is an almost bodily transcript (the text is by Ph. O. Runge) of Grimm's familiar "Low German" nursery tale of the humble fisherman who, as a reward for having thrown back into the sea a flounder caught in his net, receives from the grateful fish a promise that his dearest wishes will be fulfilled, only to end mending nets as a result of insatiable human greed and vanity.

INFORMATION OBSCURED

44

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WASHINGTON, D. C.
STAR

Myra Hess to Be Soloist At Beethoven Festival

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POST
NOV 2 - 1930

AMONG MUSICIANS

By ELISABETH E. POE.

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THE BOSTON HERALD, BOSTON.

THE CLIPPING FROM
N. Y. Herald Tribune

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Will Give Four Beethoven Programs in December, Including 9th Symphony

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In Boston, Dr. Koussevitzky will conduct a Bach Festival in the latter part of March.

Concert-Chronicle

Tom.
Symphonic Saturday Nov 3 '30

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Next the symphony of young Mr. Nabokov to renew and deepen impression. In the first Allegro and the Scherzo-Finale, the rhythms are unmistakably of this modernistic day. Someone said aptly that they could not have been written before the jazz age. Yet there is no jazz in them; only its influence caught out of the air and transfused into symphonic music. Turn to the motivs, put by those that are merely rhythmic, what remain have shape and significance. The romantic feeling that we associate, say with Schumann, conducts them along the way; chooses and colors the harmonic and instrumental vesture. Through the slow movement in particular, we hear nothing less than a "song without words"; by no means tamely Mendelssohnian. Rather, it has clear individual stamp. If it is born, as one informed hearer hinted, out of archaic Russia, then again has Mr. Nabokov transfused it into a musical speech of his own, in moments, as in the solo-measures for violin, close to beauty. With reason—to repeat Parisian gossip—Stravinsky may have admired his songs. There is true progress—the sages say—when the old impulses an[illegible] occupations of music [illegible]kov, un-

GERMAN "ZEITGEIST"

A Mutilated "Barber"—Revival of Paisiello —Muck Conducts Greatly

By HERBERT F. PEYSER.

BERLIN, Oct. 12, 1930.

AFTER witnessing the incredible exhibition described on the Platz der Republik as a "Neuinscenierung" of the "Barber of Seville" I can only feel that the artistically minded music lovers of Berlin are to be congratulated on the prospective passing of the Kroll Opera. Small wonder that Intendant Heinz Tietjen, upon attending the dress rehearsal some weeks ago, was so shocked at what his subordinates had put over on him that he sternly compelled an eleventh-hour postponement. A more tasteless, vulgar and wantonly misrepresentative treatment of a masterpiece has rarely been hazarded on a modern stage, and in assuming this impudent privilege the Kroll management has carried to a preposterous climax the scenic and interpretative enormities it has at one time or another practiced on works like "Don Giovanni," "The Tales of Hoffmann" and "The Flying Dutchman."

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* * *

MEANWHILE, for those who may have been cast down by this deplorable experience, there is comfort and compensation of a sort in the announcement of an organization for popular culture called the "Grossberliner Vortrags-Rund," that at it will produce on Nov. 23 nothing less than the pre-Rossinian "Barber of Seville," by Paisiello, which Francesco d'Andrade sang in Berlin many, many years ago, but which today is little more than one of the legendary names of musical history.

In producing for the first time in Berlin Borodine's "Prince Igor" (which was brought forward at the house Unter den Linden on the evening of Oct. 11) the heads of the Staatsoper seem to have been largely moved by the desire to give their new ballet master, Rudolf von Laban, the opportunity to get under way in a glory of exotic spectacle. Herr von Laban made the most of his chance, and if the Polovetzian dances effaced no memories of the sainted Diaghileff, they went with a pretty splendid wildness and ingenuity of barbaric abandon, at that. He got far more of a whirlwind bravura into these Tartar and Mongolian frolics than he was able to coax out of the voluptuous *frenzies* and revels of Wagner's Tannhäuser at Baireuth this past Summer. He and his dancing crew harvested the principal, indeed, almost the only real enthusiasm. The rest of the evening was largely sad and civil, though the management had put some of its best singers into the undertaking, and Leo Blech, who conducted, held together the weak-jointed structure with such unrelaxing grip that it seemed less diffuse and trailingly episodic than when we heard it at the Metropolitan fifteen years ago.

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The first production on Oct. 3 of Othmar Schoeck's operas, "Vom Fischer un syner Fru" and "Don Ranudo," was officially described as a festival specialty in honor of the German music teachers and tone poets now gathered here in solemn congress. No doubt one excuse is as good as another.

I am not aware that this Swiss composer (he was born in Brunnen, on the Lake of Lucerne, forty-four years ago) has enjoyed extensive circulation in America, and if I have heard in our concert halls any of his songs, choral writings or chamber music the event has escaped my memory. It is certain, on the other hand, that the American public has not yet been exposed to any of Mr. Schoeck's operas, which today number half a dozen.

"Vom Fischer un syner Fru," the ripest fruit of Mr. Schoeck's labors, is an almost bodily transcript (the text is by Ph. O. Runge) of Grimm's familiar "Low German" nursery tale of the humble fisherman who, as a reward for having thrown back into the sea a flounder caught in his net, receives from the grateful fish a promise that his dearest wishes will be fulfilled, only to end mending nets as a result of insatiable human greed and vanity.

REDUCTION RATIO

14x

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

Myra Hess to Be Soloist At Beethoven Festival

FINAL details of the fiftieth anniversary Beethoven Festival which the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give at Constitution Hall on Tuesday, Wednesday and Friday evenings and on Saturday afternoon, December 2, 3, 5 and 6, respectively, were completed late in the past week at a conference between Mrs. Wilson-Greene, and W. H. Brennan and George Judd, manager and assistant manager of the Boston Symphony.

Those final details included a revision of the program, the addition of a third soloist to the festival in the person of Myra Hess, pianist, and arrangements for the use of a local chorus of 200 singers, with four additional soloists, at the Saturday afternoon presentation of Beethoven's famous "Ninth Symphony."

The revised program as announced yesterday follows:

First program, Tuesday evening, December 2, at 8:15 o'clock: Overture to Goethe's "Egmont," Opus 84; Pianoforte concerto No. 3 in C minor, Opus 37 (Myra Hess, pianist, soloist); Symphony No. 3 in E flat major, "Eroica," Opus 55.

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POST
NOV 2 - 1930

AMONG MUSICIANS

By ELISABETH E. POE.

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Close upon the heels of Thanksgiving will come Christmas, when the music portions of Christmas services rival in brilliancy and interest those of Easter. Encouraging conditions are reported from the choirs this fall. There have been very few changes in the personnel of Washington choirs, and practically all the churches consider "music" one of the most important items on the yearly budget.

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Trans. Nov 3 '30

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Second program, Wednesday evening, December 3, at 8:15 o'clock: Overture to "Leonore," No. 3, Opus 72; violin concerto in D major, Opus 61 (Efram Zimbalist, violinist, soloist); Symphony No. 5 in C minor, Opus 67.

Third program, Friday evening, December 5, at 8:15 o'clock: Overture to "Coriolanus," Opus 62; pianoforte concerto No. 4 in G major, Opus 58 (Josef Hofmann, pianist, soloist); Symphony No. 7 in A major, Opus 92.

Fourth program, Saturday afternoon, December 6, at 3 p. m.: Symphony No. 1 in C major, Opus 21; Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy," Opus 125 (chorus of 200, trained by Albert W. Harned; soloists, Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer, Fraser Gange).

This fiftieth anniversary festival of Beethoven's works which the Boston Symphony Orchestra plans to give here at Constitution Hall early next month is in celebration of the fiftieth anniversary of the founding of the Boston Symphony Orchestra, an anniversary which was recently celebrated most elaborately at Symphony Hall in Boston, where Sir George Henschel, 80-year-old conductor, who first conducted the Boston orchestra, made the trip from England to conduct again the same program he gave in Boston 50 years ago.

Conductor Koussevitzky and the Boston Symphony management have selected Washington, the Capital of the United States, as a fitting place to stage what amounts to a national celebration of the Boston Symphony's fiftieth birthday.

made the trip from England to conduct again the same program he gave in Boston 50 years ago.

will be the Sir Henry Ashton. Other members of the cast will be Ivan Steschenko as Raymond, Albert Mahler as Sir Arthur, Rose Bampton as Alice, and Daniel Healy as Norman.

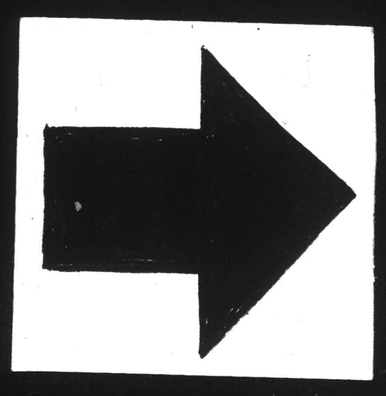
THIS CLIPPING FROM
N. Y. Herald Tribune

Boston Symphony To Hold Festival In Washington

Will Give Four Beethoven Programs in December, Including 9th Symphony

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will hold a Beethoven festival in Constitution Hall, Washington, from December 2 to 6. The first program, Tuesday evening, December 2, offers the "Egmont" overture, C minor piano concerto, with Myra Hess as soloist, and "Eroica" symphony. The second concert, Wednesday evening, December 4, has a program of the third "Leonore" overture, violin concerto, with Efrem Zimbalist as soloist, and the fifth symphony. Friday evening offers the "Coriolanus" overture, G major piano concerto, with Josef Hofmann as soloist, and the seventh symphony. The last festival program, Saturday afternoon, December 6, presents the first and ninth symphonies, the latter with a chorus of 200 trained by Albert W. Harned and Jeannette Vreeland, with Nevada Van der Veer and Fraser Gange as soloists.

In Boston, Dr. Koussevitzky will conduct a Bach Festival in the latter part of March.



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THIS CLIPPING FROM
N. Y. TIMES

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GERMAN "ZEITGEIST"

A Mutilated "Barber"—Revival of Paisiello —Muck Conducts Greatly

By HERBERT F. PEYSER.

BERLIN, Oct. 12, 1930.

AFTER witnessing the incredible exhibition described on the Platz der Republik as a "Neuinscenierung" of the "Barber of Seville" I can only feel that the artistically minded music lovers of Berlin are to be congratulated on the prospective passing of the Kroll Opera. Small wonder that Intendant Heinz Tietjen, upon attending the dress rehearsal some weeks ago, was so shocked at what his subordinates had put over on him that he sternly compelled an eleventh-hour postponement. A more tasteless, vulgar and wantonly misrepresentative treatment of a masterpiece has rarely been hazarded on a modern stage, and in assuming this impudent privilege the Kroll management has carried to a preposterous climax the scenic and interpretative enormities it has at one time or another practiced on works like "Don Giovanni," "The Tales of Hoffmann" and "The Flying Dutchman."

Taking a leaf out of the book of those who a few seasons ago made of "The Mikado" a "modernized" nightmare and turned "The Beggar's Opera" into the dreadful "Dreigroschenoper," two aggressive young people, by name Arthur Maria Rabenalt and Wilhelm Reinking, have now offered up Rossini's deathless comedy body and soul on the altar of the insatiable "Zeitgeist." Give them the chance and they will probably put Siegfried and Tristan in plus fours and cutaways and invoke the "spirit of the time" for all justification and defense.

* * *

THE details of it would fill a newspaper column. It was not enough, for instance, that the dress of the characters should be as 1930 as possible; all the "Kitsch" and nonsense of Kurfürstendamm cabarets and Friedrichstrasse "Dielen" had to be injected into the proceedings in the witless effort to align the humors and ironies of Beaumarchais and Rossini with a spirit to which they are profoundly alien. If Bartolo were rigged out like a Grand Street pawnbroker, Rosina like a trained nurse (Bartolo, you see, being a "doctor" and Rosina living more or less as a "garde-malade" in his "office"!), Almaviva like a younger brother of Julien, in "Louise," and Figaro like a compromise between a Palace Theatre comedian and a Terminal Barber Shop hair trimmer—if these things were so, the logic of the enterprise made it imperative that Figaro should run a highly visible hairdressing parlor facing Bartolo's Sevillian residence, its show-window adorned with two brightly bewigged female busts of wax; and also that Bartolo's roofless "medical office," set off against what looked like an architect's geometrical dream of a perpendicular Seville, should sport a white enamel examination chair of the latest clinical model, flanked by glass tables of surgical instruments intended to be poked into the throats and noses of various characters at the height of certain "comic" situations!

For the Italian buffoonery of tradition the arch-modernizers of the Kroll Theatre have substituted a compound of heavy clownishness and nauseous vulgarity that moves on feet of lead. What they truly imagine themselves to be doing by all this ghastly business they are careful not to state. Perhaps they simply wish to be "different" from the conscript fathers, to act the little bulls in the lyric china shop, or to demonstrate that in this blessed generation one can play the fool without inviting thunderbolts from on high. At all events, things of this kind bear sorry witness to the creative condition of the age in the musical life of Germany. It would have been better by far and in every way more consistent had some one thought of inviting Paul Hindemith or Egon Wellesz to rewrite and modernize the venerable score. Then one might have been spared the astounding spectacle of the insensibility of the German public and critics to the shrieking improprieties of style involved. Most German music critics are born lisping the words "Stilreinheit" and "Stilgerechtheit," and their preoccupation with these matters makes them continue even at this stage of the game to prefer Wagner's immature "Dresden version" of "Tannhäuser" to his gorgeous "Paris" one.

* * *

MEANWHILE, for those who may have been cast down by this deplorable experience, there is comfort and compensation of a sort in the announcement of an organization for popular culture called the "Grossberliner Vortrags-Bund." that it will produce on Nov. 23 nothing less than the pre-Rossinian "Barber of Seville," by Paisiello, which Francesco d'Andrade sang in Berlin many, many years ago, but which today is little more that one of the legendary names of musical history.

In producing for the first time in Berlin Borodine's "Prince Igor" (which was brought forward at the house Unter den Linden on the evening of Oct. 11) the heads of the Staatsoper seem to have been largely moved by the desire to give their new ballet master, Rudolf von Laban, the opportunity to get under way in a glory of exotic spectacle. Herr von Laban made the most of his chance, and if the Polovetzian dances effaced no memories of the sainted Diaghileff, they went with a pretty splendid wildness and ingenuity of barbaric abandon, at that. He got far more of a whirlwind bravura into these Tartar and Mongolian frolics than he was able to coax out of the voluptuous frenzies and revels of Wagner's Venusberg at Baireuth this past Summer. He and his dancing crew harvested the principal, indeed, almost the only real enthusiasm. The rest of the evening was largely sad and civil, though the management had put some of its best singers into the undertaking, and Leo Blech, who conducted, held together the weak-jointed structure with such unrelaxing grip that it seemed less diffuse and trailingly episodic than when we heard it at the Metropolitan fifteen years ago.

The concert season opened with a rush of recitals, most of them by Americans and most of them dismal. Outstanding among the singers were Jeanette Vreeland, who squandered a great deal of excellent vocalism on a singularly inept and trivial program; the unique Marguerite D'Alvarez, who seems to have added Berlin to her roster of conquests, and the colored contralto, Marian Anderson, who, by her amazing plenitude of voice and gift of spontaneous expression, celebrated a resounding triumph, and who promises speedily to become one of the popular idols of the German metropolis. A full-blooded performance of Haydn's "Seasons" by the Bruno Kittle Chorus, under the guidance of Oscar Fried (who celebrated his reentry into Berlin after an absence of years from its concert halls), profited in such episodes as the tremendous storm scene and the gorgeous hunting and drinking choruses by Mr. Fried's familiar weight of hand and breadth of effect, but, by the same token, suffered from them in the more idyllic pages of this incomparable work. Of the soloists, the tenor, Helge Roswaenge, and the baritone, Hermann Schey, commanded unstinted admiration, which is more than can be said of the soprano, a lady of breathy and tremulous voice by name Edith Wolf.

* * *

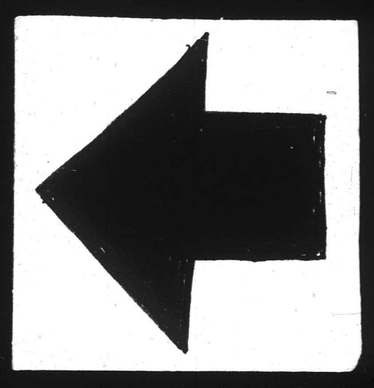
BUT the hero of the season's opening month has been, first and last, the veteran Karl Muck, who brought his superfine Hamburg Philharmonic Orchestra to the Philharmonic on the evening of Oct. 9 and gave a performance of Bruckner's Seventh symphony so gorgeously unapproachable as almost to persuade one that Bruckner is verily—as the Germans claim him to be—of the race of Beethoven. At threescore and twelve this grayed and Mephistophelian wonder-worker has developed riches of heart and warmth of soul that were not his even in his greatest Boston Symphony days. And the supernal technic and musicianship of the man! What an eternal reproach to the whole rout of poseurs and conjurers that berattle our podiums, in this man's awsome tranquillity of manner, his stern economy of gesture, his sometimes almost imperceptible time-beating, the devastating power of a glance or the move of a finger to unchain effects that crush and shatter! They say that poor Bruckner was overwhelmed when, in 1893, he heard Muck introduce this same symphony to Berlin. And small wonder, for by a singular power of divination, Muck approaches the work of this master in a way that sweeps it clean of most of its obvious defects. His treatment of the score this time was of the sort that, with the all-seeing eye of a creative imagination, bridges gaps and weaknesses of structure by an extraordinarily sentient choice of tempi and a general tightening and concentration of the symphonic texture. The most difficult thing about this symphony—success in sustaining a continuity of interest after the second movement—Muck triumphantly accomplished. And he has trained his Hamburg instrumentalists till they play very nearly like the Boston Symphony of old.

AT this concert Albert Spalding gave the most memorable performance of the Beethoven violin concerto I have ever heard from him. He has spiritualized his reading of this work till a new radiance emanates from it. And as he played the solo part so did Dr. Muck and his Hamburgers glorify the accompaniment.

The first production on Oct. 3 of Othmar Schoeck's operas, "Vom Fischer un syner Fru" and "Don Ranudo," was officially described as a festival specialty in honor of the German music teachers and tone poets now gathered here in solemn congress. No doubt one excuse is as good as another.

I am not aware that this Swiss composer (he was born in Brunnen, on the Lake of Lucerne, forty-four years ago) has enjoyed extensive circulation in America, and if I have heard in our concert halls any of his songs, choral writings or chamber music the event has escaped my memory. It is certain, on the other hand, that the American public has not yet been exposed to any of Mr. Schoeck's operas, which today number half a dozen.

"Vom Fischer un syner Fru," the ripest fruit of Mr. Schoeck's labors, is an almost bodily transcript (the text is by Ph. O. Runge) of Grimm's familiar "Low German" nursery tale of the humble fisherman who, as a reward for having thrown back into the sea a flounder caught in his net, receives from the grateful fish a promise that his dearest wishes will be fulfilled, only to end mending nets as a result of insatiable human greed and vanity.



THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
NOV 2 - 1930

PLAN COMPLETE FOR BEETHOVEN FESTIVAL HERE

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These final details included a revision of the program, the addition of a third soloist to the festival in the person of Myra Hess, pianist, and arrangements for the use of a local chorus of 200 singers with four additional soloists at the Saturday afternoon presentation of Beethoven's famous Ninth Symphony. The revised program as announced yesterday by Mrs. Wilson-Greene, follows:

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Third program, Friday evening, December 5, at 8:15 o'clock: Overture to "Coriolanus," Op. 62; pianoforte concerto No. 4 in G major, Op. 58 (Josef Hofmann, pianist, soloist); Symphony No. 7 in A major, Op. 92.

Fourth program, Saturday afternoon, December 8, at 3 p. m.: Symphony No. 1 in C major, Op. 21; Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy," Op. 125 (Chorus of 200, trained by Albert W. Harned; soloists, Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer, Fraser Gange).

THIS CLIPPING FROM
TRENTON, N. J.
TIMES
NOV 4 - 1930

Boston Symphony in Beethoven Festival

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THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
NOV 5 - 1930

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Sergei Alexandrovitch Koussevitsky, conductor of the Boston Symphony orchestra, whose disregard when on foot for traffic lights was given national prominence recently in a sketch appearing in the magazine Time, has brought down on himself the wrath of safety experts who see in this habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The famous musician, according to the article, paying no attention to traffic signals, strides across the busiest streets, stopping the onrush of automobiles with much the same gesture that he uses to get a pianissimo from his bandsmen. The governor's committee on street and highway safety points out that more than 400 pedestrians are killed by automobiles in Massachusetts each year and that pedestrians comprise more than half of all motor victims in the state.

THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN
NOV 5 1930

(1)

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

ON THE CALENDAR.

Nov. 14—Claire Dux, Memorial Auditorium, 8 p. m.

Nov. 15—Compinsky Trio, Rogers Hall, 8 p. m.

Nothing but favorable comments have reached us upon the concert by the United States Army Band in the Parker Lecture Course last Sunday afternoon. While the program was designed for a general audience, it included distinctive music by Latin-American composers that were interesting musically and pleasant to hear. And it was the more enjoyable for those who are at all sensitive because the conductor so evidently realized the difference between playing in a fine concert hall and the presentation of a program out of doors. The band had good reason to be gratified at the interest shown in its appearance and performance and the attention it gave to the program.

The only other musical program in the Parker Course will be the song recital on Friday evening, Nov. 14, by Mme. Claire Dux, formerly of the Chicago Civic Opera. In Lowell by this time she does not need the services of a press agent. One of the most notable of her more recent engagements was at the music festival at Ann Arbor, Mich., where her singing was warmly praised.

Fortunately, as has already been announced, it has been possible through the co-operation of the Boston management, for Miss Parsons to arrange for the appearance of the Compinsky Trio at Rogers Hall on Saturday evening, Nov. 15 instead of on the previous evening, thus avoiding any conflict with the recital by Claire Dux in the Memorial Auditorium. This was feasible as the trio is playing in Boston on the following Sunday. Owing to the fact that Mr. Koussevitzky desires his services with the Boston Symphony orchestra, it has also been found necessary to change the date for the program of pianoforte music to be given by Mr. Sanroma at Rogers Hall from Feb. 6 to Feb. 13.

Oscar Paquet, baritone from Quebec, who is to give a series of five concerts in New England, will come to Lowell to open his tour with a return engagement in St. Joseph's hall on Nov. 11. On his last appearance here he revealed a rich and powerful voice. He sings both classical songs and folk-songs and some of the latter, sung in appropriate costume in the Marchand fashion, will be included in his program here. Mrs. Edith H. Pepin will be assisting artist and Rodolphe E. Pepin will be at the piano.

Mr. Paquet's selections will include songs by Doret, Georges, Lemaire, Widor, Salvator Rosa, Godard, Litaurneau, Missa and others. For Mrs. Pepin's share of the program will be songs by Massenet, Franck, Staub and Fourdrain. Mr. Pepin will give pianoforte compositions by Schubert, Chopin and Grainger.

Boston Programs.

As finally revised the programs for the regular concerts by the Boston Symphony Orchestra this week Friday and Saturday will include the Concerto Grosso for strings, in B minor, No. 12, Handel; Metamorphoseon (theme and 12 variations), Respighi; Symphony, No. 2, Brahms. The Mozart Concerto for flute will be given later on.

As has been conjectured the anonymous composer of the Festival Overture, written for the Symphony orchestra and played at the concerts last week, turned out to be from the hand of Mr. Koussevitzky himself, who based it on a hymn theme from "A Life for the Czar." The theme was proclaimed by the organ, there were contrasting passages in gentle mood and an upswelling climax that by all report was more than ordinarily effective.

SOUTHBRIDGE, MASS.
NEWS
NOV 6 - 1930

MUSIC CONDUCTOR

national prominence recently in a sketch appearing in the magazine Time, has brought down on himself the wrath of safety experts who see in this habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The famous musician, according to the article, paying no attention to traffic signals, strides across the busines streets stopping the onrush of automobiles with much the same gesture that he uses to get a pianissimo from his bandsmen.

Koussekitsky has indeed been fortunate to escape injury or death thus far, according to the governor's committee on street and highway safety, which points out that more than 400 pedestrians are killed by automobiles in Massachusetts each year and that pedestrians comprise more than half of all motor victims in the state. If careful pedestrians are mowed down by automobiles, the pedestrian who defies traffic must lead a charmed life, in the opinion of the national safety council, which in a communication to the governor's committee ventures to wonder "how Mr. Koussevitsky would look conducting the Angelic Harp Symphony.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
NOV 7 1930

HOW TO JOIN THE 400

Serge Alexandrovitch Koussevitsky, conductor of the Boston Symphony orchestra, has brought down on himself the wrath of safety experts by his disregard when on foot for traffic lights. The famous musician is said to pay no attention to traffic signals, but strides across the busiest streets whenever he wishes to, stopping the onrush of automobiles with much the same gesture he uses to get a pianissimo from his orchestra. The governor's committee sees in his habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The committee points out that more than 400 pedestrians are killed by autos in this state each year, and that they comprise more than half of all motor victims in Massachusetts.

The National Safety Council also has taken cognizance of the famous conductor's attitude toward autos, and declares the pedestrian who defies traffic must lead a charmed life, when careful people are mowed down by machines nearly every day. The safety council ventures to wonder "how Mr. Koussevitsky would look conducting the Angelic Harp Symphony," implying he may join the four horsemen

THIS CLIPPING FROM
N. Y. TELEGRAM
NOV 7 - 1930

The Boston Symphony Orchestra is to open the New York series of its fiftieth season in Carnegie Hall on Thursday evening, November 20, and Saturday afternoon, November 22. Serge Koussevitzky will then introduce the new symphony of Albert Roussel, which is one of the numerous scores especially composed for the orchestra's anniversary.

The composer, visiting America for the first time, was present when Dr. Koussevitzky gave this score its initial performance in Boston last month.

Another new score to be introduced to New York will be the "Symphonie Lyrique," by Nicolas Nabokov. This symphony has had a considerable success in Europe and more recently in Boston.

THIS CLIPPING FROM THE
Old Colony Memorial
Plymouth, Mass.
NOV 7 1930

(2)

Symphony Leader Given Traffic Writeup in Time

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THIS CLIPPING FROM
HANOVER, PA.
SUN
NOV

Music

NEWS OF MUSIC WORLD

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The German Grand Opera Com-

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES
NOV 8 1930

Boston Symphony

The Boston Symphony orchestra is shortly to open its season of Providence concerts in the Albee Theatre, the first of which will take place on Tuesday evening, Nov 1.8. This series will be a part of the 50th jubilee season of the great orchestra, which has numerous special features of interest, and in the high state of perfection which the orchestra has reached may well prove the most notable in its illustrious history.

The semi-centennial year began with the original programme of 1881, conducted again by Sir George Henschel, who was the orchestra's first leader. Other features of the anniversary season are a Beethoven festival of national import to be given in Washington, D. C., through the first week of December; a Bach festival in Boston, to be given next spring in memory of Henry L. Higginson, the orchestra's founder and sole sustainer for many years, and a number of new scores written especially for the orchestra in its 50th season by the foremost living composers of Europe—Stravinsky, Ravel, Hindemith, Sibe-, Roussel, Copland, Carpenter, Hill and Hanson. Of these, a symphony of Roussel and "Metamorphoseon" of Respighi, have been performed, together with an "anonymous" overture which has since been discovered to have been written by the conductor himself.

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45

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

NOV

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THIS CLIPPING FROM
TRENTON, N. J.
TIMES

NOV 4

Boston Symphony in Beethoven Festival

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will hold a Beethoven festival in Constitution Hall, Washington, from December 2 to 6. The first program, Tuesday evening, December 2, offers the "Egmont" overture, C minor piano concerto, with Myra Hess as soloist, and "Eroica" symphony. The second concert, Wednesday evening, December 4, has a program of the third "Leonore" overture, violin concerto, with Efrem Zimbalist as soloist, and the fifth symphony. Friday evening offers the "Coriolanus" overture, G major piano concerto, with Josef Hofmann as soloist, and the seventh symphony. The last festival program, Saturday afternoon, December 6, presents the first and ninth symphonies; the latter with a chorus of 200 trained by Albert W. Harned and Jeannete Vreeland, with Nevada Van der Veer and Fraser Gange as soloists.

In Boston, Dr. Koussevitzky will conduct a Bach Festival in the latter part of March.

THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN

NOV 5 1930

(1)

ME. COAST GUARD SEARCHES FOR BOD

Bluehill Bay Dragged for M. Alice R. Livingston of Pittsburgh, Who Was Ill.

BLUEHILL, Me., Nov. 4 (AP)—Coa

Nov. 15—Comm...
Hall, 8 p. m.

Nothing but favorable comments have reached us upon the concert by the United States Army Band in the Parker Lecture Course last Sunday afternoon. While the program was designed for a general audience, it included distinctive music by Latin-American composers that were interesting musically and pleasant to hear. And it was the more enjoyable for those who are at all sensitive because the conductor so evidently realized the difference between playing in a fine concert hall and the presentation of a program out of doors. The band had good reason to be gratified at the interest shown in its appearance and performance and the attention it gave to the program.

The only other musical program in the Parker Course will be the song recital on Friday evening, Nov. 14, by Mme. Claire Dux, formerly of the Chicago Civic Opera. In Lowell by this time she does not need the services of a press agent. One of the most notable of her more recent engagements was at the music festival at Ann Arbor, Mich., where her singing was warmly praised.

Fortunately, as has already been announced, it has been possible through the co-operation of the Boston management, for Miss Parsons to arrange for the appearance of the Compinsky Trio at Rogers Hall on Saturday evening, Nov. 15 instead of on the previous evening, thus avoiding any conflict with the recital by Claire Dux in the Memorial Auditorium. This was feasible as the trio is playing in Boston on the following Sunday. Owing to the fact that Mr. Koussevitzky desires his services with the Boston Symphony orchestra, it has also been found necessary to change the date for the program of pianoforte music to be given by Mr. Sanroma at Rogers Hall from Feb. 6 to Feb. 13.

Oscar Paquet, baritone from Quebec, who is to give a series of five concerts in New England, will come to Lowell to open his tour with a return engagement in St. Joseph's hall on Nov. 11. On his last appearance here he revealed a rich and powerful voice. He sings both classical songs and folk-songs and some of the latter, sung in appropriate costume in the Marchand fashion, will be included in his program here. Mrs. Edith H. Pepin will be assisting artist and Rodolphe E. Pepin will be at the piano.

Mr. Paquet's selections will include songs by Doret, Georges, Lemaire, Widor, Salvator Rosa, Godard, Litaurneau, Missa and others. For Mrs. Pepin's share of the program will be songs by Massenet, Franck, Staub and Fourdrain. Mr. Pepin will give pianoforte compositions by Schubert, Chopin and Grainger.

Boston Programs.

As finally revised the programs for the regular concerts by the Boston Symphony Orchestra this week Friday and Saturday will include the Concerto Grosso for strings, in B minor, No. 12, Handel; Metamorphoseon (theme and 12 variations), Respighi; Symphony, No. 2, Brahms. The Mozart Concerto for flute will be given later on.

As has been conjectured the anonymous composer of the Festival Overture, written for the Symphony orchestra and played at the concerts last week, turned out to be from the hand of Mr. Koussevitzky himself, who based it on a hymn theme from "A Life for the Czar." The theme was proclaimed by the organ, there

SOUTHBRIDGE, MASS.
NEWS

NOV 6 - 1930

MUSIC CONDUCTOR A TRAFFIC MENACE

Safety Council Ponders How He Would Look As Head Of Angelic Harp Symphony

BOSTON, Nov. 6—Sergei Alexandrovitch Koussevitsky, conductor of the Boston Symphony Orchestra, whose disregard when on foot for traffic lights was given national prominence recently in a sketch appearing in the magazine Time, has brought down on himself the wrath of safety experts who see in this habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The famous musician, according to the article, paying no attention to traffic signals, strides across the busiest streets, stopping the onrush of automobiles with much the same gesture that he uses to get a pianissimo from his bandsmen.

Koussevitsky has indeed been fortunate to escape injury or death thus far, according to the governor's committee on street and highway safety, which points out that more than 400 pedestrians are killed by automobiles in Massachusetts each year and that pedestrians comprise more than half of all motor victims in the state. If careful pedestrians are mowed down by automobiles, the pedestrian who defies traffic must lead a charmed life, in the opinion of the national safety council, which in a communication to the governor's committee ventures to wonder "how Mr. Koussevitsky would look conducting the Angelic Harp Symphony."

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

NOV 7 1930

HOW TO JOIN THE 400

Serge Alexandrovitch Koussevitsky, conductor of the Boston Symphony orchestra, has brought down on himself the wrath of safety experts by his disregard when on foot for traffic lights. The famous musician is said to pay no attention to traffic signals, but strides across the busiest streets whenever he wishes to, stopping the onrush of automobiles with much the same gesture he uses to get a pianissimo from his orchestra. The governor's committee sees in his habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The committee points out that more than 400 pedestrians are killed by autos in this state each year, and that they comprise more than half of all motor victims in Massachusetts.

The National Safety Council also has taken cognizance of the famous conductor's attitude toward autos, and declares the pedestrian who defies traffic must lead a charmed life, when careful people are mowed down by machines nearly every day. The safety council ventures to wonder "how Mr. Koussevitsky would look conducting the Angelic Harp Symphony," implying he may join the four hundred—not the socially elite, but the men, women and children killed each year in Massachusetts—before his time.

THIS CLIPPING FROM THE
Old Colony Memorial
Plymouth Mass.

NOV 7 1930

(2)

Symphony Leader Given Traffic Writeup in Time

Sergei Alexandrovitch Koussevitsky, conductor of the Boston Symphony Orchestra, whose disregard when on foot for traffic lights was given national prominence recently in a sketch appearing in the magazine Time, has brought down on himself the wrath of safety experts who see in this habit not only a personal menace, but a dangerous example to other less distinguished pedestrians. The famous musician, according to the article, paying no attention to traffic signals, strides across the busiest streets, stopping the onrush of automobiles with much the same gesture that he uses to get a pianissimo from his bandsmen.

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THIS CLIPPING FROM
HANOVER, PA.
SUN

Music

NEWS OF MUSIC WORLD

Final details of the fiftieth anniversary Beethoven Festival which the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give at Constitution Hall, Washington, on Tuesday, Wednesday and Friday evenings and on Saturday afternoon, December 2, 3, 5 and 6, respectively, were completed last week at a conference between Mrs. Wilson-Greene, and W. H. Brennan and George Judd, manager and assistant manager of the Boston Symphony.

The programs follows:

Tuesday evening, December 2, at 8:15 o'clock: Overture to Goethe's "Egmont," Pianoforte concerto No. 3 in C minor, (Myra Hess, pianist, soloist); Symphony No. 3 in E flat major, "Eroica."

Wednesday evening, December 3 at 8:15 o'clock: Overture to "Leonore," No. 3, violin concerto in D major, (Efrem Zimbalist, violinist, soloist); Symphony No. 5 in C minor, Opus 67.

Friday evening, December 5, at 8:15 o'clock: Overture to "Coriolanus," pianoforte concerto No. 4 in G major, (Josef Hofmann, pianist, soloist); Symphony No. 7 in A major.

Saturday afternoon, December 6, at 3 p. m.: Symphony No. 1 in C major; Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy," (chorus of 200, trained by Albert W. Harned; soloists: Jeanette Vreeland, Dan Gridley, Nevada Van Der Veer, Fraser Gange).

* * *

The German Grand Opera Com-

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

NOV 8 1930

Boston Symphony

The Boston Symphony orchestra is shortly to open its season of Providence concerts in the Albee Theatre, the first of which will take place on Tuesday evening, Nov 1.8. This series will be a part of the 50th jubilee season of the great orchestra, which has numerous special features of interest, and in the high state of perfection which the orchestra has reached may well prove the most notable in its illustrious history.

The semi-centennial year began with the original programme of 1881, conducted again by Sir George Henschel, who was the orchestra's first leader. Other features of the anniversary season are a Beethoven festival of national import to be given in Washington, D. C., through the first week of December; a Bach festival in Boston, to be given next spring in memory of Henry L. Higginson, the orchestra's founder and sole sustainer for many years, and a number of new scores written especially for the orchestra in its 50th season by the foremost living composers of Europe—Stravinsky, Ravel, Hindemith, Sibe-, Roussel, Copland, Carpenter, Hill and Hanson. Of these, a symphony of Roussel and "Metamorphoseon" of Respighi, have been performed, together with an "anonymous" overture which has since been discovered to have been written by the conductor himself.

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PAWTUCKET, R. I.
TIMES

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...w symphony of Albert Roussel, which is one of the numerous scores especially composed for the orchestra's anniversary.

The composer, visiting America for the first time, was present when Dr. Koussevitzky gave this score its initial performance in Boston last month.

Another new score to be introduced to New York will be the "Symphonie Lyrique," by Nicolas Nabokov. This symphony has had a considerable success in Europe and more recently in Boston.

46

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

NOV 9 - 1930

Great Festival Of Beethoven's Music Planned

Boston Symphony Orchestra Will Appear at the Mosque in Artist Series

As the most notable event of its fiftieth anniversary season, the Boston Symphony Orchestra, one of the greatest in the world, is to give a festival of Beethoven's music in Constitution Hall, Washington. The concerts will take place on the evenings of Tuesday, December 2; Wednesday, December 3; Friday, December 5, and Saturday afternoon, December 6. The Boston Symphony will appear at the Mosque here in the artist series.

In the centennial year of Beethoven's death (1927), no orchestra in the world equalled in completeness and grandeur the Beethoven Festival in its own city. Dr. Serge Koussevitzky, the illustrious conductor of this orchestra, has since been ambitious to repeat the Beethoven Festival in the capital of the nation. Only in this, the semicentennial year of the orchestra, has it became possible.

Epic Symphonies.

The most epic of the symphonies, the most famous overtures and concertos in which great virtuosos will match their talents with the orchestra, combine to make this festival greater than anything this part of the country has heard. Appropriately given in the capital city, it acquires a special national significance.

The programmes of the festival will be as follows: December 2—"Egmont' 'overture, third piano concerto, with Myra Hess as soloist, "Erocia" symphony; December 3—third "Leonore" overture, violin concentro, with Efrem Zimbalist as soloist, fifth symphony; December 5—"Coriolanus" overture, fourth pianoforte concerto, with Josef Hofmann as soloist, seventh symphony; December 5—first and ninth symphonies, Beethoven's mighty symphony, in which a great chorus combines with the orchestra singing Schiller's "Ode to Joy," makes a fitting culmination for the festival. The vocal quartet in this choral symphony will comprise: Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer, Fraser Gange.

Jubilee Season.

The jubilee season of this great orchestra is proving one of the most significant in its illustrious fifty years. The season was opened October 10 by Sir George Henschel who led the same program with which he launched the orchestra, as its first conductor in 1881. A number of new scores written especially for the occasion by the foremost living composers are being performed in the course of the season. The Boston Symphony Orchestra was the creation of the late Henry L. Higginson who expended thirty-seven years of his life and the bulk of his fortune in making this the first orchestra in the world. Such conductors as Wilhelm Gericke, Arthur Nikisch, and Karl Muck brought this orchestra to its traditional state of perfection. Dr. Serge Koussevitzky, who has been the conductor since 1924, has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The festival is under the local direction of Mrs. Kate Wilson-Greene, 1300 G Street, Washington.

THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

NOV 9 - 1930

The Boston Symphony orchestra with Dr. Serge Koussevitzky conducting, will give a Beethoven Festival in Washington in Constitution Hall from December 2 to 6. The soloists will be Myra Hess, Efrem Zimbalist and Josef Hoffman. At the fourth and last concert the Ninth Symphony will be given with chorus and soloists. In Boston Dr. Koussevitsky will conduct a Bach Festival in March.

* * *

N. Y. Herald Tribune

NOV 9 - 1930

In Boston Dr. Serge Koussevitzky is continuing the introduction of the various new works composed for the fiftieth anniversary celebration of the Boston Symphony Orchestra. The Symphony Hall programs of October 31 and November 1 began with an overture composed for this occasion by a musician who withheld his name, although it was revealed that the first theme was taken from Glinka's opera "A Life for the Tsar."

When the orchestra, however, applauded Dr. Koussevitzky after the performance of this work it was revealed that the composer was the conductor himself. Mr. H. T. Parker pointed out in "The Boston Evening Transcript" some indications in the music which pointed to its authorship: "Admittedly a Russian had written the overture—for precisely the number of instruments constituting the orchestra in exactly the groups into which it is divided. More, he had used as second theme a motive next of kin to one in a concerto for double bass, not unknown at Symphony Hall."

The other novelty on the program was a symphony by Nicolas Nabokov, a Russian composer who was born in Leningrad in 1903 and now lives in Paris. "The listener," wrote Mr. Parker, "begins to suspect a young composer with a personal will, inventing his own matter, choosing his own manner. . . . Believably, Mr. Nabokov has a future."

For its first New York concerts of the season, Thursday evening, November 20, and Saturday afternoon, November 22, in Carnegie Hall, Mr. Koussevitzky will introduce here the Nabokov symphony and the symphony in G minor by Albert Roussel, which was composed especially for this orchestra's anniversary, and was first played on October 24 in Boston with the composer present.

THIS CLIPPING FROM
DENVER, COLO.
POST

* * *

Sir George Henschel, first conductor of the Boston Symphony orchestra, was brought back from London to conduct the orchestra's fiftieth anniversary concert on Oct. 10. When Henschel, then a young and aggressive musician, first went to Boston he was consistently "panned" by the city's music critics of that day. Gradually he overcame their prejudice and when he resigned to return to Europe, a few years later, he was as highly praised as he had formerly been condemned. On the occasion of his return last month, he was given a rousing reception. In his early days, Henschel was renowned for his versatility. He was a concert pianist, singer, composer and orchestra leader. I recall joint recitals by himself and his wife, a soprano, when the black-bearded Henschel would sit at the piano, play accompaniments and, in duets with his wife, and solos, sing resonantly and well—always out of one side of his mouth!

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

Boston Orchestra Jubilee Program

Beethoven Festival Planned For Affair In Washington Next Month

The programs for the fiftieth jubilee celebration of the Boston Symphony Orchestra in Washington next month, which will take the form of a Beethoven festival, will be as follows:

December 2, Egmont Overture, Third Piano Concerto with Myra Hess as soloist, Eroica Symphony; December 3, Third Leonore Overture, Violin Concerto with Efrem Zimbalist as soloist, and Fifth Symphony; December 5, Coriolanus Overture, Fourth Pianoforte Concerto with Josef Hofmann as soloist, Seventh Symphony; December 6, First and Ninth Symphonies. Beethoven's mighty symphony, in which a great chorus combines with the orchestra singing Schiller's Ode to Joy, makes a fitting culmination for the festival. The vocal quartet will comprise Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

The Observation Post

By Walter Brown, Dramatic Editor

Dr. Kous Anonymitzky.

The music-lovers who ten days ago attended a Friday afternoon concert in Symphony Hall, Boston, found themselves confronted by a program number most unusual. For the composer of the first piece to be played was listed as "Anonymous," the name preceding the single word "Overture"—and in the memory of the oldest inhabitant this hadn't happened. And as a matter of fact it didn't stay happened very long on that Friday afternoon.

A brief description of the work had been given out in advance. It was by one who seldom composes; the chief theme is taken from Glinka's opera "A Life for the Tsar" beause this, "one of the most solemn and glorifying themes existing in musical literature," responded to the composer's idea of a stately overture for the orchestra's jubilee; that the second theme is original.

And this is the way Philip Hale sizes up the new work in his review of the concert in the Transcript:

"The overture, for the most part following conventional form, begins with the chief theme announced by the organ. This theme is worked with ever increasing intensity. The second theme, one of a sentimental nature, is slightly developed. A figure of an exciting nature takes the place of the repetition section and rushes into a long, sonorous coda in which the first theme is used for the apotheosis."

✣ ✣ ✣

The overture proved most pleasing to the audience and there was enthusiastic applause—which was augmented after Dr. Koussevitzky summoned the members of the orchestra to rise, by the applause of said members of the orchestra. Which naturally could mean only one thing about the identity of the composer. And Dr. Koussevitzky took a bow as composer as well as conductor of the "Anonymous" overture.

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It is not in my knowledge that Serge Koussevitzky's name has previously been known as a composer's, though it is more than probable that in his early career as double-bass virtuoso he may have used some of his own compositions for that huge instrument—which, I am told at first hand, Dr. Koussevitzky is able to make sing with the sweetness of the 'cello as well as roar in its own proper power.

I do not take the slightest stock in the gossipy Time's assertion that the conductor of the Boston Symphony Orchestra is unable to read orchestra scores and has to employ a pianist to "teach" them to him, though I bow to the thought of the pianist's skill inherent in him who could really "teach" an orchestral score from any piano arrangement. And somehow I am even more inclined to doubt the Time tale now that Dr. Koussevitzky has seen fit to emerge, in some measure, as a composer for orchestra. For it doesn't seem at all likely that he would descend from his high place as a conductor to become a mere sketcher of theme for someone else to orchestrate as so many of the alleged "composers" of the so-called popular music are.

✣ ✣ ✣

I have heard, directly from players in the orchestra, that Dr. Koussevitzky never comes to the orchestra with new music with which he does not seem entirely familiar, and certain of the effects he wishes attained. He is not a conductor who makes his musicians teach him his scores, certainly—though many orchestra men aver that that trait is a not uncommon one on the part of conductors.

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The new overture that was played to Boston audiences on that Friday or Saturday may, or may not take its place in the regular repertory of the orchestra. If it is played later I presume it may be given under the composer's name rather than as "Anonymous"; and naturally I think audiences will be interested in the work as a composition by a great conductor of a great orchestra. But I think I can see Dr Koussevitzky's reason—or two reasons—for giving it as he did in Boston on the occasion of its first performance. The novelty of an anonymous work was certain to make an appeal to the interest of his typically Boston Symphony audience; it would be listened to with keen attention; its merits would be recognized—and so would its defects if it had them. And he would have one chance, at least, at a reaction on the part of an audience not concerned primarily in considering a Serge Koussevitzky composition but rather a new composition that Serge Koussevitzky was willing to countenance for rendition by his orchestra.

On the whole that Friday concert must have been most interesting. I wish I might have heard it. But then—I'm inclined to wish I might hear all the big orchestral concerts anyway. They're one of my weaknesses!

✣ ✣ ✣

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

SYMPHONY ORCHESTRA TO PLAY HERE TUESDAY

Beethoven's Seventh Symphony will be the feature of the program which the Boston Symphony Orchestra will give on Tuesday evening, one week from tonight, in opening its series of four concerts in this city during the 1930-1931 season. These four concerts, presented under the auspices of the Music Association of Providence, will be held in the Albee Theatre, as in recent years.

Bach and Moussorgsky are other composers on whom the conductor, Dr. Serge Koussevitzky, draws for the first Providence concert. The program will open with two Bach preludes in the Pick-Mangiagilla arrangement.

In addition to the Seventh Symphony, in A, by Beethoven, the program will also include Moussorgsky's "Pictures in an Exhibition." The latter, it is believed, has never been played in Providence before as an orchestral work. It was originally written as a series of 10 pianoforte sketches, whose subjects were taken from pictures in a gallery by the celebrated Russian architect, Hartmann, a friend of the composer. Maurice Ravel, the Basque modernist, arranged the sketches for symphonic production.

THIS CLIPPING FROM
New York Eve. World

5/1930

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play for the first time in New York this season at Carnegie Hall Thursday evening, and again there Saturday afternoon.

Thursday will be introduced the new symphony Albert Roussel wrote for the Boston organization's fiftieth anniversary, which it is celebrating this year. It was performed last month in Boston. The program will open with Berlioz's "Roman Carnival" and close with the Brahms Second Symphony.

At the Saturday afternoon concert, an all-Russian program will be given and Nicholas Nabokov will be introduced to America through his "Symphonie Lyrique." The other numbers will be Glinka's overture to "Russland and Ludmilla" and Tschaikovsky's Fourth Symphony.

THIS CLIPPING FROM
N. Y. SUN

The Boston Symphony Orchestra is to open the New York series of its fiftieth season in Carnegie Hall on Thursday evening, November 20, and Saturday afternoon, November 22. Serge Koussevitzky will introduce on Thursday the new symphony of Albert Roussel, which is one of the numerous scores especially composed for the orchestra's anniversary.

Another new score to be introduced to New York on Saturday will be the Symphonie Lyrique by Nicholas Nabokov.

THIS CLIPPING FROM
N. Y. TELEGRAM

Albert Roussel, the French composer, wrote a symphony specially for the recent fiftieth anniversary of the Boston Symphony Orchestra. It will be introduced to New York by the Bostonians next Thursday evening at their Carnegie Hall concert.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

NOV 1 5 - 30

PADEREWSKI TO FEATURE CHOPIN

Announcement is made by Mrs. Wilson-Greene, under whose management Paderewski will play here at Constitution Hall on Wednesday afternoon, November 26, of the program the great Polish virtuoso has selected for this, his first concert locally, but one, since before the world war.

Chopin compositions will dominate the program, a fact that should be of much interest to local music-lovers in view of the accepted tradition that Paderewski remains the foremost interpreter of Chopin, who, like Paderewski, was an intensely patriotic pole.

The program opens with the Bach-Liszt prelude and Fugue in G minor. Beethoven's Sonata in F minor, opus 57, follows, with its movements, Allegro assai, Andante, allegro ma non troppo, Presto, while Schumann's "Carnaval" completes the first part of the program. The rest of the afternoon will be devoted entirely to Chopin—the ballade in F major; the nocturne in C sharp minor, opus 27; two Mazurkas, No. 4, op. 24, and No. 2, op. 59; three etudes, Nos. 8 and 9, op. 10, and No. 12, op. 25; Polonaise, E flat minor, opus 26; valse brilliant, E flat major, op. 18, and the B, flat minor Scherzo.

Seats are now on sale at Mrs. Wilson-Greene's concert bureau, in Droop's 1300 G Street.

Although it is admitted that the festival of Beethoven music which the Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave in its home city of Boston in 1927 exceeded in completeness and grandeur all other centennial celebrations of the composer's death, it is also true that the Beethoven festival which the same orchestra will give here at Constitution Hall on December 2, 3, 5, and 6, will offer one feature which the Boston celebration lacked, i. e., the presentation of three of Beethoven's great concertos in which foremost virtuosi of the present day will match their talents with the orchestra.

First announcement of the program which Clare Clairbert, the fascinating new Belgian coloratura soprano, will present at her Washington concert debut at Constitution Hall on Saturday evening, November 29, at 8:30 o'clock, has been made by Mrs. Wilson-Greene, local concert manager who will present Clairbert as the second attraction of her Saturday evening concert series at that place.

Clairbert will be assisted by Francis de Bourguignon, noted French composer-pianist, and Eugene Lion, flutist.

Seats are on sale at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W., and will be available at Constitution Hall on the evening of the concert after 7 p. m.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

SYMPHONY TO OPEN SEASON HERE TUESDAY

The Providence season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will be opened with a concert in the Albee Theatre next Tuesday evening.

A striking program has been announced by Dr. Koussevitzky, opening with two Preludes by Bach. The symphony will be Beethoven's Seventh, in A major, composed in 1812, when the noted composer's deafness already had reached troubling proportions. It was first performed in the following year.

The Two Preludes of Bach, written for organ and violin, respectively, have been scored for string orchestra by Pick-Mangiagalli.

The closing number will be Moussorgsky's "Pictures at an Exhibition," as scored for full orchestra by Maurice Ravel. The "Pictures" are a series of humorous sketches, conceived by the Russian composer for the pianoforte, and describe certain pictures by his friend, the artist, Hartman.

The pictures to be described are Promenade, Gnomes, Tuileries, Bydlo, Ballet of Chickens in Their Shells, Samuel Goldenberg and Schmuyle, Limoges, The Market Place, Catacombs (con mortuis in lingua mortua), The Hut on Fowls' Legs, and The Great Gate of Kiev.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1930

IN TERMS OF MUSIC, *Comment in Season*

Beethoven's Favorite Symphony, Two Bach Preludes and Ravel's Transcription of a Moussorgsky Suite Open the Boston's Season.—Program Notes

For 125 years Beethoven's symphonies have endeared themselves to the music-thinking people of the world, not because the name of the great Master is attached to them, but because of their great intrinsic value.

And so we welcome the chance to hear the Seventh of his nine next Tuesday evening during the Boston Symphony Orchestra's first Providence concert this season, Dr. Serge Koussevitzky conducting. This Albee Theatre program under the auspices of the Music Association is a part of the orchestra's 50th anniversary year and includes two Bach preludes and Ravel's arrangement of Moussorgsky's suite, "Pictures in an Exhibition."

No other class of works are so well known as the Beethoven symphonies, so popular or so much beloved. They are acclaimed not only by the rank and file of music lovers but by the greatest of musicians. Richard Wagner tells in his autobiography of his affection for these symphonies and of the delight he experienced whenever he conducted them. Brahms not only admired them but was profoundly influenced by them in his musical life.

Which, the question is often asked, is the greatest of the Beethoven symphonies? This is not easily answered as they are so different. As it is said in the Scripture "there is one glory of the stars and one of the moon and one star differeth from another in glory." So also with these glorious symphonies. The ninth or choral symphony is of course in a class by itself because of its chorus. In the third symphony in E flat there is enough thematic material for a dozen symphonies—or for a hundred as short termed and perhaps short lived compositions now go. Some delight in the second symphony.

But many consider this Seventh as one of the greatest exposition of Beethoven's genius. Not only are its melodies exquisite, its forms broad and large-minded but there are in it such notable departures from the methods of composition used before its time as to be almost revolutionary in character. They caused the theorists to wonder and the so-called classicists to arise and declaim with astonishment and offence. Many of the rapid changes of key, style and mood savor of a modernity almost of our time.

We know that Beethoven himself was particularly inclined towards the Seventh. And we must remember that Beethoven's deafness was already alarming at the time of its composition in 1812. The first performance was the following year.

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II. Vivace.
Beethoven. . . . . .
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I. Poco sostenuto: Vivace.
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PAWTUCKET, R. I.
TIMES

NOV 1 5 1930

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Prov Journal Nov 16

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The concert will open with two Bach preludes, arranged for string orchestra by Pick-Mangiagalli, Adagio and Vivace, played recently for the first time by the orchestra. Next comes Beethoven, Symphony No. 7 in A-major, opus 92, Poco sostenuto—Vivace, Allegretto, Presto—Assai meno presto—Tempo primo, Allegro con brio. Then, for the second part, Moussorgsky's "Pictures at an Exhibition," pianoforte pieces, scored for full orchestra by Maurice Ravel especially for Dr. Koussevitzky.

The latter is a series of humorous sketches in which Moussorgsky interpreted musically certain pictures of his friend, the artist Hartman. The pictures are described as follows: Promenade—Gnomes — Tuileries — Bydlo — Ballet of Chickens in Their Shells—Samuel Goldenberg and Schmuyle—Limoges; The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

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THIS CLIPPING FROM
N. Y. TIMES

NOV 1 6 1930

WITH ORCHESTRAS HERE AND THERE

BRINGING gifts of composers on its fiftieth jubilee year, the Boston Symphony Orchestra comes to town for the first time this season with a sold-out subscription next Thursday at Carnegie Hall and large audiences Friday in Brooklyn and Saturday again in Manhattan.

Serge Koussevitzky will introduce at the Thursday concert the new symphony of Albert Roussel which has been especially written for the anniversary of the orchestra and was performed last month in Boston in the presence of the composer.

The "Symphonie Lyrique" of Nicolas Nabokoff will be the new piece of the Saturday afternoon concert, which will have an all-Russian program. Nabokoff, a young composer who has received considerable attention in Europe recently, is introduced by this symphony to America.

Works New to Providence Feature Symphony Concert

Prov. Journal Nov 16

Pick-Mangiagalli's Arrangement of Bach Preludes and Ravel Transcription of Moussorgsky's "Pictures" Listed With Beethoven's Familiar "Seventh"

BY WARREN STOREY SMITH

The Boston Symphony Orchestra, to be heard in the Albee Theatre next Tuesday evening, is now in its fiftieth season. In recognition of this half-century of notable achievement many composers of prominence have written pieces escpecially for the orchestra or have assigned to it the first performance of their latest scores. At the second pair of concerts in Boston Dr. Koussevitzky placed at the head of the program two Preludes of Bach arranged for string orchestra by Pick-Mangiagalli and never previously performed. These Preludes will be heard this week in Providence and with them, as in Boston, will come the Seventh Symphony of Beethoven and Moussorgsky's "Pictures at an Exhibition" as transcribed for orchestra by Maurice Ravel.

The making of orchestral arrangements of the organ and other instrumental works of Bach is a favorite pastime of composers great and small. Sometimes these transcriptions are for the full modern orchestra; sometimes they are for strings alone, thus preserving a better balance between thought and expression since the orchestra, as we understand it, was a thing unknown to the Cantor of Leipzig. These transcriptions by Pick-Mangiagalli, a gifted composer who enjoys a double musical heritage, Czech and Italian, belong to the latter class, and hence are not calculated to arouse the ire of the purists as did, for example, Schoenberg's flamboyant orchestration of the "Saint Anne'e" organ fugue heard in Boston last season. For one of his Preludes Pick-Mangiagalli has gone to the rich mine of Bach's organ music, taking the slow and solemn introduction to an organ fugue in D minor, that numbered 9 in the Bach Gesellschaft edition, transposing it a tone higher. Its companion piece is a brilliant Prelude in E major from the Third Partita for violin alone, a favorite piece with concert violinists. The music as it stands Pick-Mangiagalli has made his first violin part, adding parts for the remaining strings in the contrapuntal manner of the great master. It is a brilliant achievement, and nowhere does the music as it now stands go outside the Bachian frame.

Likewise new to Providence will be the other orchestral transcription, that of Moussorgsky's extraordinarily graphic piano suite made by Ravel at Dr. Koussevitzky's request some eight years ago and first performed at a Koussevitzky concert in Paris. Many musicians, although not all, have felt that Moussorgsky's vivid tonal impressions of the drawings and water-colors by Victor Hartmann, which he saw in Leningrad (it was then St. Petersburg) in the spring of 1874, need for their full effectiveness a more resourceful instrument than the piano. Ravel was not the first to supply this need by transcribing the Pictures for orchestra, but it is doubtful whether any other has or could have accomplished the task with such triumphant success. As the work now stands the music and its instrumental dress might have emanated from the same brain. Yet Ravel, able and imaginative composer that he is, could never have written the piano suite, for Moussorgsky had a gift for musical characterization altogether unique; and on the other hand the wayward, half-untutored Russian, who scored as an amateur, would have been utterly incapable of doing orchestral justice to his ten tonal sketche. Moreover this Frenchman who yields to none of his contemporaries in his understanding of orchestral possibilities has manifested a peculiar sympathy with Moussorgsky's point of view, his highly individual musical ideas.

The remaining number on the program, Beethoven's Seventh Symphony, is familiar to all who attend orchestral concerts. As to the relative worth and importance of this Symphony commentators and critics are divided, as they have ever been divided regarding the possible poetic ideas that may have underlain Beethoven's musical conceptions. The various theories of what the Seventh Symphony "means" will be duly set forth in Mr. Philip Hale's program-notes on the concert. For most concert-goers, however, it is enough to enjoy the Seventh Symphony as pure music, and if it seems here and there over-repetitious, if the last movement seems to stand on a lower plane than certain others of Beethoven's finales, there is still in the work enough of a peculiar and satisfying beauty to make it indispensable to us. The Seventh is first of all a joyous symphony. Even the marvellous Allegretto, though it runs for the most part in the minor mode, breathes contentment rather than melancholy. Vincent d'Indy has taken issue with Wagner's dictum that the Seventh Symphony is the apotheosis of the dance, but for many that characterization holds as final.

Boston Symphony Season Opens Tuesday Evening

Prov Jour. Nov. 16

Beethoven's Seventh and Two Works New to Providence On Program Selected by Dr. Serge Koussevitzky.—Three Concerts This Afternoon

To the Albee Theatre Dr. Serge Koussevitzky and the Boston Symphony come Tuesday night for the first of the orchestra's 50th anniversary concerts to be played in this city. The celebration of the semi-centennial is being attended by such notable events as a concert conducted by the band's first leader, Sir George Henschel, special programs and the introduction of works written in tribute to the organization by some of the foremost composers of the day. Providence will hear one of these new compositions Tuesday, and in the three concerts to follow is likely to hear others.

MINNEAPOLIS, MINN.
JOURNAL

NOV 1 6 1930

Plays Own Work, Admits It Later

In Boston Dr. Serge Koussevitzky is continuing the introduction of the various new works composed for the fiftieth anniversary celebration of the Boston Symphony orchestra. The Symphony hall programs of October 31 and November 1 begin with an overture composed for this occasion by a musician who withheld his name, although it was revealed that the first theme was taken from Glinka's opera "A Life for the Tsar."

When the orchestra, however, applauded Dr. Koussevitzky after the performance of this work it was revealed that the composer was the conductor himself. Mr. H. T. Parker pointed out in "The Boston Evening Transcript" some indications in the music which pointed to its authorship: "Admittedly a Russian had written the overture—for precisely the number of instruments constituting the orchestra in exactly the groups into which it is divided. More, he had used as second theme a motive next of kin to one in a concerto for double bass, not unknown at Symphony hall."

The other novelty on the program was a symphony by Nicolas Nabokov, a Russian composer who was born in Leningrad in 1903 and now lives in Paris. "The listener," wrote Mr. Parker, "begins to suspect a young composer with a personal will, inventing his own matter, choosing his own manner. . . . Believably, Mr. Nabokov has a future."

Nov. 16

THE PROVIDENCE SUNDAY

Serge Koussevitzky
Russian Conductor and Boston Symphony return Tuesday for opening concert of the orchestra's 50th anniversary series.

THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

NOV 1 6 1930

Nicolas Nabokov is to become one of the scintillant names in the world of musical works according to comments heard after the performance of this young Russian's wooks at the fiftieth anniversary celebration of the Boston Symphony orchestra under Dr. Koussevitzky.

BROOKLYN, N. Y.
EAGLE

Brooklyn to Hear Boston Symphony

OPENING their New York season in Carnegie Hall on Thursday night of this week, the Boston Symphony and its conductor, Serge Koussevitsky, will appear at the Academy of Music on Friday evening, to give the first of the five concerts which are their annual contribution to the Brooklyn musical season. The program will be as follows:

Mozart....Overture to the "Magic Flute"
Beethoven.....Seventh Symphony
Bach.....Two Preludes
(Transcribed for strings by Pick-Mangiagalli.)
Wagner.....Prelude to "Lohengrin"
Rimsky-Korsakow.....Spanish Caprice

The concert will be given under the auspices of the Institute of Arts and Sciences.

N. Y. MORN. WORLD

NOV 1 6 1930

The Boston Symphony Orchestra, now in its fiftieth anniversary season, will open the New York series of concerts at Carnegie Hall Thursday evening and Saturday afternoon.

Serge Koussevitzky will introduce at the Thursday concert the new symphony of Albert Roussel which has been especially written for the anniversary of the orchestra and which was performed last month in Boston in the composer's presence. This program will open with Berlioz's "Roman Carnival" and close with the second symphony of Brahms in D major.

The Symphonie Lyrique of Nicolas Nabokov will be the new piece of the Saturday afternoon concert, which will have an all-Russian program. Nabokov, a young composer who has received considerable attention in Europe recently, is being introduced to America by this symphony. The program also will include Glinka's overture to "Russian and Ludmilla" and the fourth symphony of Tchaikovsky.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1930

IN TERMS OF MUSIC, *Comment in Season*

Beethoven's Favorite Symphony, Two Bach Preludes and Ravel's Transcription of a Moussorgsky Suite Open the Boston's Season.—Program Notes

For 125 years Beethoven's symphonies have endeared themselves to the music-thinking people of the world, not because the name of the great Master is attached to them, but because of their great intrinsic value.

And so we welcome the chance to hear the Seventh of his nine next Tuesday evening during the Boston Symphony Orchestra's first Providence concert this season, Dr. Serge Koussevitzky conducting. This Albee Theatre program under the auspices of the Music Association is a part of the orchestra's 50th anniversary year and includes two Bach preludes and Ravel's arrangement of Moussorgsky's suite, "Pictures in an Exhibition."

No other class of works are so well known as the Beethoven symphonies, so popular or so much beloved. They are acclaimed not only by the rank and file of music lovers but by the greatest of musicians. Richard Wagner tells in his autobiography of his affection for these symphonies and of the delight he experienced whenever he conducted them. Brahms not only admired them but was profoundly influenced by them in his musical llife.

Which, the question is often asked, is the greatest of the Beethoven symphonies? This is not easily answered as they are so different. As it is said in the Scripture "there is one glory of the stars and one of the moon and one star differeth from another in glory." So also with these glorious symphonies. The ninth or choral symphony is of course in a class by itself because of its chorus. In the third symphony in E flat there is enough thematic material for a dozen symphonies—or for a hundred as short termed and perhaps short lived compositions now go. Some delight in the second symphony.

But many consider this Seventh as one of the greatest exposition of Beethoven's genius. Not only are its melodies exquisite, its forms broad and large-minded but there are in it such notable departures from the methods of composition used before its time as to be almost revolutionary in character. They caused the theorists to wonder and the so-called classicists to arise and declaim with astonishment and offence. Many of the rapid changes of key, style and mood savor of a modernity almost of our time.

We know that Beethoven himself was particularly inclined towards the Seventh. And we must remember that Beethoven's deafness was already alarming at the time of its composition in 1812. The first performance was the following year.

It begins with a forte piano chord followed by the oboe sostenuto. The oboe appears prominently in the symphony, as does all of the wood wind which is played with consummate skill in strict imitation of and contrast to the full orchestra. Rapid changes in mood and key startling and unusual at that time, and even in this, are heard frequently throughout the work. The sostenuto of the introduction with its noble upbuilding of the basses soon gives way to the simple notes of the flute which builds up the common chord of a Major E in a sharply accented vivace piano, with rapid crescendi and numerous sforzandi which increase the rhythmic accent adding marked character to the style.

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In the Presto the wood wind feature prominently in contrast with the full orchestra followed by the full brass choir in triumphal chords. Then comes soft strings under which are heard the bassoons in a very effective dissonance insistence which throw the re-entrance of the band into high relief. The haunting beauty of the brass lingers only to be interrupted by a fortissimo presto which abruptly terminates the movement.

The final movement is a whirlwind interrupted by light airy skipping of the violins alternating with answering flutes. Noisy contrasts interrupt and never-before-heard key changes (such as F major to E major to A and then to B major) used by no other composer to this day furnish an interest to the musician and a striking novelty to any hearer. It is difficult to imagine anything more brilliant and effective than this finale with its insistent bass, contrary motion, massive chords and powerful climax.

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The making of orchestral arrangements of the organ and other instrumental works of Bach is a favorite pastime of composers great and small. Sometimes these transcriptions are for the full modern orchestra; sometimes they are for strings alone, thus preserving a better balance between thought and expression since the orchestra, as we understand it, was a thing unknown to the Cantor of Leipzig. These transcriptions by Pick-Mangiagalli, a gifted composer who enjoys a double musical heritage, Czech and Italian, belong to the latter class, and hence are not calculated to arouse the ire of the purists as did, for example, Schoenberg's flamboyant orchestration of the "Saint Anne'e" organ fugue heard in Boston last season. For one of his Preludes Pick-Mangiagalli has gone to the rich mine of Bach's organ music, taking the slow and solemn introduction to an organ fugue in D minor, that numbered 9 in the Bach Gesellschaft edition, transposing it a tone higher. Its companion piece is a brilliant Prelude in E major from the Third Partita for violin alone, a favorite piece with concert violinists. The music as it stands Pick-Mangiagalli has made his first violin part, adding parts for the remaining strings in the contrapuntal manner of the great master. It is a brilliant achievement, and nowhere does the music as it now stands go outside the Bachian frame.

Likewise new to Providence will be the other orchestral transcription, that of Moussorgsky's extraordinarily graphic piano suite made by Ravel at Dr. Koussevitzky's request some eight years ago and first performed at a Koussevitzky concert in Paris. Many musicians, although not all, have felt that Moussorgsky's vivid tonal impressions of the drawings and water-colors by Victor Hartmann, which he saw in Leningrad (it was then St. Petersburg) in the spring of 1874, need for their full effectiveness a more resourceful instrument than the piano. Ravel was not the first to supply this need by transcribing the Pictures for orchestra, but it is doubtful whether any other has or could have accomplished the task with such triumphant success. As the work now stands the music and its instrumental dress might have emanated from the same brain. Yet Ravel, able and imaginative composer that he is, could never have written the piano suite, for Moussorgsky had a gift for musical characterization altogether unique; and on the other hand the wayward, half-untutored Russian, who scored as an amateur, would have been utterly incapable of doing orchestral justice to his ten tonal sketche. Moreover this Frenchman who yields to none of his contemporaries in his understanding of orchestral possibilities has manifested a peculiar sympathy with Moussorgsky's point of view, his highly individual musical ideas.

The remaining number on the program, Beethoven's Seventh Symphony, is familiar to all who attend orchestral concerts. As to the relative worth and importance of this Symphony commentators and critics are divided, as they have ever been divided regarding the possible poetic ideas that may have underlain Beethoven's musical conceptions. The various theories of what the Seventh Symphony "means" will be duly set forth in Mr. Philip Hale's program-notes on the concert. For most concert-goers, however, it is enough to enjoy the Seventh Symphony as pure music, and if it seems here and there over-repetitious, if the last movement seems to stand on a lower plane than certain others of Beethoven's finales, there is still in the work enough of a peculiar and satisfying beauty to make it indispensable to us. The Seventh is first of all a joyous symphony. Even the marvellous Allegretto, though it runs for the most part in the minor mode, breathes contentment rather than melancholy. Vincent d'Indy has taken issue with Wagner's dictum that the Seventh Symphony is the apotheosis of the dance, but for many that characterization holds as final.

Boston Symphony Season Opens Tuesday Evening

PROV JOUR. NOV. 16

Beethoven's Seventh and Two Works New to Providence On Program Selected by Dr. Serge Koussevitzky.—Three Concerts This Afternoon

To the Albee Theatre Dr. Serge Koussevitzky and the Boston Symphony come Tuesday night for the first of the orchestra's 50th anniversary concerts to be played in this city. The celebration of the semi-centennial is being attended by such notable events as a concert conducted by the band's first leader, Sir George Henschel, special programs and the introduction of works written in tribute to the organization by some of the foremost composers of the day. Providence will hear one of these new compositions Tuesday, and in the three concerts to follow is likely to hear others. As in the past few years the orchestra's local engagements are under the auspices of the Music Association of Provi-

NOV. 16

THE PROVIDENCE SUNDAY

Serge Koussevitzky
Russian Conductor and Boston Symphony return Tuesday for opening concert of the orchestra's 50th anniversary series.

BROOKLYN, N. Y.
EAGLE

NOV 9 1930

Brooklyn to Hear Boston Symphony

OPENING their New York season in Carnegie Hall on Thursday night of this week, the Boston Symphony and its conductor, Serge Koussevitsky, will appear at the Academy of Music on Friday evening, to give the first of the five concerts which are their annual contribution to the Brooklyn musical season. The program will be as follows:

Mozart....Overture to the "Magic Flute"
Beethoven.....Seventh Symphony
Bach.....Two Preludes
(Transcribed for strings by Pick-Mangiagalli.)
Wagner.....Prelude to "Lohengrin"
Rimsky-Korsakow.....Spanish Caprice

The concert will be given under the auspices of the Institute of Arts and Sciences.

N. Y. MORN. WORLD

NOV 16 1930

The Boston Symphony Orchestra, now in its fiftieth anniversary season, will open the New York series of concerts at Carnegie Hall Thursday evening and Saturday afternoon.

Serge Koussevitzky will introduce at the Thursday concert the new symphony of Albert Roussel which has been especially written for the anniversary of the orchestra and which was performed last month in Boston in the composer's presence. This program will open with Berlioz's "Roman Carnival" and close with the second symphony of Brahms in D major.

The Symphonie Lyrique of Nicolas Nabokov will be the new piece of the Saturday afternoon concert, which will have an all-Russian program. Nabokov, a young composer who has received considerable attention in Europe recently, is being introduced to America by this symphony. The program also will include Glinka's overture to "Russian and Ludmilla" and the fourth symphony of Tchaikovsky.

THIS CLIPPING FROM
N. Y. TIMES

NOV 16 1930

WITH ORCHESTRAS HERE AND THERE

BRINGING gifts of composers on its fiftieth jubilee year, the Boston Symphony Orchestra comes to town for the first time this season with a sold-out subscription next Thursday at Carnegie Hall and large audiences Friday in Brooklyn and Saturday again in Manhattan.

Serge Koussevitzky will introduce at the Thursday concert the new symphony of Albert Roussel which has been especially written for the anniversary of the orchestra and was performed last month in Boston in the presence of the composer.

The "Symphonie Lyrique" of Nicolas Nabokoff will be the new piece of the Saturday afternoon concert, which will have an all-Russian program. Nabokoff, a young composer who has received considerable attention in Europe recently, is introduced by this symphony to America.

In Boston Dr. Serge Koussevitzky is continuing the introduction of the various new works composed for the fiftieth anniversary celebration of the Boston Symphony orchestra. The Symphony hall programs of October 31 and November 1 begin with an overture composed for this occasion by a musician who withheld his name, although it was revealed that the first theme was taken from Glinka's opera "A Life for the Tsar."

When the orchestra, however, applauded Dr. Koussevitzky after the performance of this work it was revealed that the composer was the conductor himself. Mr. H. T. Parker pointed out in "The Boston Evening Transcript" some indications in the music which pointed to its authorship: "Admittedly a Russian had written the overture—for precisely the number of instruments constituting the orchestra in exactly the groups into which it is divided. More, he had used as second theme a motive next of kin to one in a concerto for double bass, not unknown at Symphony hall."

The other novelty on the program was a symphony by Nicolas Nabokov, a Russian composer who was born in Leningrad in 1903 and now lives in Paris. "The listener," wrote Mr. Parker, "begins to suspect a young composer with a personal will, inventing his own matter, choosing his own manner. . . . Believably, Mr. Nabokov has a future."

THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

NOV 16 1930

Nicolas Nabokov is to become one of the scintillant names in the world of musical works according to comments heard after the performance of this young Russian's wooks at the fiftieth anniversary celebration of the Boston Symphony orchestra under Dr. Koussevitzky.

NOV 6 1930

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MUSIC NOTES

Boston Symphony Season Opens Tuesday Evening

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Of interest to students and other symphony-goers will be the talk by Dr. W. Louis Chapman at the Providence Public Library this afternoon at 4:30 o'clock on the music to be played by the orchestra, illustrated by piano excerpts. It will be the first of a series by Dr. Chapman to be given at the library on the Sundays preceding the symphony concerts, and has been arranged, in co-operation with the library, by the Music Students' loan fund committee of the Monday Morning Musical Club of which Mrs. Ada Holding Miller is chairman. The other members are Mrs. Eugene A. Kingman, Mrs. Paul C. DeWolf, Mrs. Harrie E. McGregor, Miss Edith Nichols and Mrs. Harold J. Gross.

In inaugurating these lectures the Monday Morning Musical Club is providing a music appreciation course such as has been conducted in Boston for many years in connection with the symphony programs. Some years ago Dr. Chapman gave a similar series here. Whether symphony subscribers or not, all interested are invited to attend and listen to a talk which will deal particularly with the items of the coming concert.

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Making his bow in public for the season, Giuseppe Camilloni will appear this afternoon at 3:15 o'clock in a violin recital in the Plantations auditorium, assisted by Ciro Sacco as accompanist. His program includes three longer works by Mozart, Viotti and Bach and a group of shorter pieces, among which are one of his arrangements for the violin and an original composition for that instrument. As a composer Mr. Camilloni has written much for the piano and organ as well as the violin and is an accomplished pianist.

LOUIS KRASNER AT ART CLUB

The Providence Art Club announces a violin recital this afternoon at 4 o'clock by Louis Krasner who has returned from Europe to make his home in this city. He was formerly of Boston. He made his debut two years ago in Berlin, followed by recitals in Paris where he played in the Salle Gaveau and with the Pasdeloup Orchestra. He then went to London, repeating the success he had made on the continent. Engagements succeeded with the Berlin Philharmonic and the Vienna Symphony. Then he came to this country to be soloist with the Boston Symphony with which he gave the first audition in this country of a Concerto by Casella, with the composer conducting.

Last winter he repeated the Concerto at the Augusteo in Rome, with Molinari conducting. He gave 20 concerts in Italy and was made an honorary member of the Academica Filarmonica of [illegible]

the title of "Romances and Legends of the Harp," will be as follows:

Traditional Irish tunes, played on Irish harps, "My Cow and James's Cow," "Donnell a Boo" (Irish war tune), Gladys Custance; harp duo, Waltz in A-flat, Brahms; "Theme Ancient Style," V. V. Rogers; Gavotte in B-flat, Handel, arr. by Gebhard. Soprano solos, "On Wings of Song," Mendelssohn; "I Am Thy Harp," H. Woodman, harp accompaniment, Kenneth Custance, Gladys Custance. Irish harp due, "Impromptu," "Eccentric Dance," Rogers; harp solo, "Minuet," Mozart; "Bagatelle," Verdalle, Gladys Custance; harp duo, "Song of the Volga Boatman," arr. by Gebhard.

Van Veachton Rogers is president of the Founders Chapter and vice president of the national association. The hostesses for the evening will be Miriam Doran, Kathleen Miller, Hope Robinson, Helene Alper, Vivian Place, Frances Calder, Helen Williamson and Marianne Channon.

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The Symphonic Club will give a concert under the auspices of the Men's Community Club of Washington Park for the annual ladies' night tomorrow. Arthur Hyde is the conductor. The club will be assisted by Elmira Overbeck, soprano. Following is the program:

March, "Pride of the Wolverines," Sousa; overture, "Fest," Leutner; "Entrance and Dance of the Goblins," Schertzinger; song, "Springtime of Youth," Eggett, Elmira Overbeck; "Viennese Melody," Kriesler; Allegro di Motto ("Surprise Symphony"), Haydn; tango Argentino, "El Choclo," Villoldo; waltz, "Naila," Delibes; song, "Thine Alone" from "Eileen," Herbert, Elmira Overbeck; "The Mouse and the Clock," Whitney; "Atlantis, the Lost Continent," Safranck.

BOSTON SYMPHONY'S OPENING CONCERT

With Beethoven's Seventh, sometimes called the "Dance Symphony," for the body of the program, flanked by two works new to Providence, the Boston Symphony Orchestra, led by Serge Koussevitzky, advances on Providence for its opening concert of the season Tuesday night in the Albee Theatre.

The concert will open with two Bach preludes, arranged for string orchestra by Pick-Mangiagalli, Adagio and Vivace, played recently for the first time by the orchestra. Next comes Beethoven, Symphony No. 7 in A-major, opus 92, Poco sostenuto—Vivace, Allegretto, Presto—Assai meno presto—Tempo primo, Allegro con brio. Then, for the second part, Moussorgsky's "Pictures at an Exhibition," pianoforte pieces, scored for full orchestra by Maurice Ravel especially for Dr. Koussevitzky.

The latter is a series of humorous sketches in which Moussorgsky interpreted musically certain pictures of his friend, the artist Hartman. The pictures are described as follows: Promenade—Gnomes — Tuileries — Bydlo — Ballet of Chickens in Their Shells—Samuel Goldenberg and Schmuyle—Limoges; The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

Following the opening of the Providence season the orchestra will journey to New York for the first concerts of its Carnegie Hall series. The first week in December it will hold a Beethoven festival in Washington, D. C., one of the outstanding features of the orchestra's

Giuseppe Camilloni
Providence virtuoso gives violin recital in Plantations auditorium this afternoon.

golden jubilee, and giving it a national significance. There it will offer the first, third, fifth, seventh and ninth symphonies; the "Egmont," third "Leonore" and "Coriolanus" overtures, the Fourth Piano Concerto, with Myra Hess; the "Emperor" Concerto, with Josef Hofmann, and the Violin Concerto, with Efrem Zimbalist. A Washington chorus of 200 will combine with the orchestra to close the festival in a performance of the Ninth Symphony.

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A recital will be given by members of the Palestrina Choral Society and pupils of Frank Barone Tuesday evening at 8:30 o'clock in their studio, room 49, Conrad building.

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For its second musicale of the season the Chopin Club announces the following program, as arranged by Marguerite Watson Shaftoe, to take place Thursday morning at 10:45 o'clock in the Plantations auditorium:

Two pianos, "Sicilienne," Bach; "Perpetual Motion," Weber; "The Arkansas Traveller," Lee Pattison, Lydia Bell, Christine Gladhill; songs, "One the Wild Rose Tree," Rotoli; "For Music," Franz; "Stormy Night," Franz, Marjorie Allison Atkinson, contralto; Christine Gladhill, accompanist. Violin, Sonata opus 30 No. 3, First Movement, Beethoven; "Ocean Zephyrs," opus 43, No. 2, G. Camilloni; Romanza et Rondo Elegante, opus 9, Wieniawski, Guiseppe Camilloni, violinist; Ciro Sacco, accompanist. Songs, "Nom so piu cosa son," "Le Nozze di Figaro," Mozart; "Wie Melodien zieht es mir," Brahms; "Vale" (Farewell) Kennedy Russell; "Will o' the Wisp," Spross, Ivy Hustler Whitehead, soprano; Christine Gladhill, accompanist. Two pianos, "Sihouettes," Arensky, "La Savant," "Polichinelle," "La Coquette," "La Reveur," "La Danseuse," Christine Gladhill, Lydia Bell.

MUSIC ASSOCIATION SERIES OF CONCERTS

Important engagements have lately been added to the concert-goers' datebook in the annual series of Infantry Hall concerts of the Music Association of Providence. There are three in all, the first to be a joint program on Dec. 2 by John Charles Thomas, baritone, and Erika Morini, violinist. Mr. Thomas is remembered as a singer in operetta, from which he turned, with increasing success, to grand opera and the concert platform. Miss Morini, heard in Providence several years ago as a young player of remarkable talent and promise, has returned this season from abroad, now as an artist grown in fulfillment of early predictions.

The Cleveland Orchestra, coming on

Serge Koussevitzky
Russian Conductor and Boston Symphony return Tuesday for opening concert of the orchestra's 50th anniversary series.

Feb. 17, is a standard attraction on the association's programs as it has been included in each of the previous series. Nikolai Sokoloff will conduct and there will be a soloist to be announced later. The final event is another joint recital in which Sigrid Onegin, mezzo-contralto and Myra Hess, pianist, will appear.

UNIVERSITY GLEE CLUB'S OPENER

The University Glee Club initiates its 20th season with a concert on the night of Dec. 5 in Memorial Hall, conducted by Berrick Schloss, and with Horace Britt, 'cellist, as assisting soloist. Special preparations have been going on to make the customary series of three concerts fitting celebrations of the arrival of a year in the club's existence that comes within the class of outstanding anniversaries.

The programs have been planned to emphasize the high standard which the singers have attained in their 20 years together, and through the new and ambitious works to be offered will run a reminiscent strain in the revival of some of the memorable successes of the past. The soloists engaged are expected to add to the festival nature of the concerts. Mr. Britt, the first, has been acclaimed a master of the 'cello abroad and in this country and has played with leading orchestras in Europe as well as in this country and in solo recital.

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The second musicale of the season under the auspices of the Beethoven Club will be held in Harris Hall, Woonsocket, Thursday night, with a program presented by Reina Frechette, contralto; Charles H. Wagner, tenor; Leonora Boulay Hebert, violin; Evelyn Fellows Offers, viola and Corena Clegg Scattergood, piano.

Miss Frechette will sing a group of six numbers including the "Habanera," from "Carmen," a song by Bohm, "Bonjour Suzon," by Delibes and modern pieces. Her accompanist will be A. Plant. Mr. Wagner's numbers are "O Paradiso," from Meyerbeer's "L'Africana;" "Love is Mine," by Gartner, and another operatic aria, chosen from Halevy's "La Juive." He will be accompanied by Rene Viau. The instrumental trio will play the Andante Largetto and Allegro from the seldom heard Trio by the German composer and 'cellist, Klengel. The program has been arranged by the program committee of which Annie Mason Francis is chairman. The musicale is open to active members and their guests. Others interested in attending should communicate with Mrs. Florence Mulvey Vanasse, 103 Prospect street, Woonsocket.

LIBRARY'S MUSICAL LECTURE AND BOOKS

With the lecture by Dr. Chapman on the Boston Symphony program this afternoon, the Providence Public Library is opening its doors as well as offering its volumes of pertinent reference to the concert, not to mention the use of its piano for further audible illustration of the music. The music to be played by the orchestra will be represented as far as possible by pieces from the library's music collection reserved for this occasion. There will also be a helpful selection of books at hand designed to aid in the better understanding and appreciation of the music of the concert.

The library's collection of pianoforte solos includes Moussorgsky's cycle of 10 pieces entitled "Pictures at an Exhibition," arranged by Harold Bauer. This edition contains an explanatory note, describing the pictures portrayed by the music. An excellent analysis of this work is found in Calvocoressi's biography, "Musorgsky, the Russian Musical Nationalist," with musical illustrations in the text. Oskar von Riesemann in his volume, "Moussorgsky," presents them in most interesting fashion. This biography has been translated from the Russian by Paul England and was added to the library within the past year. The author considers the series of pieces as one of the most charming of Moussorgsky's instrumental compositions, masterpieces in which the technical detail, too, seems inspired. A good account of them is also found in Montagu-Nathan's "History of Russian Music."

Beethoven's Seventh Symphony is especially fortunate in having much material in the books about it, and many arrangements among the music scores. There is an arrangement for piano solo, edited by Liszt, in which the parts played by the various instruments are indicated. There are several arrangements for piano duets, and one edition for two pianos, eight hands. Violinists also can acquaint themselves with it, in the arrangement for violin with piano accompaniment. A miniature orchestral score and a conductor's score complete the list.

A full list of books dealing with this seventh symphony is too long to give here, but mention is made of the well-known works on the Beethoven symphonies by Berlioz, Evans, Goepp, Grove and Upton. These books, together with many more dealing with the orchestra and its instruments, will be reserved for consultation this afternoon following Dr. Chapman's lecture.

THIS CLIPPING FROM
N. Y. Herald Tribune

NOV 6 1930

Two unfamiliar symphonies will be introduced here by the Boston Symphony Orchestra this week under Serge Koussevitzky's direction on its first New York visit of the season. Thursday evening in Carnegie Hall Dr. Koussevitzky will introduce here the symphony in G minor composed by Albert Roussel for the orchestra's anniversary season. This work was first played in Boston on October 24 in the composer's presence.

Dr. Koussevitzky's novelty for Saturday afternoon in Carnegie Hall is a "Symphonie Lyrique," by Nicholas Nabokov, a Russian composer born in Leningrad in 1903. According to Philip Hale's program notes, Nabokov studied at the Hochschule in Berlin and at Stüttgart and has composed a ballet, ballet-oratorio, a piano concerto and a piano sonata. This symphony was first played by the Orchestra Symphonique de Paris under Pierre Monteux on February 16, 1930, and received its American premiere in a Boston Symphony concert on October 31.

Just now when he started his weekly message to you, that on a Nov. 11 he well remembers a heavy fall of snow, and he remembers too that he made a note of it on the wall at the place of his employment, but he cannot prove it, for that place was destroyed by fire some time ago. Anyway, he does not wish you to rush right off and hunt up your skates in anticipation of early skating, but he said this just to let you know how the seasons have changed in his lifetime. He expects they will change even more in years, and there is possibly some young reader who will see even greater changes, for it is predicted that the time will come when the New England States will change places as far as temperature is concerned, with Florida.

Just around the corner is another holiday for you, and it is called Thanksgiving Day, and Uncle Red wonders how many of his readers really know what the day stands for, and if they do, how many really appreciate as they should what it is all about. It comes to his mind now and a page from history seems to be spread before his eyes, telling of a day in 1620, when a band of Pilgrims seeking refuge in a new country where they could be free from the restrictions placed upon them in their own land, set foot for the first time on American soil, and gave thanks for being saved from perils that threatened to overwhelm them. We should indeed hail this day

to be able to tell you ere long that we have 60,000 members, for we are on the way, having nearly reached the 57,000 mark.

Just want to caution my young readers about playing in streets. I have done this before, but evidently somebody has not remembered, for we saw a boy doing a very dangerous thing out on Broad street one evening this past week, and guess what this boy was doing? Not playing ball because it was too dark or anything like that, but he was riding a small express wagon propelling it with one foot, on the wrong side of the street, going against traffic, and at the peak hour of the evening traffic too, between 5 and 6 o'clock. A motorman with an eye to safety was heard to remark, "What a chance that boy is taking with his life," and we echoed the sentiment. We hope he sees this little paragraph, and if he does not, maybe his father or mother who knew what he was doing and didn't realize or stop to think of the danger, will see that he is cautioned not to do this again.

Providence has been particularly free from this juvenile sport, if it can be called such, much more so than in some other cities we could mention. Let us keep up the good record and have a national reputation as a city where boys and girls enjoy themselves to the full under safe conditions.

Don't take chances.

Perhaps the most important service which the junior high school can render will be that of a careful study of the reactions of each pupil to the varied educational experiences made possible in our new buildings. As the records of these reactions accumulate parents and teachers should confer, consider the evidence so far gathered by the school, and in the light of that evidence decide upon the next step in the child's educational career. Sometimes the evidence gathered by the school may not agree with the long cherished desire of the parents, but when the evidence is sufficiently strong, they should not continue to permit their pride to interfere with the child's future welfare. Probably this will not bring in the educational millenium, but for many pupils the spirit of successful achievement will take the place of the depression produced by continual failure, and in the long run the individual pupil will become the more useful, happy and contented citizen.

Champion Stair Climber

For 42 years, since the dedication of the Washington Monument, Walter S. Jones has directed the footsteps of visitors to the great stone pile and answered their thousands of questions concerning it. He recently retired from the service. He is almost 80 years old. For three years he was assigned to duty at the top and was compelled to climb and descend the 900 steps every day.

NOV 16 1930

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MUSIC NOTES

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LOUIS KRASNER AT ART CLUB

The Providence Art Club announces a violin recital this afternoon at 4 o'clock by Louis Krasner, who has returned from Europe to make his home in this city. He was formerly of Boston. He made his debut two years ago in Berlin, followed by recitals in Paris where he played in the Salle Gaveau and with the Pasdeloup Orchestra. He then went to London, repeating the success he had made on the continent. Engagements succeeded with the Berlin Philharmonic and the Vienna Symphony. Then he came to this country to be soloist with the Boston Symphony with which he gave the first audition in this country of a Concerto by Casella, with the composer conducting.

Last winter he repeated the Concerto at the Augusteo in Rome, with Molinari conducting. He gave 20 concerts in Italy and was made an honorary member of the Academica Filarmonica of Bologna, an ancient institution, whose members are scattered all over the world. He began his musical education in Boston under Prof. Gruenberg at the New England Conservatory of Music. This was followed by further study in Paris.

The program which he will present to members of the Art Club and their families is as follows: Concerto in G-minor, Antonio Vivaldi (1660-1743), Allegro, Adagio, Allegro; "Four Charakterstuecke," opus 22, Franz Salmhofer (1902—), Allegro un poco grotesco, Andante tragico, Menuetto grazioso, Quasi tarantella (first time in America); "Nigun" (improvisation), Ernest Bloch; "Hymn to the Sun," Rimsky-Korsakoff-Kreisler; "Praeludium and Allegro," Pugnani-Kreisler. Paul Bregor will be accompanist.

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Helen Hogan Coome presents this afternoon at 4:30 o'clock the second of her series of three Sunday organ recitals at the Central Congregational Church, with the following program: "Elevation," Frescobaldi; "Aria," "Allegro Quasi Presto," Handel; "Allegretto Gracieuse," Jensen; "Ave Maria," Schubert (by request); "Miserere Mei Domine," arranged by Widor, Bach; Reverie on the hymn tune, "The God of Love Our Shepherd Is," Grace; "Fugue a la Gigue," Bach.

The MacDowell Club meets tomorrow afternoon at 3 o'clock at the home of Mrs. Raymond W. Perry, with Mrs. Walter P. Pierce and Miss Esther Weeden as assisting hostesses. The following program will be presented: soprano solos, "Sweet Phyllis," Strickland; "Overtones," Rasbach; "The Fushia Tree," Quilter, Miss Esther Weeden, Mrs. Raymond W. Perry, accompanist. Piano solos, "Fantasies," No. 1 and 2, Mendelssohn, Mrs. Perry; vocal duets, "The Autumn Wind," Roeckel; "Underneath the Trees," Newton, Miss Weeden and Miss Lydia Ellis, Mrs. Perry, accompanist. Paper, "Music of Colonial New England," Mrs. Walter B. Dodge.

RUGGLES STREET CHURCH CONCERT

The choir of the Rugiges Street Primitive Methodist Church, Providence, will present FGounod's "Redemption" at the evening service at the Smithfield Avenue Congregational Church in Pawtucket at 7 o'clock tonight. The soloists will be: Sopranos, Mrs. Ruth Ludgate, Mrs. Helen C. Place; alto, Miss Eva McMahon; tenors, William DeRoin, Wallace Barrie; baritone, Arthur Elvin; bass, James King; organist, Miss Medora Lederze; pianist, Charles D. Fiske.

LECTURE-RECITAL BY LOCAL HARP CHAPTER

The Founders Chapter of Providence of the National Association of Harpists, will present the Hayden Duo of Boston at the first of its monthly musicales tomorrow night at 8 o'clock in its Conrad building studio. The duo is composed of Gladys Crockford Custance, solo harpist, and Kenneth Custance, lecturer and harpist. Their program, under the title of "Romances and Legends of the Harp," will be as follows:

Traditional Irish tunes, played on Irish harps, "My Cow and James's Cow," "Donnell a Boo" (Irish war tune), Gladys Custance; harp duo, Waltz in A-flat, Brahms; "Theme Ancient Style," V. V. Rogers; Gavotte in B-flat, Handel, arr. by Gebhard. Soprano solos, "On Wings of Song," Mendelssohn; "I Am Thy Harp," H. Woodman, harp accompaniment, Kenneth Custance, Gladys Custance. Irish harp due, "Impromptu," "Eccentric Dance," Rogers; harp solo, "Minuet," Mozart; "Bagatelle," Verdalle, Gladys Custance; harp duo, "Song of the Volga Boatman," arr. by Gebhard.

Van Veachton Rogers is president of the Founders Chapter and vice president of the national association. The hostesses for the evening will be Miriam Doran, Kathleen Miller, Hope Robinson, Helene Alper, Vivian Place, Frances Calder, Helen Williamson and Marianne Channon.

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The Symphonic Club will give a concert under the auspices of the Men's Community Club of Washington Park for the annual ladies' night tomorrow. Arthur Hyde is the conductor. The club will be assisted by Elmira Overbeck, soprano. Following is the program:

March, "Pride of the Wolverines," Sousa; overture, "Fest," Leutner; "Entrance and Dance of the Goblins," Schertzinger; song, "Springtime of Youth," Eggett, Elmira Overbeck; "Viennese Melody," Kreisler; Allegro di Motto ("Surprise Symphony"), Haydn; tango Argentino, "El Choclo," Villoldo; waltz, "Naila," Delibes; song, "Thine Alone" from "Eileen," Herbert, Elmira Overbeck; "The Mouse and the Clock," Whitney; "Atlantis, the Lost Continent," Safranck.

BOSTON SYMPHONY'S OPENING CONCERT

With Beethoven's Seventh, sometimes called the "Dance Symphony," for the body of the program, flanked by two works new to Providence, the Boston Symphony Orchestra, led by Serge Koussevitzky, advances on Providence for its opening concert of the season Tuesday night in the Albee Theatre.

The concert will open with two Bach preludes, arranged for string orchestra by Pick-Mangiagalli, Adagio and Vivace, played recently for the first time by the orchestra. Next comes Beethoven, Symphony No. 7 in A-major, opus 92, Poco sostenuto—Vivace, Allegretto, Presto—Assai meno presto—Tempo primo, Allegro con brio. Then, for the second part, Moussorgsky's "Pictures at an Exhibition," pianoforte pieces, scored for full orchestra by Maurice Ravel especially for Dr. Koussevitzky.

The latter is a series of humorous sketches in which Moussorgsky interpreted musically certain pictures of his friend, the artist Hartman. The pictures are described as follows: Promenade—Gnomes — Tuileries — Bydlo — Ballet of Chickens in Their Shells—Samuel Goldenberg and Schmuyle—Limoges; The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

Following the opening of the Providence season the orchestra will journey to New York for the first concerts of its Carnegie Hall series. The first week in December it will hold a Beethoven festival in Washington, D. C., one of the outstanding features of the orchestra's golden jubilee, and giving it a national significance. There it will offer the first, third, fifth, seventh and ninth symphonies; the "Egmont," third "Leonore" and "Coriolanus" overtures, the Fourth Piano Concerto, with Myra Hess; the "Emperor" Concerto, with Josef Hofmann, and the Violin Concerto, with Efrem Zimbalist. A Washington chorus of 200 will combine with the orchestra to close the festival in a performance of the Ninth Symphony.

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A recital will be given by members of the Palestrina Choral Society and pupils of Frank Barone Tuesday evening at 8:30 o'clock in their studio, room 49, Conrad building.

◈ ◈ ◈

For its second musicale of the season the Chopin Club announces the following program, as arranged by Marguerite Watson Shaftoe, to take place Thursday morning at 10:45 o'clock in the Plantations auditorium:

Two pianos, "Sicilienne," Bach; "Perpetual Motion," Weber; "The Arkansas Traveller," Lee Pattison, Lydia Bell, Christine Gladhill; songs, "One the Wild Rose Tree," Rotoli; "For Music," Franz; "Stormy Night," Franz, Marjorie Allison Atkinson, contralto; Christine Gladhill, accompanist. Violin, Sonata opus 30 No. 3, First Movement, Beethoven; "Ocean Zephyrs," opus 43, No. 2, G. Camilloni; Romanza et Rondo Elegante, opus 9, Wieniawski, Guiseppe Camilloni, violinist; Ciro Sacco, accompanist. Songs, "Nom so piu cosa son," "Le Nozze di Figaro," Mozart; "Wie Melodien zieht es mir," Brahms; "Vale" (Farewell) Kennedy Russell; "Will o' the Wisp," Spross, Ivy Hustler Whitehead, soprano; Christine Gladhill, accompanist. Two pianos, "Sihouettes," Arensky, "La Savant," "Polichinelle," "La Coquette," "La Reveur," "La Danseuse," Christine Gladhill, Lydia Bell.

MUSIC ASSOCIATION SERIES OF CONCERTS

Important engagements have lately been added to the concert-goers' datebook in the annual series of Infantry Hall concerts of the Music Association of Providence. There are three in all, the first to be a joint program on Dec. 2 by John Charles Thomas, baritone, and Erika Morini, violinist. Mr. Thomas is remembered as a singer in operetta, from which he turned, with increasing success, to grand opera and the concert platform. Miss Morini, heard in Providence several years ago as a young player of remarkable talent and promise, has returned this season from abroad, now as an artist grown in fulfillment of early predictions.

The Cleveland Orchestra, coming on Feb. 17, is a standard attraction on the association's programs as it has been included in each of the previous series. Nikolai Sokoloff will conduct and there will be a soloist to be announced later. The final event is another joint recital in which Sigrid Onegin, mezzo-contralto and Myra Hess, pianist, will appear.

Giuseppe Camilloni
Providence virtuoso gives violin recital in Plantations auditorium this afternoon.

Serge Koussevitzky
Russian Conductor and Boston Symphony return Tuesday for opening concert of the orchestra's 50th anniversary series.

UNIVERSITY GLEE CLUB'S OPENER

The University Glee Club initiates its 20th season with a concert on the night of Dec. 5 in Memorial Hall, conducted by Berrick Schloss, and with Horace Britt, 'cellist, as assisting soloist. Special preparations have been going on to make the customary series of three concerts fitting celebrations of the arrival of a year in the club's existence that comes within the class of outstanding anniversaries.

The programs have been planned to emphasize the high standard which the singers have attained in their 20 years together, and through the new and ambitious works to be offered will run a reminiscent strain in the revival of some of the memorable successes of the past. The soloists engaged are expected to add to the festival nature of the concerts. Mr. Britt, the first, has been acclaimed a master of the 'cello abroad and in this country and has played with leading orchestras in Europe as well as in this country and in solo recital.

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The second musicale of the season under the auspices of the Beethoven Club will be held in Harris Hall, Woonsocket, Thursday night, with a program presented by Reina Frechette, contralto; Charles H. Wagner, tenor; Leonora Boulay Hebert, violin; Evelyn Fellows Offers, viola and Corena Clegg Scattergood, piano.

Miss Frechette will sing a group of six numbers including the "Habanera," from "Carmen," a song by Bohm, "Bonjour Suzon," by Delibes and modern pieces. Her accompanist will be A. Plant. Mr. Wagner's numbers are "O Paradiso," from Meyerbeer's "L'Africana;" "Love is Mine," by Gartner, and another operatic aria, chosen from Halevy's "La Juive." He will be accompanied by Rene Viau. The instrumental trio will play the Andante Largetto and Allegro from the seldom heard Trio by the German composer and 'cellist, Klengel. The program has been arranged by the program committee of which Annie Mason Francis is chairman. The musicale is open to active members and their guests. Others interested in attending should communicate with Mrs. Florence Mulvey Vanasse, 103 Prospect street, Woonsocket.

LIBRARY'S MUSICAL LECTURE AND BOOKS

With the lecture by Dr. Chapman on the Boston Symphony program this afternoon, the Providence Public Library is opening its doors as well as offering its volumes of pertinent reference to the concert, not to mention the use of its piano for further audible illustration of the music. The music to be played by the orchestra will be represented as far as possible by pieces from the library's music collection reserved for this occasion. There will also be a helpful selection of books at hand designed to aid in the better understanding and appreciation of the music of the concert.

The library's collection of pianoforte solos includes Moussorgsky's cycle of 10 pieces entitled "Pictures at an Exhibition," arranged by Harold Bauer. This edition contains an explanatory note, describing the pictures portrayed by the music. An excellent analysis of this work is found in Calvocoressi's biography, "Musorgsky, the Russian Musical Nationalist," with musical illustrations in the text. Oskar von Riesemann in his volume, "Moussorgsky," presents them in most interesting fashion. This biography has been translated from the Russian by Paul England and was added to the library within the past year. The author considers the series of pieces as one of the most charming of Moussorgsky's instrumental compositions, masterpieces in which the technical detail, too, seems inspired. A good account of them is also found in Montagu-Nathan's "History of Russian Music."

Beethoven's Seventh Symphony is especially fortunate in having much material in the books about it, and many arrangements among the music scores. There is an arrangement for piano solo, edited by Liszt, in which the parts played by the various instruments are indicated. There are several arrangements for piano duets, and one edition for two pianos, eight hands. Violinists also can acquaint themselves with it, in the arrangement for violin with piano accompaniment. A miniature orchestral score and a conductor's score complete the list.

A full list of books dealing with this seventh symphony is too long to give here, but mention is made of the well-known works on the Beethoven symphonies by Berlioz, Evans, Goepp, Grove and Upton. These books, together with many more dealing with the orchestra and its instruments, will be reserved for consultation this afternoon following Dr. Chapman's lecture.

Works New to Providence Feature Symphony Concert

Pick-Mangiagalli's Arrangement of Bach Preludes and Ravel Transcription of Moussorgsky's "Pictures" Listed With Beethoven's Familiar "Seventh"

BY WARREN STOREY SMITH

The Boston Symphony Orchestra, to be heard in the Albee Theatre next Tuesday evening, is now in its fiftieth season. In recognition of this half-century of notable achievement many composers of prominence have written pieces escpecially for the orchestra or have assigned to it the first performance of their latest scores. At the second pair of concerts in Boston Dr. Koussevitzky placed at the head of the program two Preludes of Bach arranged for string orchestra by Pick-Mangiagalli and never previously performed. These Preludes will be heard this week in Providence and with them, as in Boston, will come the Seventh Symphony of Beethoven and Moussorgsky's "Pictures at an Exhibition" as transcribed for orchestra by Maurice Ravel.

The making of orchestral arrangements of the organ and other instrumental works of Bach is a favorite pastime of composers great and small. Sometimes these transcriptions are for the full modern orchestra; sometimes they are for strings alone, thus preserving a better balance between thought and expression since the orchestra, as we understand it, was a thing unknown to the Cantor of Leipzig. These transcriptions by Pick-Mangiagalli, a gifted composer who enjoys a double musical heritage, Czech and Italian, belong to the latter class, and hence are not calculated to arouse the ire of the purists as did, for example, Schoenberg's flamboyant orchestration of the "Saint Anne'e" organ fugue heard in Boston last season. For one of his Preludes Pick-Mangiagalli has gone to the rich mine of Bach's organ music, taking the slow and solemn introduction to an organ fugue in D minor, that numbered 9 in the Bach Gesellschaft edition, transposing it a tone higher. Its companion piece is a brilliant Prelude in E major from the Third Partita for violin alone, a favorite piece with concert violinists. The music as it stands Pick-Mangiagalli has made his first violin part, adding parts for the remaining strings in the contrapuntal manner of the great master. It is a brilliant achievement, and nowhere does the music as it now stands go outside the Bachian frame.

Likewise new to Providence will be the other orchestral transcription, that of Moussorgsky's extraordinarily graphic piano suite made by Ravel at Dr. Koussevitzky's request some eight years ago and first performed at a Koussevitzky concert in Paris. Many musicians, although not all, have felt that Moussorgsky's vivid tonal impressions of the drawings and water-colors by Victor Hartmann, which he saw in Leningrad (it was then St. Petersburg) in the spring of 1874, need for their full effectiveness a more resourceful instrument than the piano. Ravel was not the first to supply this need by transcribing the Pictures for orchestra, but it is doubtful whether any other has or could have accomplished the task with such triumphant success. As the work now stands the music and its instrumental dress might have emanated from the same brain. Yet Ravel, able and imaginative composer that he is, could never have written the piano suite, for Moussorgsky had a gift for musical characterization altogether unique; and on the other hand the wayward, half-untutored Russian, who scored as an amateur, would have been utterly incapable of doing orchestral justice to his ten tonal sketche. Moreover this Frenchman who yields to none of his contemporaries in his understanding of orchestral possibilities has manifested a peculiar sympathy with Moussorgsky's point of view, his highly individual musical ideas.

The remaining number on the program, Beethoven's Seventh Symphony, is familiar to all who attend orchestral concerts. As to the relative worth and importance of this Symphony commentators and critics are divided, as they have ever been divided regarding the possible poetic ideas that may have underlain Beethoven's musical conceptions. The various theories of what the Seventh Symphony "means" will be duly set forth in Mr. Philip Hale's program-notes on the concert. For most concert-goers, however, it is enough to enjoy the Seventh Symphony as pure music, and if it seems here and there over-repetitious, if the last movement seems to stand on a lower plane than certain others of Beethoven's finales, there is still in the work enough of a peculiar and satisfying beauty to make it indispensable to us. The Seventh is first of all a joyous symphony. Even the marvellous Allegretto, though it runs for the most part in the minor mode, breathes contentment rather than melancholy. Vincent d'Indy has taken issue with Wagner's dictum that the Seventh Symphony is the apotheosis of the dance, but for many that characterization holds as final.

THIS CLIPPING FROM
N. Y. Herald Tribune

Nov 17 1930

Two unfamiliar symphonies will be introduced here by the Boston Symphony Orchestra this week under Serge Koussevitzky's direction on its first New York visit of the season. Thursday evening in Carnegie Hall Dr. Koussevitzky will introduce here the symphony in G minor composed by Albert Roussel for the orchestra's anniversary season. This work was first played in Boston on October 24 in the composer's presence.

Dr. Koussevitzky's novelty for Saturday afternoon in Carnegie Hall is a "Symphonie Lyrique," by Nicholas Nabokov, a Russian composer born in Leningrad in 1903. According to Philip Hale's program notes, Nabokov studied at the Hochschule in Berlin and at Stüttgart and has composed a ballet, ballet-oratorio, a piano concerto and a piano sonata. This symphony was first played by the Orchestra Symphonique de Paris under Pierre Monteux on February 16, 1930, and received its American premiere in a Boston Symphony concert on October 31.

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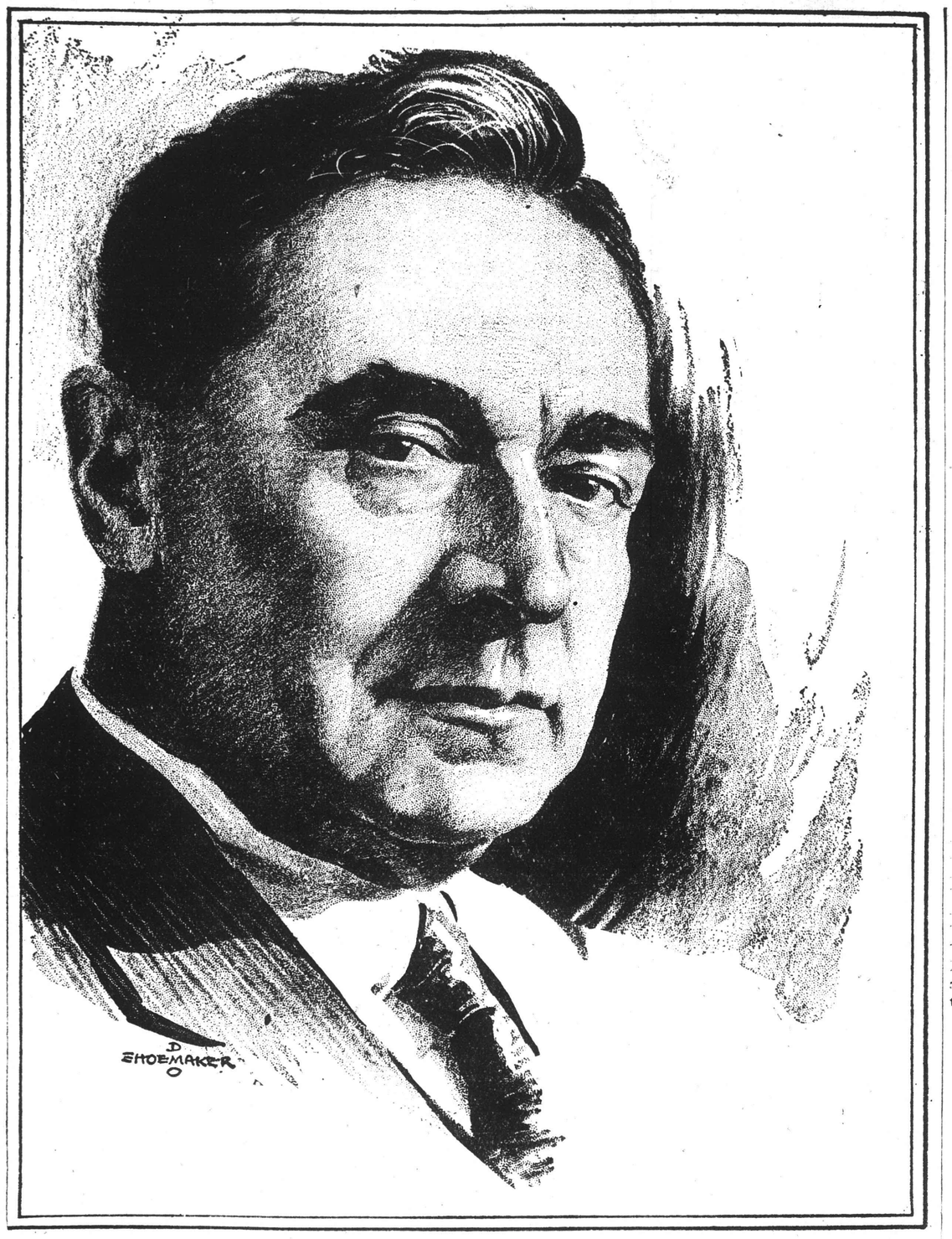
MMENT OF THE CURR



Serge Koussevitzky, Who Conducts the Boston Symphony Orchestra in Its Opening Concert of the Season in New York Thursday Evening at Carnegie Hall.

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FLORENCE FRENCH
EDITOR AND PUBLISHER

MUSICAL LEADER

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Serge Koussevitzky will introduce Albert Roussel's new symphony (one of the many scores composed especially for the orchestra's fiftieth anniversary celebration), at the Boston Symphony Orchestra's concert in New York Nov. 20. The work was given its initial hearing in Boston last month at which time the composer was present.

* * *

Mozart and Prokoffiev

Nov 17

At the Symphony Concert Dr. Koussevitzky's Mozart again bore away the palm. Believably he has found the secret in a reduced string choir. Against it Mozart's wind instruments in pairs are not over-balanced. The mere weight of the strings does not impede free, fleet, flexible movement. Transparent themselves, they no longer hide accompanying figures or lightly traced arabesques. When this little orchestra was clustered about Mr. Polatschek for the clarinet-concerto, the illusion of eighteenth-century performance was as complete as it is rare. And how deep and high rang the interposed chords in the overture to "The Magic Flute" when no swarm of strings came before and after them! The tradition is that each conductor of the Symphony Orchestra grows through his term. With Mozart in particular Dr. Koussevitzky has ripened.

A second hearing did not much clarify impressions of Prokoffiev's new symphony. Again he abounded in ways and means—to excess in the nearly endless rhythmic figures of the finale. Again he invented melodies, as in the middle movements, then whipped them through unrelated keys or tortured them into dissonant counterpoint. Often he was sparo and simple—only to turn complex and baffling. Measures sounded symphonically as though they were written for the concert-hall; while others smacked as plainly of Diaghilev's stage. Once more, in the energies of the first movement and the finale, in the darkling intrusion of tuba and contrabassoon across the slow movement, perhaps in the alternations of the "Scherzoso," the listener suspected a background of program undisclosed. Once more the whole seemed an austere, sombre, symphony, churning itself into musical being. The composer numbers it Opus 47; yet with all these works, it does not classify. Possibly, it is Prokoffiev at a new departure.

49

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 19 1930

IN TERMS OF MUSIC
Comment in Season

Perfection of Execution of String Choirs and Unsurpassed Wood Wind Section Feature Seventh Symphony as Played by Boston Symphony

There can be no denial of the fact the rare visits to this city of the Boston Symphony Orchestra are occasions, indeed, that these concerts are looked forward to with extraordinary interest and that they are talked of for a long time before and afterwards. So momentous an event may be realized when we find that many persons are sufficiently interested to make themselves familiar with the music beforehand, to attend lectures on the concert and to study the music again after hearing it. This is true musical education.

A knowledge of the thematic material, of the tempo and of the orchestral tone coloring is of immense help in complete enjoyment, for the more one knows about any form of art the greater the pleasure on viewing or hearing it. The advance notice of "two preludes by Bach" did not assist such interested students, for there are many preludes of Bach, some for piano, some for organ and others for orchestra—the orchestra of Bach's time.

It is well that some of them are being arranged for modern orchestras and for modern organs. For we know that Bach's musical soul was most poetic, his a mind of far vision and his musical material highly susceptible of amplification and development.

The Preludes played last night more than ever convinced one of the true value of the contrapuntal methods of tone association. They were played with great breadth and sonority of tone, with the crisp diction and rhythmic swing so characteristic of Bach, and must be considered a valuable addition to the literature of the orchestra. Yet the string bass can never equal the reeds and diapasons of the organ for obvious physical limitations, but only organists can appreciate this and as yet there has been no voice to debate this question or expound these views.

BOSTON SYMPHONY PROGRAM

Bach ..... Two Preludes
(Arranged for String Orchestra by Pick-Mangiagalli.)
I. Adagio.
II. Vivace.
Beethoven .....
Symphony No. 7 in A major, Op. 92.
I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto. Tempo primo.
IV. Allegro con brio.
Moussorgsky .....
"Picturee at an Exhibition, "Pianoforte Pieces arranged for Orchestra by Maurice Ravel.

The Preludes were of striking contrast, the first being extremely piano and with the greatest possible legato; the other being toccata-like and of great contrapuntal interest because it is arranged from single violin score. It is therefore obvious that great credit is due Pick-Mangiagalli for his mastery of fugue, counterpoint and their application to the orchestra.

The ever enjoyable Seventh Symphony is always a delight. With its well-known violations of the musical orthodoxy of the time, its rich orchestration, the subdued and serious allegretto and the rapidly moving presto it furnishes a veritable kaleidoscope of ever-changing tone color alternating with serious and contemplative inventions which have taken deep root in the souls of most musicians, who have taken its seeming novelties to themselves and who rejoice whenever they may hear them from a grand orchestra.

There is an individuality to this symphony of Beethoven—none other even of Beethoven is like it, nor is it as easily comprehended and appreciated as are some of the Beethoven symphonies. In last night's presentation we particularly noted with interest the perfection of execution of the string choirs, the unsurpassed wood wind section, the luscious tone of the new clarinet recently added to the orchestra and the traditional tempos so properly adopted by the conductor. A vigorous and fitting reading of the symphony with obvious attention to the superb lyricism demanded by the esthetic portions of the composition.

The "Pictures" of Mussorgsky were of great interest and significance. Whatever may be our views on "program music" we must acknowledge the efforts of those who seek to unify pictorial art with music and we must yield to the spell of music that would be beautiful of itself even if no description sought to make it more easily understood.

Agility of wood wind and strings vied with sonorous brass to make impressive contrasts, the brass choir having things all to itself at times, which is always effective. As to the descriptive character of the music, it may be said that a great variety of subjects might caption the movements without in any way interfering with their plausibility. Of course we liked them, some of them stirring and military. Others almost grotesque, as they were intended to be. Of them all, the Ballet of Chickens has imagination, and of course it was the clarinet that gave the call of chanticleer.

The variety of tonal effects in this suite is almost endless and we venture to say that the orchestration deserves quite as much praise as the composer. So successful were these tone pictures that it was with difficulty that the audience restrained itself from applauding after several of the numbers.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

NOV 19 1930

Symphony Season Opened at Albee

Koussevitzky Leads Boston Orchestra in First Concert of Course.

There is no abatement in the popularity of the Boston Symphony orchestra concerts in Providence. There is no loosening of their grip on the imagination of music lovers, as the first in the new season's course last night abuntantly proved. Once more the Albee Theatre was crowded, and once more a Providence welcome, hearty and heartfelt, was given Dr. Serge Koussevitzky and his splendid company of musicians. It was an occasion of great interest to all Rhode Island people who are concerned with the best the world of music has to offer.

As usual, the conductor presented a programme which paid its need of recognition to the most highly honored traditions and also to the claims of the present day. The main number, the real feast of the evening, was Beethoven's noble seventh symphony, that magnificent composition without which a symphony season, long or short, would be incomplete. In four concerts it is not possible to present a lengthy list of such monumental compositions; there can be no more than one at each concert, and those who were present last evening should express their whole-souled gratitude to Dr. Koussevitzky for selecting the glorious Beethoven work.

It was played with that beautiful precision characteristic of the Boston organization and interpreted with the art that is born of Koussevitzky's deep appreciation. The audience held in the closest harmony with the players and director throughout the long period broke into unrestrained applause at the close, paying to the orchestra and its leader a tremendous tribute.

The concert opened with two preludes of Bach arranged for strings by Pick-Mangiagalli. It was an excellent first number, inducing in the audience exactly the proper mood for the symphony which followed. As a closing piece Dr. Koussevitzky selected one of his numerous novelties, Moussorgsky's "Pictures at an Exhibition," for the piano, as arranged for orchestra by Maurice Ravel.

A modern Russian and Ravel are bound to make a combination of interest and bristling with musical humor. But there is more than humor in these pieces; they are interpretive and descriptive in the highest degree, fascinating in their color and highly interesting from any standpoint.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 19 1930

Boston Symphony Program Again Delights Its Hearers

Perfection of Execution by String Choirs and Unsurpassed Wood Wind Section Mark Beethoven's Seventh Symphony, Critic Declares. Bach Preludes Entertain.

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It is well that some of them are being arranged for modern orchestras and for modern organs. For we know that Bach's musical soul was most poetic, his a mind of far vision and his musical material highly susceptible of amplification and development.

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The Preludes were of striking contrast, the first being extremely piano and with the greatest possible legato; the other being toccata-like and of great contrapuntal interest because it is arranged from single violin score. It is therefore obvious that great credit is due Pick-Mangiagalli for his mastery of fugue, counterpoint and their application to the orchestra.

The ever enjoyable Seventh Symphony is always a delight. With its well-known violations of the musical orthodoxy of the time, its rich orchestration, the subdued and serious allegretto and the rapidly moving presto it furnishes a veritable kaleidoscope of ever-changing tone color alternating with serious and contemplative inventions which have taken deep root in the souls of most musicians, who have taken its seeming novelties to themselves and who rejoice whenever they may hear them from a grand orchestra.

There is an individuality to this symphony of Beethoven—none other even of Beethoven is like it, nor is it as easily comprehended and appreciated as are some of the Beethoven symphonies. In last night's presentation we particularly noted with interest the perfection of execution of the string choirs, the unsurpassed wood wind section, the luscious tone of the new clarinet recently added to the orchestra and the traditional tempos so properly adopted by the conductor. A vigorous and fitting reading of the symphony with obvious attention to the superb lyricism demanded by the esthetic portions of the composition.

The "Pictures" of Mussorgsky were of great interest and significance. Whatever may be our views on "program music" we must acknowledge the efforts of those who seek to unify pictorial art with music and we must yield to the spell of music that would be beautiful of itself even if no description sought to make it more easily understood.

Agility of wood wind and strings vied with sonorous brass to make impressive contrasts, the brass choir having things all to itself at times, which is always effective. As to the descriptive character of the music, it may be said that a great variety of subjects might caption the movements without in any way interfering with their plausibility. Of course we liked them, some of them stirring and military. Others almost grotesque, as they were intended to be. Of them all, the Ballet of Chickens has imagination, and of course it was the clarinet that gave the call of chanticleer.

The variety of tonal effects in this suite is almost endless and we venture to say that the orchestration deserves quite as much praise as the composer. So successful were these tone pictures that it was with difficulty that the audience restrained itself from applauding after several of the numbers.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

NOV 19 1930

-:- MUSIC -:-

VERSATILE KOUSSEVITZKY

It is a long way from Bach to Moussorgsky but Dr. Serge Koussevitzky and his Boston Symphony Orchestra took the road on their stride last night. Indeed, as we listened and watched, we wondered whether the stride has not become measurably longer and easier, whether, in other words, Koussevitzky's vision and craftsmanship, are not growing. We think they are; we think he is now a greater leader even than he was when he first came to Boston. If the test of genius is that it should show powers of growing indefinitely Dr. Koussevitzky seems to pass it very easily.

It would be a work of supererogation to praise his playing of Beethoven's "Seventh Symphony" last night. Of all the nine, this one has always, we think, appealed most to Koussevitzky, because of its peculiar content. There is in it almost everything he demands to interest him, psychological trouble, racial distinctiveness and, in the end, musical sublimity.

Naturally Mr. Koussevitzky played the two Bach preludes with distinction, and his men followed him with loving reverence for the amazing subleties of the music. The great reserve power of his orchestra, not only the reserve power of each individual in it, but of the orchestra as a whole, were never better demonstrated than in the playing of these two preludes which Pick-Mangiagalli has arranged.

We have written before now of the Moussorgsky masterpiece, which was played. We need repeat only that its rehearing confirms us in our conviction that the eccentric Russian, with all his "abandoned ways," ranks with the greatest musical creators of all time. It has needed the admirable devotion of Rimsky-Korsakoff and others to show him to us at his best. But none of these will suffer for his devotion. Moussorgsky was a master whose stature is as certain to increase with time as is that of, let us say, El Greco in the world of painting or Baudelaire in the world of literature.

As for Dr. Koussevitzky, to whom we naturally return, we can only say of him as we did in the beginning, that he continues to grow, performing the apparent miracle that what seems perfect can become still more perfect. There are times when he seems to indulge himself in the liberties of the mere virtuoso, but we have come to regard them as merely forerunners of some accomplishment that will reveal new possibilities of his genius. With Toscanini and Stokowski he now rules the world of the orchestra. Among the persons of such an aesthetic trinity, we refuse to express a preference; we pay homage without reservation to Dr. Koussevitzky and his most gallant company of musicians.
cians.

X. Y. Z.

N. Y. TIMES
NOV 21 1930

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By OLIN DOWNES.

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How will this symphony appear to us, or how would it appear to us, after repeated hearings? No one who has reviewed music for a newspaper fails to realize after a little experience that music at first incomprehensible becomes often significant and beautiful with intimate acquaintance, while it is often that a work hailed as a masterpiece at a first performance is forgotten within a decade. These remarks are made as prelude to the further remark that at a first hearing the symphony impressed this writer as very well and sincerely written, and as a very dry example of modern composition. It is cyclic in form, a central theme serving as the basis for metamorphoses in the four different moments, thus binding the movements together in the fashion practiced especially by Cesar Franck and by Vincent d'Indy, in former years Mr. Roussel's teacher. The style is contemporaneous, "polyharmonic" and "polytonal" devices being employed when the logic of the musical thought justifies combinations of chords and combinations of keys. But this is neither far-fetched nor affected with Roussel. There is no question of his sincerity and the virility of his intention.

Whether this intention is realized in a very thoughtfully written work is another matter. On first acquaintance the most impressive pages in the score are those which occur with the peroration of the fugue in the slow movement. There, by virtue of contrapuntal developments, Roussel hits upon some effective tonal combinations and a very sonorous climax, a climax followed by more sensuous music, perhaps incongrous in point of style with what has preceded, and savoring more of the romantic nineteenth than the linear twentieth century in mood.

But elsewhere there is the impression of paucity of thought, of ideas not in themselves very fruitful. More than one composer, admittedly, has developed undistinguished ideas in an imposing manner, but when this occurs it does so because there is an accumulation of musical material occasioned by the stimulus of the composer's creative nature. There is not the sensation of organic growth in the work heard last night. In the first movement there is already the quality of aridness, and it is betrayed, among other ways, by means of the persistence and finally the monotony of the rhythm. The first movement of a symphony which sets forth rich and varied material for later construction by the composer is not found here. The opening movement is more like a scherzo than the cornerstone of a symphonic edifice.

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The symphony was very brilliantly played, the performance being a tour de force of technical and interpretive achievement. Berlioz's "Roman Carnival" overture opened the concert. It was played with much finish and technical incisiveness and with too little spontaneity and abandon. For many the climax of the concert was the poetical performance, distinguished also by ravishing tonal beauty, of the Brahms symphony. Was not the first movement of this symphony taken at a more deliberate face than Mr. Koussevitzky adopted when he gave this score a memorable reading at an earlier New York performance? Whether or not that is the case, the music was too "andante" for its best good, while the performance as a whole was one of delightful fancy and pastoral feeling, and in the slow movement more—this slow movement which was such a hard nut for audiences of even a quarter of a century ago to crack, and is now one of the best-beloved pages of the symphonic Brahms. In the singing of grave and noble melodic passages, and the plastic treatment of this movement, in the song of solo instruments, and the vigor and brusqueness which set off the lyrical passages of the symphony Mr. Koussevitzky wrought admirably. At the end the audience applauded for many minutes the work and the performance. Tomorrow afternoon Mr. Koussevitzky and his men will give their second concert of the week in Carnegie Hall, playing Glinka's overture to "Russian and Ludmilla," a new symphony by Nabokow, and Tschaikowsky's Fourth Symphony.

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Mr. Koussevitzky and his orchestra, which in a different way from either the Philharmonic or the Philadelphians is a splendid band, played the Roussel symphony with virtuoso effect. The concert opened with an admirable performance of Berlioz's "Roman Carnival" overture and closed with a typically Koussevitzkyian account of the Brahms Second Symphony.

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Of recent years, the great melodic line and the warm humanity of Brahms have been discovered by truly responsive conductors, and the old-fashioned "typical Brahms reading" properly appraised and found wanting, now has gone permanently into the limbo of things outgrown and discarded. For this relief, much thanks.

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This Roussel music has venerable form and contents as a basis, but makes some concessions to modern tastes by employing a wider harmonic scope and freer orchestration than were generally in vogue when Roussel (at one time a professor of counterpoint), began to publish his works. He was a composition pupil of D'Indy, but fortunately, did not copy the austere and aloof musical style of his master. The present G minor symphony is smoothly written, fastidious and distinctly agreeable material even if not epochally important or seemingly destined for wide and sustained acceptance.

The orchestra played with fine elan, tonal taste and brilliant technic. A large audience applauded the visitors with unfeigned enthusiasm.

THIS CLIPPING FROM
NEW YORK SUN
NOV 21 1930

51

Boston Symphony Concert

Organization Opens Its Forty-fifth Season Here With Albert Roussel Work.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its forty-fifth season in this city with the concert of last evening in Carnegie Hall. It recently ushered in its fiftieth season in Boston with appropriate celebrations, amid the acclamations of the dwellers at the Hub and the hearty congratulations of the entire musical world. Sir George Henschel, first conductor of the orchestra, emerged from his retirement in England to wield the baton once more and famous composers prepared new works to be produced under the direction of Serge Koussevitzky.

After last night's concert had opened with the "Roman Carnival" overture of Berlioz (not quite appropriate to a festival of the modern Athens) it continued with Albert Roussel's G minor symphony, opus 42, written for the fiftieth anniversary of the orchestra. The one remaining number on the list was the second symphony of Brahms, which was composed before the Boston orchestra was born. Mr. Philip Hale, author of the incomparable program notes of the Bostonians, says that he did not get the score in time to make analytical explanations. All he could tell us was that in the slow movement the composer introduced a fugue, using as a subject the first theme of the movement in diminution.

About the anatomical structure of symphonies publics have for years been lamentably apathetic. We fear that a dissection of the novelty heard last night would accomplish nothing profitable. But something may be said about the character of Roussel's art in general and of this composition in particular. Mr. Roussel believes in polytonality, or the counterpoint of keys, but not when so used as to destroy what he calls "the sensation of key." One therefore expects from him music of bold and even aggressive harmonic plan, a structure perhaps uncoventional, but logical and virile, and melody individual and generally acrid. It has been said of him that he loves beauty of line and that he is far from being ascetic in style. Robust and healthy his admirers have called his music.

Of the courage and independence of this composer there can be no doubt. His sincerity appears to be equally unquestionable. These brave spiritual possessions had already been revealed in his "Evocations" and even more brightly in his symphony in B flat. In the symphony disclosed to us last night were found also Roussel's delight in those triphammer rhythms with brazen utterance which serve but weakly to disguise poverty of thematic invention. Of the composer's fondness for dissonance there were fewer evidences. Indeed, some of his pages, especially in the slow movement before and after the fugue, lingered sweetly upon the ear. There was a fundamental feeling of tonality and there was a harmonic texture generally solid. But of novelty of conception and emotional quality the work seemed singularly devoid.

Vigorous idioms, an eager and searching pressure on the slenderest of ideas and a skill in the use of orchestral means made a pretentious surface, beneath which there seemed to be nothing of depth or substance. The symphony was more euphonious to old-fashioned ears than most modernist music, but quite as empty. It was more grateful than the violin sonata which Mr. Szigeti introduced to us on January 23, 1928, but no more important.

Mr. Koussevitzky had bestowed on the composition a vast amount of study and rehearsal and his orchestra gave to it a performance which placed it before the audience in the best possible light. There was applause, of course, but it was not jubilant. The conductor was very wise in setting the work before the Brahms symphony instead of after it. It was written much later, but is not nearly so young. The D major symphony of Brahms sheds the falling leaves of each successive autumn and emerges ever fresh and green. We fear that in a dozen winters this new work of Roussel will have grown as feeble and gray and tottering as the "Carnival Romain" of Berlioz, which was played brilliantly, but in vain.

THIS CLIPPING FROM
N. Y. MORN. WORLD
NOV 21 1930

Music

By Samuel Chotzinoff

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, Carnegie Hall, 8.30.

Overture, Carnival Romain.....Berlioz
Symphony in G Minor, Op. 42.....Roussel
Symphony No. 2 in D.....Brahms

The Boston Symphony Orchestra presented itself for the first time this season for the admiration of its local adherents at Carnegie Hall last night. It came bearing, as usual, a gift of a new composition, Mr. Albert Roussel's new Symphony in G minor, op. 42. Curiously enough, the offering had been originally a present from the composer to the Boston orchestra on the occasion of its fiftieth birthday, a celebration which took place recently and, as you no doubt have heard, was observed with the solemnity it deserved.

I do not know how the Bostonians received the Roussel symphony, but under the circumstances one could hardly blame the gratified city if it took it to its bosom. Not being in the position of looking a gift symphony in the mouth, our own reaction last night was rather lukewarm than joyous, as we applauded at the finish in a manner which might have meant that we bore no ill-will to anyone concerned in it. It seemed, to me at any rate, that the gift hardly measured up to the occasion. Indeed, the Second Symphony of Brahms, which figured on the Boston program as just a piece of music, was, I thought, a finer medium for commemorating the half-century birthday of the celebrated orchestra.

It will give you an idea of how far we have progressed in our assimilation of the modern medium when I confess that Mr. Roussel's symphony sounded like old stuff. A new work is expected to astonish in one way or another, or in all ways. Yet there was no surprise anywhere—not in its thematic material and its development, nor in its emotional content.

There was, to be sure, a great exploitation of rhythm of the steady, insistent, unvarying kind, but we have had innumerable examples of that in the past. The slow movement harbors a fugue (a rather jazzy one), but Beethoven had foreshadowed such a procedure in the funeral march of the "Eroica." Aside from all this, the composition told us nothing that we had not heard before, nor was Mr. Roussel's way of saying it either beautiful or arresting.

Mr. Koussevitzky's playing of the Brahms Symphony extracted genuine enthusiasm from the subscribers. The conductor merited such approbation, for his Brahms was the kind that listeners expect to hear. It was sensuous and very large, and it languished at times, and portrayed heavy sentiment, and sometimes whispered mysterious confidences. It was, in short, the Brahms of popular fancy, the Brahms you can openly give to your mother or your sweetheart.

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Organization Opens Its Forty-fifth Season Here With Albert Roussel Work.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its forty-fifth season in this city with the concert of last evening in Carnegie Hall. It recently ushered in its fiftieth season in Boston with appropriate celebrations, amid the acclamations of the dwellers at the Hub and the hearty congratulations of the entire musical world. Sir George Henschel, first conductor of the orchestra, emerged from his retirement in England to wield the baton once more and famous composers prepared new works to be produced under the direction of Serge Koussevitzky.

After last night's concert had opened with the "Roman Carnival" overture of Berlioz (not quite appropriate to a festival of the modern Athens) it continued with Albert Roussel's G minor symphony, opus 42, written for the fiftieth anniversary of the orchestra. The one remaining number on the list was the second symphony of Brahms, which was composed before the Boston orchestra was born. Mr. Philip Hale, author of the incomparable program notes of the Bostonians, says that he did not get the score in time to make analytical explanations. All he could tell us was that in the slow movement the composer introduced a fugue, using as a subject the first theme of the movement in diminution.

About the anatomical structure of symphonies publics have for years been lamentably apathetic. We fear that a dissection of the novelty heard last night would accomplish nothing profitable. But something may be said about the character of Roussel's art in general and of this composition in particular. Mr. Roussel believes in polytonality, or the counterpoint of keys, but not when so used as to destroy what he calls "the sensation of key." One therefore expects from him music of bold and even aggressive harmonic plan, a structure perhaps uncoventional, but logical and virile, and melody individual and generally acrid. It has been said of him that he loves beauty of line and that he is far from being ascetic in style. Robust and healthy his admirers have called his music.

Of the courage and independence of this composer there can be no doubt. His sincerity appears to be equally unquestionable. These brave spiritual possessions had already been revealed in his "Evocations" and even more brightly in his symphony in B flat. In the symphony disclosed to us last night were found also Roussel's delight in those triphammer rhythms with brazen utterance which serve but weakly to disguise poverty of thematic invention. Of the composer's fondness for dissonance there were fewer evidences. Indeed, some of his pages, especially in the slow movement before and after the fugue, lingered sweetly upon the ear. There was a fundamental feeling of tonality and there was a harmonic texture generally solid. But of novelty of conception and emotional quality the work seemed singularly devoid.

Vigorous idioms, an eager and searching pressure on the slenderest of ideas and a skill in the use of orchestral means made a pretentious surface, beneath which there seemed to be nothing of depth or substance. The symphony was more euphonious to old-fashioned ears than most modernist music, but quite as empty. It was more grateful than the violin sonata which Mr. Szigeti introduced to us on January 23, 1928, but no more important.

Mr. Koussevitzky had bestowed on the composition a vast amount of study and rehearsal and his orchestra gave to it a performance which placed it before the audience in the best possible light. There was applause, of course, but it was not jubilant. The conductor was very wise in setting the work before the Brahms symphony instead of after it. It was written much later, but is not nearly so young. The D major symphony of Brahms sheds the falling leaves of each successive autumn and emerges ever fresh and green. We fear that in a dozen winters this new work of Roussel will have grown as feeble and gray and tottering as the "Carnival Romain" of Berlioz, which was played brilliantly, but in vain.

THIS CLIPPING FROM
N. Y. MORN. WORLD
NOV 21 1930

Music

By Samuel Chotzinoff.

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, Carnegie Hall, 8.30.

Overture, Carnival Romain.....Berlioz
Symphony in G Minor, Op. 42.....Roussel
Symphony No. 2 in D.....Brahms

The Boston Symphony Orchestra presented itself for the first time this season for the admiration of its local adherents at Carnegie Hall last night. It came bearing, as usual, a gift of a new composition, Mr. Albert Roussel's new Symphony in G minor, op. 42. Curiously enough, the offering had been originally a present from the composer to the Boston orchestra on the occasion of its fiftieth birthday, a celebration which took place recently and, as you no doubt have heard, was observed with the solemnity it deserved.

I do not know how the Bostonians received the Roussel symphony, but under the circumstances one could hardly blame the gratified city if it took it to its bosom. Not being in the position of looking a gift symphony in the mouth, our own reaction last night was rather lukewarm than joyous, as we applauded at the finish in a manner which might have meant that we bore no ill-will to anyone concerned in it. It seemed, to me at any rate, that the gift hardly measured up to the occasion. Indeed, the Second Symphony of Brahms, which figured on the Boston program as just a piece of music, was, I thought, a finer medium for commemorating the half-century birthday of the celebrated orchestra.

It will give you an idea of how far we have progressed in our assimilation of the modern medium when I confess that Mr. Roussel's symphony sounded like old stuff. A new work is expected to astonish in one way or another, or in all ways. Yet there was no surprise anywhere—not in its thematic material and its development, nor in its emotional content.

There was, to be sure, a great exploitation of rhythm of the steady, insistent, unvarying kind, but we have had innumerable examples of that in the past. The slow movement harbors a fugue (a rather jazzy one), but Beethoven had foreshadowed such a procedure in the funeral march of the "Eroica." Aside from all this, the composition told us nothing that we had not heard before, nor was Mr. Roussel's way of saying it either beautiful or arresting.

Mr. Koussevitzky's playing of the Brahms Symphony extracted genuine enthusiasm from the subscribers. The conductor merited such approbation, for his Brahms was the kind that listeners expect to hear. It was sensuous and very large, and it languished at times, and portrayed heavy sentiment, and sometimes whispered mysterious confidences. It was, in short, the Brahms of popular fancy, the Brahms you can openly give to your mother or your sweetheart.

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THIS CLIPPING FROM
N. Y. Herald Tribune
NOV 21 1930

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Orchestra Celebrates in New York Its Fiftieth Birthday

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Berlioz..Overture, "The Roman Carnival"
2. Roussel.....Symphony in G, Op. 42 (First time in New York)
3. Brahms.....Symphony in D

THESE are festival days for the Boston Symphony, which came to town last evening for its first New York concert of the season. As all the world of music knows, the Orchestra which has helped to make the East Wind and the Watch and Ward Society bearable is celebrating its fiftieth season of significantly fruitful life. For half a century the name of the Boston Symphony Orchestra has stood for those æsthetic virtues which contribute to the glory of musical art. Other orchestras have sometimes lowered their standards, compromised with expediency; merchants have occasionally trafficked in their souls. We recall no instances of such lapses or perversions in the history of the Boston Symphony Orchestra.

* * *

With a singularly constant ideal of rectitude and dignity this great organization combines a liberality of attitude toward the unorthodox and the experimental which has immensely enriched our musical life and stimulated our receptiveness.

Great is the Orchestra's reward. It is recognized today as a tongue of music unsurpassed for eloquence. It is honored as an institution which justifies the civilization that nurtured and perfected it. We drink a somewhat inky toast to the Boston Symphony Orchestra. May it live forever to make glad the hearts of those for whom such triumphs of the spirit outlast the drums and tramplings of a half-century of material conquests.

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Naturally, the B. S. O. has been celebrating, and in a characteristic way.

In olden times composers were commissioned by Princes to supply for this or that occasion such works as inspiration or industry could produce. Today great orchestras have taken over that amiable and often rewarding function, leaving the imperial Mrs. F. S. Coolidge almost alone among those sovereigns of a democratic time who still seek to poke the fires of genius wherever they may be suspected of existence.

The B. S. O.'s addresses to music-makers here and abroad have been of the lordliest kind. The most distinguished contemporary masters have been commissioned or encouraged to write new works for its jubilee. Prokofieff sent a symphony; Respighi proffered a Theme and Variations; the Parisian composer, Albert Roussel, despatched a symphony; an anonymous writer, widely suspected of being no less a personage than the eminent present conductor of the Boston Symphony Orchestra—who can play the bull fiddle and compose music as ably as he leads—contributed, with profuse blushes, a "Festival Overture." Professor Edward Burlingame Hill, of Harvard, speaking up for Massachusetts, supplied music for an Ode by Robert Silliman Hillyer (also of Harvard). As for the orchestra's favorite child, the illustrious Igor Stravinsky, it is announced that the composer of "Le Sacre du Printemps" has completed for performance in Boston on December 12 and 13 a choral "Symphony of Psalms," which Mr. Stravinsky has dedicated "to the glory of God and to the Boston Symphony Orchestra." Let us hope that both will prove worthy of the honor.

* * *

The first of these musical tributes to be heard in New York was set before us last evening by Mr. Koussevitzky. It was the new symphony by the Parisian master, Albert Roussel, which had its world première in Boston on October 24.

Roussel, now a mellow juvenile of sixty-one, is still a child of his time. He can still be, when he chooses, acerb and delicately drastic. But he drinks out of his own glass. Stravinsky may have dropped in an olive or two (in whose glass has he not done so?); there are several maraschino cherries from the Rimskyan jars—even a tiny drop from Brangaene's inescapable philtre; and the whole is (need one say?) discreetly tinctured with jazz.

* * *

But one takes these things for granted. The point is that Roussel, in this music, adds something to the common store—something definitely individualized, a personal way of fusing and arranging elements, an unmistakable particularity of flavor and of pattern. This score has wit, craft, beauty. One is aware of a civilized and distinguished mind at work behind the tones—a mind urbane, critical, challenging; a French mind, lucid and adult, one that rewards acquaintance.

Mr. Koussevitzky played the new work with superlative finesse and the most intimate comprehension. The performance will remain among the outstanding achievements of his visits to New York—a prodigy of sympathetic identification and projective skill.

* * *

For the remainder of his program the conductor set before us thrice-familiar matter: the brilliantly vacuous "Roman Carnival" of Berlioz, and the unparagoned Johannes at his second best—but still Johannes.

Serge Koussevitzky

Conductor of last night's Boston Symphony concert

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 21 1930

Music of the Day

By EDWARD CUSHING

The Boston Symphony and Mr. Koussewitsky Give Their First Concert This Season in Carnegie Hall

A concert by the Boston Symphony, Serge Koussewitsky conducting, at Carnegie Hall last evening.

THE PROGRAM

Berlioz...Overture, "Carnaval Romain"
Roussel.....Symphony in G minor
Brahms.....Symphony in D major

NEW YORK had, last evening, its first opportunity to felicitate the Boston Symphony Orchestra upon the attainment of the 50th anniversary of its incorporation—and New York neglected (inexcusably, it seemed to us) to do anything about it. There was a cordial clapping of hands for Mr. Koussewitsky when he appeared on the stage of Carnegie Hall, a greeting in which, presumably, the orchestra was included. But this was not enough. If the season thus far has provided occasion for a demonstration, this was it, and, oddly enough, none was forthcoming. Audiences are unpredictable and often disappointing in their reaction to events.

* * *

The Boston Symphony is by no means the oldest of our major orchestras. Yet if others have longer, none has a more honorable record than this organization, under which a succession of eminent conductors, not the least of whom is Mr. Koussewitsky, has achieved a position among the half-dozen ranking orchestras of the world.

The late Maj. Henry E. Higginson, inspired philanthropist and patron of the arts, could not have foreseen, in 1881, the future of the institution whose cornerstone he laid, but before his death in 1918 that future had become the glorious present of his orchestra. Under the leadership of Dr. Karl Muck the Boston Symphony enjoyed the heyday of its fame, but if subsequent to the resignation of that gentleman the prestige of the orchestra was for a time impaired, its revival has been Mr. Koussewitsky's most conspicuous accomplishment during the past six years.

* * *

It would be difficult to estimate the benefits that Boston has derived from the orchestra founded and so long supported by Major Higginson, almost as difficult to calculate those that New York has enjoyed, since the Boston Symphony has been annually for 43 years a visitor to our metropolis, a contributor, and an important one, to the more profitable activities of New York music seasons. For this reason it seemed that last evening's audience might have given some sign of the gratitude and affection in which it must hold Mr. Koussewitsky and his players, some sign that New York as well as Boston is aware of the anniversary which the orchestra this season celebrates. Had the fact that an anniversary was being celebrated slipped its mind? Possibly. Yet the program of last evening's concert must have reminded it, for it included a Symphony in G minor, by Albert Roussel, "composed for the 50th anniversary of the Boston Symphony," and receiving its first performance in New York on this occasion.

* * *

Though a symphony, it was not to be taken too seriously, this novelty. Agreeable, ingenious, but scarcely a masterpiece it proved to be. We were glad to hear it a first time, but we shall not be unhappy if we wait long to hear it again. As a piece d'occasion it was rather more interesting than one expected. Graceful ideas charmingly set forth were to be found in each of its four movements, but nothing to remind one that music is, or for a time was, the greatest expression in the arts of Western civilization and culture—the art in which, for four centuries past, Western man has most poignantly voiced his aspiration and his despair, his most noble happiness and his most bitter grief.

* * *

It was in revealing contrast that Mr. Koussewitsky and the Boston Symphony Orchestra turned from Roussel to Brahms, from music which diverts the mind to music which nourishes the spirit. Yet oddly enough, the performance of the Roussel Symphony was infinitely superior to that of the Brahms D major. Mr. Koussewitsky, one has often thought, is very much a man of his time and happiest as an interpreter of the contemporaneous. The Roussel Symphony he read with a real eloquence, holding its rhythms firmly in hand, yet allowing them all necesary flexibility, modeling the melodic line with the graceful, expressive flourishes of a master sculptor in sound, drawing from his orchestra a tone full and exuberant. Striking, too, was his treatment of the Berlioz overture, with which this concert began—one was not troubled here, as in the Brahms, by the theatrical character of the performance, for the music of Berlioz is nothing if it is not theatrical, inviting and tolerating the utmost license of interpretation.

THIS CLIPPING FROM
N. Y. TELEGRAM
NOV 21 1930

KOUSSEVITZKY DIRECTS HERE

Boston Symphony Orchestra Plays Overture of Berlioz's "Roman Carnival."

By PITTS SANBORN.

When Serge Koussevitzky was a stranger on our island he helped earn his welcome by directing an extraordinary performance of the "Roman Carnival" overture of Berlioz. Mr. Koussevitzky, now a familiar visitor, directed the overture again in Carnegie Hall last evening.

The occasion was the first local concert this season of the Boston Symphony Orchestra. The "Roman Carnival" opened the program, which included also a symphony in G minor by Albert Roussel and the second symphony of Brahms.

First Performed Last Month.

In the opera "Benvenuto Cellini," to which the "Roman Carnival" is a second overture, Habeneck, the conductor at the Paris Opera, Berlioz complained, would not take the saltarello fast enough. When Berlioz himself conducted the "Roman Carnival" he took the corresponding passage "in the whirlwind time of the Transteverine dancers."

Berlioz certainly would have had no ground for grievance at Mr. Koussevitzky's tempo last evening. And in other respects he might well have rejoiced in the interpretation of the Russian batonist and the playing of the excellent orchestra from Boston.

Roussel's symphony was composed for the fiftieth anniversary of the Boston Symphony Orchestra and was performed for the first time anywhere by that orchestra under Mr. Koussevitzky in Symphony Hall, Boston, last month. Naturally yesterday's performance was the first in New York, and very likely it will be the last.

Composed by Accomplished Technician.

A composer of industry and experience, Roussel is justly accounted one of the foremost musicians of France. The symphony heard last evening is the work of a man who knows his business, an accomplished technician, a master of orchestration.

This symphony was pleasant to listen to, but when you have said that you have perhaps said all. If anything of moment lurked behind its very agreeable manner, yesterday's admirable performance failed to reveal it.

In contrast, the hard-driven symphony of Brahms lifted its head in pride because of its sheer substance.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 21 1930

Music : By Oscar Thompson

Koussevitzky Brings His Bostonians Back to Carnegie Hall for Their Forty-fifth New York Season

FROM that still fabulous city where 'tis said the Lowells speak only to the Cabots and the Cabots speak only to Serge, the Boston Symphony returned to dilate the fervors of its Manhattan thurifers with the first of its Carnegie Hall series of the new season last night. The current roster of officers as discoverable in the program books may be taken to indicate, however, that the ancient witticism must be broadened to include the Warrens, the Lodges, the Danes, the Howes, the Hallowells, the Lymans, the Pickmans, the Sawyers, and perhaps even some others, so persuasively has the ameliorating and leveling art of symphony reconciled even Boston to an international speech.

Berlioz, with his "Roman Carnival" Overture; Brahms, with his Second Symphony, and Roussel, with a new work composed especially for the fiftieth anniversary of the Boston orchestra, conspired with Dr. Koussevitzky to bring Gotham and Gomorrah within its redemptive pale. For the occasion there was a reassembling of clans antedating the Koussevitzky theocracy, and we were again tempted to conclude that it is the Boston Symphony that is rooted most strongly in the older musical aristocracy here, as at home. This was a forty-fifth beginning in New York, only five fewer than in Boston.

The evening was attended by one catastrophe. Though the mails brought for subscribers the endlessly informative program notes of Philip Hale, there was occasion for dismay in the discovery that the novelty, a full-fledged new symphony in G minor by Albert Roussel, had to be listened to without the structural and thematic enlightenment invariably to be derived from the sage of symphonists up Massachusetts way. When this work was given its first performance anywhere in Boston a fortnight or so ago, as the annotations explained, there had been no time for the annotator to examine the score; and New York unfortunately fell heir to Boston's calamity, in that the same notes, with the same hiatus, were distributed here.

HOWEVER, the loss was chiefly a literary one, as the Symphony in performance neither baffled the understanding nor ignited any very flaming desire for further facts. The composer is a modern, but not one who believes in being either horrendous or hard-boiled for the sake of being just that. He is sympathetic toward polytonality, but with respect to atonality—though he has confessed admiring "Wozzeck"—he has his doubts. In the work written for the Boston jubilee, he is of his age. There is something of machine rhythm in this work, particularly in the first two movements, which Mr. Koussevitzky played with a foward, propulsive plunge, rather at the expense of that somewhat outworn quality dubbed elasticity. The scoring is edgy, with lapses into solo sentimentalisms. Obvious is the Frenchman's eye for edifice and for special effects; likewise the contemporary internationalist's poverty of really salient ideas. Midway in the slow movement is a fugue that has about it something of the aura of jazz—not the American kind, to be sure, but the Milhaudish or the Hindemithan. As played, it was pretty. But all it said to us was, "A neat job, that."

Mr. Koussevitzky brightened his Brahms as Mr. Toscanini Beethovenized his. Much of the orchestral playing was brilliantly fine, but we did not like the 'cello quality in the Adagio and we could have wished for more undertow and less scintillance at the top elsewhere in this ever refreshing and stimulating example of broody profundity betrayed by the siren of song.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 22 1930

"JEPHTE," oratorio by Carissimi (1604-1674), in a new orchestration by his modern countryman, Vittorio Cui, will be given at the third concert of the Society of the Friends of Music tomorrow afternoon in the Metropolitan Opera House. Artur Bodanzky will conduct the orchestra; the chorus, which has been trained by Walter Wohllebe, and the soloists, who are Editha Fleischer, soprano; Marion Telva, contralto; George Meader, tenor; Alfredo Gandolfi, baritone; Louis Robert, organist, and Kurt Ruhrseitz, harpsichord. The oratorio will be preceded by Handel's Concerto Grosso No. 6 and Bach's solo cantata, "O, Schlage Doch Gewuenschte Stunde," by Marion Telva. This will be the first hearing in New York of Cui's orchestration which is scored for string orchestra, harps, harpsichord, triangle and organ.

The Tollefsen Trio will play Beethoven's Trio in B flat major and Edward Schuett's Trio, "Fairy Tale Waltzes," at the Adolph Lewisohn Free Chamber Music concert Wednesday evening in Hunter College, and Dr. Henry T. Fleck will lecture on Beethoven, with illustrations at the piano.

An all-French program will be given tomorrow afternoon by the Roxy Theatre Symphony Orchestra, Erno Rapee director, as follows: "Danse Sacre," Debussy; "Rouet d'Omphale," Saint-Saens; "L'Arlesienne" Suite, Bizet, and a Ravel waltz.

As a part of its fiftieth anniversary season, the Boston Symphony Orchestra will give a Beethoven festival of three evenings and one afternoon in Constitution Hall, Washington, D. C., the program being as follows: December 2, Overture to "Egmont," Piano Concerto, No. 4, Myra Hess, soloist, and Third Symphony; December 3, "Lenore" Overture, No. 3, Violin Concerto, Efrem Zimbalist, soloist, and Fifth Symphony; December 5, "Coriolanus" Overture, Fifth Piano Concerto, Josef Hofmann, soloist, and Seventh Symphony; December 6, afternoon, Ninth Symphony, with a chorus of 200, and the following soloists: Jeanette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Fraser Grange, baritone.

THIS CLIPPING FROM
N. Y. EVE. WORLD
NOV 21 1930

MUSIC

By Noel Straus

THE Boston Symphony Orchestra, which has been celebrating its fiftieth anniversary with elaborate ceremonial in the metropolis on the Charles, opened its New York season at Carnegie Hall yesterday evening. That Gothamite music lovers might sample one of the works written especially for the organization's commemorative festivities, Mr. Koussevitzky featured on the program the "Symphony in G Minor," opus 42, by Albert Roussel, which had been given its premiere last month in the Hub by the same forces.

Although Roussel is considered one of the leading composers of France, his output has as yet failed to get much of a foothold on this island, and judging from last night's comparatively cool reception of the symphony, that effusion is not likely to add much to his prestige in these parts. When the composition was performed in Boston, Mr. Roussel, who was present, remarked that Mr. Koussevitzky's reading was "perfect." It was doubtless quite as splendidly projected yesterday, so that one was able to appraise its merits under the most favorable circumstances.

But even so, the symphony, while disclosing Mr. Roussel's superior attainments as a technician, had little of importance to communicate. The four brief movements were admirably constructed and possessed the Gallic qualities of economy of means and clear statement. In their orchestration the influence of jazz could be detected, though only as a matter of tonal tinting, here and there. They had the breath of modernity upon them without becoming unduly harsh or grating in their harmonies or the clashings of their cunningly devised counterpoint. But they remained dangerously near the surface, emotionally, and manipulated thematic material that failed to betray any ponderable amount of imaginative invention.

Mr. Roussel, who is now in his sixties, did not begin to devote himself to music until he was twenty-five years old. He soon came under the domination of Debussy's style and later veered to the opposed school of Vincent D'Indy. But he has been pretty much a law unto himself, with the result that only few evidences of his former leanings were discoverable in the symphony. Its first movement had the character of a pompous march in triple time, with a constantly reiterated basic rhythm that helped to accentuate the commonplace atmosphere of the concoction. The second division started off auspiciously and was not long in arriving at an episode where muted horns moved under a contrapuntal web woven by the violins, which proved to be the most treasurable section of the entire opus. This led to a fugue of no particular value in the scheme as a whole. A scherzo of short duration having some of the earmarks of Spanish dance music led to the final allegro which, like its predecessor, had a shallow ring, despite a certain display of high spirits

Far more profitable was the resplendent rendition of the Berlioz "Roman Carnival" overture, remarkable alike for its lightning-like change of moods and vividness of coloring. Brahms's "Second Symphony" completed the bill.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
NOV 22 1930

Boston Symphony Festival for D. C.

When the Boston Symphony Orchestra, Serge Kouscevitsky, conductor, opens its fiftieth anniversary Beethoven festival at Constitution Hall on Tuesday evening, December 3—the first of a four-performance Beethoven orchestral festival that will be without parallel in the musical history of Washington—Myra Hess, soloist, will play the fourth Beethoven piano concerto, instead of the third, while Josef Hofmann, soloist, will play the fifth Beethoven piano concerto at the third performance on Friday evening, December 5, instead of the fourth, as originally scheduled.

This change of program was announced yesterday by Mrs. Wilson-Greene, under whose local management the Boston Symphony Orchestra will give this mammoth festival of Beethoven on Tuesday, Wednesday and Friday evenings, and Saturday matinee, December 2, 3, 5 and 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 22 1930

the Day

RD CUSHING

Brooklyn—A Revival of 'La —Three Schubert Me- eges Appear

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At the Academy of Music last evening, under the auspices of the Institute of Arts and Sciences.

THE PROGRAM

Mozart..Overture to "Der Zauberfloete"
Beethoven ..... Seventh Symphony
Bach .....Two Preludes (Transcribed for strings by Pick-Mangiagalli.)
Wagner .....Prelude to "Lohengrin"
Rimsky-Korsakow ..Spanish Caprice

chestra and its conductor, Serge Koussewitsky, at the Academy of Music last evening than that with which they were received on Thursday at Carnegie Hall. It was perhaps the feeling of the Brooklyn audience that some recognition was in order of the fact that the Boston Orchestra this season celebrates the consummation of a half century of existence, and applause that swelled to the proportions of an ovation greeted the appearance of Mr. Koussewitsky on the stage. Rising, the orchestra shared in the tribute and then, settling again to its chairs, was launched by the baton of its leader into a spirited performance of the "Zauberfloete" overture.

* * *

Mr. Koussewitsky's program for this concert, the first of the five which this season as in the past he will conduct at the Academy of Music, was interestingly varied. The Mozart overture was followed by th Seventh of Beethoven's symphonies, and this in turn was succeeded by two Bach preludes, newly transcribed for strings by Pick-Mangiagalli, Wagner's "Lohengrin" prelude and the Spanish Caprice of Rimsky-Korsakow.

The Bach-Mangiagalli preludes were the novelty of the evening—if we have not been misinformed, their performance on this occasion was the first in New York. Mr. Hale's notes on the program did not specify the date of their composition (or rather arrangement), but identified them as the organ prelude in D minor, No. 9, in the Bach Gesellschaft edition of the organ preludes and fugues, and as the prelude to the E-major Partita for violin alone. Signor Pick-Mangiagalli's arrangement of the latter is not accurately described as a transcription, since the Italian composer has here undertaken to compose his own counterpoints to the original Bach melody. These are studious and painstaking in their imitation of the Leipzig master's linear style, but they fail to create those subtle harmonic associations that invariably distinguish Bach's manipulation of one or more melodies in counterpoint. The first transcription is bona fide Bach, an affecting meditation that Signor Pick-Mangiagalli has reverently instrumentated.

* * *

It was good last evening to hear the strings of the Boston Orchestra in both the Bach transcriptions and the "Lohengrin" prelude. Mr. Koussewitsky is learning not to drive his players in the effort to draw from them a sonority beyond the capacity of their instruments. The tone of the violins in particular, to a less extent of violas and cellos, had, as a result, depth as well as brilliance, a rich and luminous quality. This is indeed a splendid orchestra that Boston shares with us—has shared with us, indeed, for the better part of half a century.

* * *

Mr. Koussewitsky's reading of the Beethoven symphony was last evening vigorous and unlabored. The spirit of this music runs high, and the conductor made no attempt to repress it—there was a note of Dionysiac exuberance in the playing of the first movement and the finale, the crown of the work, even in the Allegretto one felt that it was with regret that conductor and orchestra adopted a retarded tempo. The false playing of a trumpeter in the first trio of the scherzo was the only flaw in an orchestral performance ohtrwise virtuose.

THIS CLIPPING FROM
New York Eve. World
NOV 22 1930

The Boston Symphony Orchestra, as part of its fiftieth anniversary season, is to give a Beethoven festival in Washington the evenings of Dec. 2, 3 and 5 and the afternoon of Dec. 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
NOV 22 1930

MUSIC

The Boston Symphony Orchestra under the able baton of Serge Koussevitsky presented the first in its series of five Brooklyn concerts at the Academy of Music last night.

An almost capacity house tendered the returning conductor an ovation, which he generously shared with his men. But it was a rather staid and orthodox program comprising familiar numbers of Bach, Mozart, Beethoven, Wagner and Rimsky-Korsakoff that Mr. Koussevitsky chose for his Brooklyn opening, albeit the conductor gave it all the care and finesse usually identified only with a world premiere.

That is, if one excepts the overture to "Zauberflote" which opened the evening and which the conductor read in rather colorless vein as he attempted to stress delicacy.

Beethoven's No. 7, which Wagner has styled as the "apotheosis of the dance," but which has also been held to portray the "Pastorale," became, under the Koussevitsky baton, an infectious collection of alluring dance rhythms. Read with especial regard for delineation of detail, the work, according to the Russian's interpretation, transported one from the drabness of every-day life to the woods and fields beloved by its composer.

An arrangement of two Bach preludes by Pick-Mangiagalli followed the intermission, the first appearing rather fragile and superficial and lacking the depth of Bach, but the second, played with zest and fire. In contrast to this was the next offering, the vorspiel to "Lohengrin" with its slow, stately religious aspect, stressed by the conductor so that some of the sublimity of the work itself was transmuted to the orchestra reading it under the Koussevitsky direction.

The finale of the evening was the "Spanish Caprice" of Rimsky-Korsakoff. Begun as a fantasia for violin and orchestra, the composer later partially abandoned this idea in favor of a brilliant orchestration for the ensemble.. So well was the work received at its premiere, that the composer dedicated it to the orchestra which officiated. Spanish rather than Russian in texture, Rimsky prepared an instrumentation that fairly dazzles.

Its opening section, a morning serenade, is followed without pause by a theme and variations for horns accompanied by a rather lightly scored ensemble and this soon gives way to a second Allarbada in dance tempo wherein the original virtuoso passages are retained. From here it becomes more highly developed into a gypsy dance with cadanzas for the flute and harp before dashing into a lively fandango.

The kindly though modest gentleman who wielded the baton last night seemed untired as he entered this final section and gave of his best to it. Verily, here is a conductor who holds the orchestra in the hollow of his hand and here is a musician of keen perspective and intellect.

H. E. S.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 21 1930

Music : By Oscar Thompson

Koussevitzky Brings His Bostonians Back to Carnegie Hall for Their Forty-fifth New York Season

FROM that still fabulous city where 'tis said the Lowells speak only to the Cabots and the Cabots speak only to Serge, the Boston Symphony returned to dilate the fervors of its Manhattan thurifers with the first of its Carnegie Hall series of the new season last night. The current roster of officers as discoverable in the program books may be taken to indicate, however, that the ancient witticism must be broadened to include the Warrens, the Lodges, the Danes, the Howes, the Hallowells, the Lymans, the Pickmans, the Sawyers, and perhaps even some others, so persuasively has the ameliorating and leveling art of symphony reconciled even Boston to an international speech.

Berlioz, with his "Roman Carnival" Overture; Brahms, with his Second Symphony, and Roussel, with a new work composed especially for the fiftieth anniversary of the Boston orchestra, conspired with Dr. Koussevitzky to bring Gotham and Gomorrah within its redemptive pale. For the occasion there was a reassembling of clans antedating the Koussevitzky theocracy, and we were again tempted to conclude that it is the Boston Symphony that is rooted most strongly in the older musical aristocracy here, as at home. This was a forty-fifth beginning in New York, only five fewer than in Boston.

The evening was attended by one catastrophe. Though the mails brought for subscribers the endlessly informative program notes of Philip Hale, there was occasion for dismay in the discovery that the novelty, a full-fledged new symphony in G minor by Albert Roussel, had to be listened to without the structural and thematic enlightenment invariably to be derived from the sage of symphonists up Massachusetts way. When this work was given its first performance anywhere in Boston a fortnight or so ago, as the annotations explained, there had been no time for the annotator to examine the score; and New York unfortunately fell heir to Boston's calamity, in that the same notes, with the same hiatus, were distributed here.

HOWEVER, the loss was chiefly a literary one, as the Symphony in performance neither baffled the understanding nor ignited any very flaming desire for further facts. The composer is a modern, but not one who believes in being either horrendous or hard-boiled for the sake of being just that. He is sympathetic toward polytonality, but with respect to atonality—though he has confessed admiring "Wozzeck"—he has his doubts. In the work written for the Boston jubilee, he is of his age. There is something of machine rhythm in this work, particularly in the first two movements, which Mr. Koussevitzky played with a foward, propulsive plunge, rather at the expense of that somewhat outworn quality dubbed elasticity. The scoring is edgy, with lapses into solo sentimentalisms. Obvious is the Frenchman's eye for edifice and for special effects; likewise the contemporary internationalist's poverty of really salient ideas. Midway in the slow movement is a fugue that has about it something of the aura of jazz—not the American kind, to be sure, but the Milhaudish or the Hindemithan. As played, it was pretty. But all it said to us was, "A neat job, that."

Mr. Koussevitzky brightened his Brahms as Mr. Toscanini Beethovenized his. Much of the orchestral playing was brilliantly fine, but we did not like the 'cello quality in the Adagio and we could have wished for more undertow and less scintillance at the top elsewhere in this ever refreshing and stimulating example of broody profundity betrayed by the siren of song.

Although Roussel is considered one of the leading composers of France, his output has as yet failed to get much of a foothold on this island, and judging from last night's comparatively cool reception of the symphony, that effusion is not likely to add much to his prestige in these parts. When the composition was performed in Boston, Mr. Roussel, who was present, remarked that Mr. Koussevitzky's reading was "perfect." It was doubtless quite as splendidly projected yesterday, so that one was able to appraise its merits under the most favorable circumstances.

But even so, the symphony, while disclosing Mr. Roussel's superior attainments as a technician, had little of importance to communicate. The four brief movements were admirably constructed and possessed the Gallic qualities of economy of means and clear statement. In their orchestration the influence of jazz could be detected, though only as a matter of tonal tinting, here and there. They had the breath of modernity upon them without becoming unduly harsh or grating in their harmonies or the clashings of their cunningly devised counterpoint. But they remained dangerously near the surface, emotionally, and manipulated thematic material that failed to betray any ponderable amount of imaginative invention.

Mr. Roussel, who is now in his sixties, did not begin to devote himself to music until he was twenty-five years old. He soon came under the domination of Debussy's style and later veered to the opposed school of Vincent D'Indy. But he has been pretty much a law unto himself, with the result that only few evidences of his former leanings were discoverable in the symphony. Its first movement had the character of a pompous march in triple time, with a constantly reiterated basic rhythm that helped to accentuate the commonplace atmosphere of the concoction. The second division started off auspiciously and was not long in arriving at an episode where muted horns moved under a contrapuntal web woven by the violins, which proved to be the most treasurable section of the entire opus. This led to a fugue of no particular value in the scheme as a whole. A scherzo of short duration having some of the earmarks of Spanish dance music led to the final allegro which, like its predecessor, had a shallow ring, despite a certain display of high spirits.

Far more profitable was the resplendent rendition of the Berlioz "Roman Carnival" overture, remarkable alike for its lightning-like change of moods and vividness of coloring. Brahms's "Second Symphony" completed the bill.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 22 1930

"JEPHTE," oratorio by Carissimi (1604-1674), in a new orchestration by his modern countryman, Vittorio Cui, will be given at the third concert of the Society of the Friends of Music tomorrow afternoon in the Metropolitan Opera House. Artur Bodanzky will conduct the orchestra; the chorus, which has been trained by Walter Wohllebe, and the soloists, who are Editha Fleischer, soprano; Marion Telva, contralto; George Meader, tenor; Alfredo Gandolfi, baritone; Louis Robert, organist, and Kurt Ruhrseitz, harpsichord. The oratorio will be preceded by Handel's Concerto Grosso No. 6 and Bach's solo cantata, "O, Schlage Doch Gewuenschte Stunde," by Marion Telva. This will be the first hearing in New York of Cui's orchestration which is scored for string orchestra, harps, harpsichord, triangle and organ.

The Tollefsen Trio will play Beethoven's Trio in B flat major and Edward Schuett's Trio, "Fairy Tale Waltzes," at the Adolph Lewisohn Free Chamber Music concert Wednesday evening in Hunter College, and Dr. Henry T. Fleck will lecture on Beethoven, with illustrations at the piano.

An all-French program will be given tomorrow afternoon by the Roxy Theatre Symphony Orchestra, Erno Rapee director, as follows: "Danse Sacre," Debussy; "Rouet d'Omphale," Saint-Saens; "L'Arlesienne" Suite, Bizet, and a Ravel waltz.

As a part of its fiftieth anniversary season, the Boston Symphony Orchestra will give a Beethoven festival of three evenings and one afternoon in Constitution Hall, Washington, D. C., the program being as follows: December 2, Overture to "Egmont," Piano Concerto, No. 4, Myra Hess, soloist, and Third Symphony; December 3, "Lenore" Overture, No. 3, Violin Concerto, Efrem Zimbalist, soloist, and Fifth Symphony; December 5, "Coriolanus" Overture, Fifth Piano Concerto, Josef Hofmann, soloist, and Seventh Symphony; December 6, afternoon, Ninth Symphony, with a chorus of 200, and the following soloists: Jeanette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Fraser Grange, baritone.

THIS CLIPPING FROM
N. Y. EVE. WORLD
NOV 21 1930

HCADA

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...l hot, nourishing soups or casserole d... adults, but the home maker who sp...

on one side, turn the sardine repeat the process.

BROILED SARDINES ON TOAS... Select large sardines and caref... remove the skin. Sprinkle them w... lemon juice and spread with the...

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THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
NOV 22 1930

Boston Symphony Festival for D. C.

When the Boston Symphony Orchestra, Serge Kouscevitsky, conductor, opens its fiftieth anniversary Beethoven festival at Constitution Hall on Tuesday evening, December 3—the first of a four-performance Beethoven orchestral festival that will be without parallel in the musical history of Washington—Myra Hess, soloist, will play the fourth Beethoven piano concerto, instead of the third, while Josef Hofmann, soloist, will play the fifth Beethoven piano concerto at the third performance on Friday evening, December 5, instead of the fourth, as originally scheduled.

This change of program was announced yesterday by Mrs. Wilson-Greene, under whose local management the Boston Symphony Orchestra will give this mammoth festival of Beethoven on Tuesday, Wednesday and Friday evenings, and Saturday matinee, December 2, 3, 5 and 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 22 1930

Music of the Day

By EDWARD CUSHING

The Boston Symphony in Brooklyn—A Revival of 'La Forsa del Destino"—Three Schubert Memorial Proteges Appear

A WARMER welcome awaited the Boston Symphony Orchestra and its conductor, Serge Koussewitsky, at the Academy of Music last evening than that with which they were received on Thursday at Carnegie Hall. It was perhaps the feeling of the Brooklyn audience that some recognition was in order of the fact that the Boston Orchestra this season celebrates the consummation of a half century of existence, and applause that swelled to the proportions of an ovation greeted the appearance of Mr. Koussewitsky on the stage. Rising, the orchestra shared in the tribute and then, settling again to its chairs, was launched by the baton of its leader into a spirited performance of the "Zauberfloete" overture.

* * *

Mr. Koussewitsky's program for this concert, the first of the five which this season as in the past he will conduct at the Academy of Music, was interestingly varied. The Mozart overture was followed by th Seventh of Beethoven's symphonies, and this in turn was succeeded by two Bach preludes, newly transcribed for strings by Pick-Mangiagalli, Wagner's "Lohengrin" prelude and the Spanish Caprice of Rimsky-Korsakow.

The Bach-Mangiagalli preludes were the novelty of the evening—if we have not been misinformed, their performance on this occasion was the first in New York. Mr. Hale's notes on the program did not specify the date of their composition (or rather arrangement), but identified them as the organ prelude in D minor, No. 9, in the Bach Gesellschaft edition of the organ preludes and fugues, and as the prelude to the E-major Partita for violin alone. Signor Pick-Mangiagalli's arrangement of the latter is not accurately described as a transcription, since the Italian composer has here undertaken to compose his own counterpoints to the original Bach melody. These are studious and painstaking in their imitation of the Leipzig master's linear style, but they fail to create those subtle harmonic associations that invariably distinguish Bach's manipulation of one or more melodies in counterpoint. The first transcription is bona fide Bach, an affecting meditation that Signor Pick-Mangiagalli has reverently instrumentated.

* * *

It was good last evening to hear the strings of the Boston Orchestra in both the Bach transcriptions and the "Lohengrin" prelude. Mr. Koussewitsky is learning not to drive his players in the effort to draw from them a sonority beyond the capacity of their instruments. The tone of the violins in particular, to a less extent of violas and cellos, had, as a result, depth as well as brilliance, a rich and luminous quality. This is indeed a splendid orchestra that Boston shares with us—has shared with us, indeed, for the better part of half a century.

* * *

Mr. Koussewitsky's reading of the Beethoven symphony was last evening vigorous and unlabored. The spirit of this music runs high, and the conductor made no attempt to repress it—there was a note of Dionysiac exuberance in the playing of the first movement and the finale, the crown of the work, even in the Allegretto one felt that it was with regret that conductor and orchestra adopted a retarded tempo. The false playing of a trumpeter in the first trio of the scherzo was the only flaw in an orchestral performance ohtrwise virtuose.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At the Academy of Music last evening, under the auspices of the Institute of Arts and Sciences.

THE PROGRAM

Mozart..Overture to "Der Zauberfloete"
Beethoven ..... Seventh Symphony
Bach .....Two Preludes (Transcribed for strings by Pick-Mangiagalli.)
Wagner .....Prelude to "Lohengrin"
Rimsky-Korsakow ..Spanish Caprice

THIS CLIPPING FROM
New York Eve. World
NOV 22 1930

The Boston Symphony Orchestra, as part of its fiftieth anniversary season, is to give a Beethoven festival in Washington the evenings of Dec. 2, 3 and 5 and the afternoon of Dec. 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
NOV 22 1930

MUSIC

The Boston Symphony Orchestra under the able baton of Serge Koussevitsky presented the first in its series of five Brooklyn concerts at the Academy of Music last night.

An almost capacity house tendered the returning conductor an ovation, which he generously shared with his men. But it was a rather staid and orthodox program comprising familiar numbers of Bach, Mozart, Beethoven, Wagner and Rimsky-Korsakoff that Mr. Koussevitsky chose for his Brooklyn opening, albeit the conductor gave it all the care and finesse usually identified only with a world premiere.

That is, if one excepts the overture to "Zauberflote" which opened the evening and which the conductor read in rather colorless vein as he attempted to stress delicacy.

Beethoven's No. 7, which Wagner has styled as the "apotheosis of the dance," but which has also been held to portray the "Pastorale," became, under the Koussevitsky baton, an infectious collection of alluring dance rhythms. Read with especial regard for delineation of detail, the work, according to the Russian's interpretation, transported one from the drabness of every-day life to the woods and fields beloved by its composer.

An arrangement of two Bach preludes by Pick-Mangiagalli followed the intermission, the first appearing rather fragile and superficial and lacking the depth of Bach, but the second, played with zest and fire. In contrast to this was the next offering, the vorspiel to "Lohengrin" with its slow, stately religious aspect, stressed by the conductor so that some of the sublimity of the work itself was transmuted to the orchestra reading it under the Koussevitsky direction.

The finale of the evening was the "Spanish Caprice" of Rimsky-Korsakoff. Begun as a fantasia for violin and orchestra, the composer later partially abandoned this idea in favor of a brilliant orchestration for the ensemble.. So well was the work received at its premiere, that the composer dedicated it to the orchestra which officiated. Spanish rather than Russian in texture, Rimsky prepared an instrumentation that fairly dazzles.

Its opening section, a morning serenade, is followed without pause by a theme and variations for horns accompanied by a rather lightly scored ensemble and this soon gives way to a second Allarbada in dance tempo wherein the original virtuoso passages are retained. From here it becomes more highly developed into a gypsy dance with cadanzas for the flute and harp before dashing into a lively fandango.

The kindly though modest gentleman who wielded the baton last night seemed untired as he entered this final section and gave of his best to it. Verily, here is a conductor who holds the orchestra in the hollow of his hand and here is a musician of keen perspective and intellect.

H. E. S.

THIS CLIPPING FROM
NEW YORK TIMES
NOV 23 1930

MUSIC

By OLIN DOWNES.

New Symphony by Nabakov.

Mr. Koussevitzky's second novelty of the week, following his performance last Wednesday night of Roussel's G minor symphony, was heard yesterday afternoon when he conducted the Boston Symphony Orchestra in Carnegie Hall. This new work was a symphony by Nicholas Nabakov. The work bears no other title, and the music has no programatic explanation.

At the least, we prefer this music of Nabakov to that of Roussel. It is warmer. In the last two movements of the symphony it has Russian quality, seeming to smack of the earth that bore it, and to do this without the aggravated intellectualism, mannerisms or musical manners imitative of the latest mode of Russianism as it is known in Paris, France. There is color, there are moods. The idiom of modern without being forced. The last half of the symphony seemed superior to the first, to have more unity, more obvious sense of relation between the movements. The treatment of the last movement is surprisingly brief for the proportions of the rest of the symphony. The treatment of the form is unconventional, but direct and concentrated. Whether there is very much actual originality in the work is a thing better determined after repeated hearings than on first acquaintance, by ear only, with the score. The music has, however, a degree of vitality and individuality in it. It was very brilliantly played. One would say, from preliminary impressions of the work and the performance, that once more Mr. Koussevitzky had done a young modern composer an immense service.

The Russian and Ludmilla overture of Glinka opened the concert. The fourth symphony of Tchaikovsky ended it. Mr. Koussevitzky's performance would have been illuminating to a conductor who interpreted the fourth symphony recently in this city and rather naïvely imagined that he had done a good job. The heavy-handedness, lameness and superficiality of his reading were thrown into high relief by yesterday's interpretation, which also displayed the magnificent capacities of the orchestra. It was possible to disagree with some of Mr. Koussevitzky's tempi, as for example those of the third movement, but as regarded other proportions and big lines and changing moods, the reading was fittingly emotional, brilliant in the technical sense, and in the finale magnificently barbaric. And what richness in this work, with all its banalities and hysteria, beside the obvious efforts of Nabakov! Again the audience was deeply moved by the simple, human and wildly expression of Peter Illytch. One might have wished, from this peerless orchestra and a conductor of singular imagination, knowledge and orchestral technic, a work less familiar than Tchaikovsky's, but had another work been substituted there would have been loss as well as possible gain in the transaction.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
NOV 23 1930

When the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opens its fifteith anniversary Beethoven festival at Constitution Hall on Tuesday evening, December 2—the first of a four-performance Beethoven Orchestral festival that will be without parallel in the musical history of Washington—Myra Hess, soloist, will play the fourth Beethoven piano concerto, instead of the third, while Josef Hofmann, soloist, will play the fifth Beethoven piano concerto at the third perfomance on Friday evening, December 5, instead of the fourth, as originally scheduled.

This change of program was announced yesterday by Mrs. Wilson-Greene, under whos local management the Boston Symphony Orchestra will give this mammoth festival of Beethoven on Tuesday, Wednesday and Friday evenings, and Saturday matinee, December 2, 3, 5 and 6. In making the announcement, Mrs. Wilson-Greene stated that orders for seats for the Washington festival were being received from out-of-town points as far north as Bath, Me., and from transmississippi river points.

THIS CLIPPING FROM
N. Y. AMERICAN
NOV 23 1930

NABOKOV'S NEW SYMPHONY HAS N. Y. PREMIERE

Composition, Played by Boston Orchestra, Follows 'Old, Reliable Formula,' Critic Says

By LEONARD LIEBLING.

Does any music reviewer go to a performance of a new symphonic work these days in the belief that he is to hear any great, or even any significant revelation? I confess that I, for one, do not.

Hopelessly I went to Carnegie Hall yesterday afternoon to experience a new symphony by Nicolas Nabokov, and hopelessly I left after the concert, which was a matinee by the visiting Boston Symphony Orchestra, conducted by Serge Koussevitzky.

YOUNG COMPOSER.

Born at Leningrad, Nabokov is twenty-seven. Like many of his Russian musical colleagues, he disdains to live among the tender Soviets, and makes his home in Paris.

Nabokov tudied in Stuttgart and at the Royal High School of Music in Berlin—the institution from which I was expelled as a student because I spoke up to Professor Barth for saying that "all of Liszt's compositions were dirt."

Maybe Nabakov was told the same thing there, for in the symphony to which I listened yesterday, he certainly has not tried to compose like Liszt. And furthermore, the youthful Russian's symphony is not dirt. Nor is it gold. Nor yet sounding brass. It seems more like a compound of old reliable conservative formulae, with an alloy fo Neo-classicism and a pinch of chastened Prakofieff.

FLUENT WRITING.

The writing is fluent, refined, craftsmanlike. The themes have contour but no distinction. The harmonies are too easily solved by ears accustomed to screaming and acrid modernism. Nabokov's imagination describes no tangents or parabolas. Rather it travels in a circle. The effect of the whole work is one of musical inertia and somnolence.

The "old fashioned" Tschaikowsky, whose Fourth Symphony followed that of Nabokov, showed up the new comer in fashion. The Tschaikowsky eloquent pages sang, and pulsed, and throbbed, and passioned. Their melodies warmed the senses. The orchestration gleamed and glinted with a thousand radiant facets. The vital melodies of Tschaikowsky hummed in one's heart for an hour after the concert. Nabokov had already been forgotten.

Koussevitzky conducted the two symphonies and Glinka's "Russlan and Ludmilla" overture with his usual impressive mastery, and the Boston orchestra played with its established brilliancy and finish.

THIS CLIPPING FROM
NEW YORK TIMES
NOV 23 1930

The Boston Symphony Orchestra will participate in a Beethoven Festival at Washington, D. C., on the evenings of Dec. 2, 3, 5 and the afternoon of Dec. 6. The programs that will be presented at Constitution Hall, under the direction of Serge Koussevitzky, are:

Dec. 2—Overture to "Egmont," Piano Concerto No. 4 (Myra Hess, soloist), "Eroica," Symphony No. 3.

Dec. 3—"Leonore" Overture No. 3, violin concerto (Efrem Zimbalist, soloist), Symphony No. 5.

Dec. 5—"Coriolanus" Overture, Fifth Piano Concerto (Josef Hofmann, soloist), Symphony No. 7.

Dec. 6—Symphony No. 1, Symphony No. 9, with chorus of 200 and the following quartet soloists: Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
NOV 23 1930

Beethoven's Life Filled With Sorrow

By STANLEY OLMSTED

AS ALL OF US must realize by now, Washington is to have its first Beethoven festival on December 2, 3, 5 and 6. By nine-tenths of the musical universe (there is a Bach cult that won't quite allow it) Beethoven ranks as the one genius who stands face to face with Shakespeare in an otherwise unshared immortality.

Practically all the panorama of his bestowal on mankind will be adumbrated by Serge Koussevitzky and his Boston Symphony Orchestra, brought to Constitution Hall by Mrs. Wilson-Greene who is said to have planned it all with whole-hearted fervor.

The composer's life is familiar to everybody, or ought to be. A notation, far too brief, of outstanding moments in the vastly documented saga, is therefore offered here for handiness only. Herald readers may find it convenient in the rush. That is our sole excuse.

He was born at Bonn, on the Rhine, December 16, 1770. Paternally of Flemish blood, he was the second of seven children. His father was musically gifted. But biographers recommend the dismissal of the father strain as not having counted at all.

This father is popularly limned as "a perfect nullity, idle, common, foolish." He was but a channel. Beethoven's granite staunchness came from that father's father; his sensitiveness, from his mother and her line.

At 12, he played Bach in so masterly a fashion as to catch the ears of exalted Bonn initiates. He was given a court orchestral post, as cembalist. At 14 he was appointed court organist, with an annual salary of about $63 in florins.

Each morning he played the 6 o'clock mass. His written compositions during this period were unimportant. His improvisations, on the other hand, left a legend of loveliness. He began to be spoken of as one of the best pianists of the day.

* * *

AT 17 HE journeyed to Vienna. He met Mozart. The latter heard him play, remarking to a companion, "Pay attention to him. He will make a noise in the world some day."

At 18, his mother died. He took actual authority as head of the family, having long before assumed its financial burdens. For a vivid idea of these years, and his drunken father's irresponsibility, read "Jean Cristophe," by Romain Rolland.

The lad's chief recreation were long solitary walks in the country. For four years he played, now, second viola in the court orchestra.

By court order, part of his father's wages in that orchestra were paid to him for household upkeep. They never knew when father would show up from the tavern.

In 1792, that feted Viennese idol, red-heeled old "Papa Haydn," passed through Bonn. Hearing a cantata by young Beethoven, he recommended that the author be given wider scope for study and career. And so, in November of that year, ne left Bonn, never to return. By now he was 22.

Grove, of the dictionary, has said: "Against Mozart's 28 operas, cantatas and masses, composed before his twenty-third birthday, Beethoven has absolutely nothing to show."

* * *

IN HAYDN'S VIENNA, Beethoven was to spend the rest of his life, barring minor absences. He met Count Waldstein, who was to be immortalized by that Sonata, opus 53. He met all the aristocracy. Uncouth of aspect, all but yokelish of manner, young Beethoven yet found the door of many great houses open to him.

Prince and Princess Lichnowski set aside a pension for him of 600 florins a year—four times his 12-year-old hire at the Bonn court. In their home "his prejudices were respected, his eccentricities condoned."

Now, in those days, the "patron was an absolute necessity. Some say things haven't altered much in this particular, even today, for musical "geniuses," be they symphonists or sopranos.

Of the 20-odd great houses open to him, several were homes of actual princes of the blood. Many ladies, lovely and high born, overlooked his boorishness, which masked an alluring heman sincerity. It is not on record that any of them ever "vamped" him with conspicuous success.

To get ahead of our two-part story, he never married but was at one time rumored to be engaged to the Countesse Therese, sister of the Count of Brunswick.

Next Sunday we will continue this highly deleted sketch to his tragic final years of stone-deafness, compensated by ears of the all-hearing soul—with attainment ever more titan until the hour of his passing!

THIS CLIPPING FROM
N. Y. MORN. WORLD
NOV 23 1930

Music

By Samuel Chotzinoff

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 2.30 P. M., Serge Koussevitzky conducting. The program:

Overture to "Russlan and Ludmilla" .. Glinka
Symphony ..... Nabokov
Symphony No. 4 in F Minor (opus 36) Tschaikowsky

At the Boston Symphony's matinee yesterday at Carnegie Hall Mr. Koussevitzky disclosed a new symphony by Nicolas Nabokov, a twenty-seven-year-old Russian now residing in Paris. Last Thursday evening the Boston conductor gave us a new symphony by Albert Roussell. Certainly it is no longer possible to complain of the world's musical sterility. Or is this extraordinary fertility conditioned by the needs of star batonists, a situation comparable to the present state of the drama in New York, whose numerous theaters simply have to house shows of any description?

Mr. Nabokov, like a good many of his countrymen, first found an outlet for his genius in Diaghilev's Russian Ballet, which staged his ballet-oratorio "Ode or Meditation at Night on the Majesty of God, as Revealed by the Aurora Borealis," in Paris two years ago. His symphony is unillumined by any such grandiose qualification. It is offered as a work in three movements, and we are to take or leave it for its musical values alone. Such an unconditional presentation seems rather hard on the critic, whose task the conductor could have simplified by a few words of explanation. Without them the reporter is obliged to compare a work like the Nabokov symphony with some well-known examples of absolute music in the same form, with results that may not be altogether fair to the former.

Regarded then as a symphony, yesterday's novelty seemed like the labor of a well-schooled musician who is not averse to well-defined themes and even tunes—the last movement was built on a good, lively, old-fashioned one. It was neither cacophonous nor pretentious. On the other hand it was neither distinguished nor exciting. What Mr. Nabokov was driving at I cannot say. I thought it a harmless piece of music, which left me with no desire to hear it again.

Tschaikowsky's F minor symphony, which came after it, sounded like very important music, indeed. Notwithstanding the fact that Tschaikowsky had a definite program in mind, the symphony stands squarely on its own musical legs, as all music must do to survive. The opening theme may actually signify Fate, but if you knew nothing about the program you would nevertheless find the brassy motto irresistible. The same holds true of all other themes and their development. Tschaiowsky may be vulgar and indiscreet, but he is never unexciting. Mr. Nabokov is neither of these things, yet I found his symphony a soporific.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
NOV 23 1930

ORCHESTRA TO PLAY NOTABLE COMPOSITIONS

When the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opens its fiftieth anniversary Beethoven festival at Constitutional Hall on Tuesday evening, December 2—the first of a four-performance Beethoven orchestral festival that will be without parallel in the musical history of Washington—Myra Hess, soloist, will play the fourth Beethoven piano concerto, instead of the third, while Joseph Hofmann, soloist, will play the fifth Beethoven piano concerto at the third performance on Friday evening, December 5, instead of the fourth, as originally scheduled.

This change of program was announced yesterday by Mrs. Wilson-Greene, under whose local management the Boston Symphony Orchestra will give this mammoth festival of Beethoven on Tuesday, Wednesday and Friday evenings, and Saturday matinee, December 2, 3, 5 and 6.

Outside of the centenary celebration of Beethoven's death given by the Boston Symphony Orchestra at Boston in 1927, it is doubtful if ever such a Beethoven festival was given in America as this one promises to be. While the Boston centenary festival eclipsed, in completeness and grandeur, all other American celebrations of the composer's centenary. Mrs. Wilson-Greene has emphasized the fact that in Boston there were not to be heard three famous soloists such as Myra Hess, pianist; Josef Hofmann, pianist, and Efrem Zimbalist, violinist, matching their talents with the orchestra.

Three famous Beethoven overtures—"Egmont," "Leonore" and "Coriolanus"—will open the programs of the first three evenings of the festival, while, in addition to the concertos for pianoforte to be played by Miss Hess and Mr. Hofmann, Efrem Zimbalist, violinist, will be heard as soloist at the second performance, playing Beethoven's violin concerto in D major, Opus 61. In all, five of Beethoven's mightiest symphonies will be given during the festival—the third or "Eroica," the fifth, the seventh, the first and the ninth, in the order named.

Apparently the highlight of the entire festival will come at the final performance on Saturday afternoon, December 6, when the first and ninth symphonies will be given with a chorus of 200 voices, trained by Dr. Albert W. Harned, and with Jeannette Vreeland, Nevada Van Der Veer, Dan S.

THIS CLIPPING FROM
N. Y. Herald Tribune
NOV 23 1930

All-Russian Program Given By Koussevitzky

Nabokov's 'Lyric' Symphony Introduced as Modern Novelty by Boston Conductor

Yesterday's Boston Symphony matinee at Carnegie Hall, under Serge Koussevitzky's direction, offered an all-Russian program, beginning with Glinka's Overture to "Rousslan and Ludmilla," traversing a modern novelty, Nabokov's "Lyric" Symphony and closing with the F minor Symphony of Tchaikovsky.

Nicolas Nabokov was born at Petrograd twenty-seven years ago, and now dwells, like so many of his compatriots, in Paris. He caused some stir in that fairly experienced town a few years ago by a remarkable "ballet-oratorio" modestly entitled, "Ode or Meditation at Night on the Majesty of God, as Revealed by the Aurora Borealis." This was produced by the Ballet Russe, and seems to have been received with incomplete gravity.

The symphony heard yesterday afternoon is a later and less ambitious work. It was given in Paris under Pierre Monteux's direction in February of the present year and was performed for the first time in America a few weeks ago under Mr. Koussevitzky's direction in the Boston Symphony Orchestra's home town.

The new symphony is modest in plan. It has only three movements: an opening Allegro, a Largo and a Scherzo-Finale. The character of the music is romantic, in a day when musical romanticism is as definitely out of fashion as side-whiskers. Mr. Nabokov dares to be songful; he dares to meditate. If neither his songs nor his meditations seem especially memorable, at least they indicate honorable intentions.

The symphony was cordially received, as were the other and more familiar items on the program.

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THIS CLIPPING FROM
NEW YORK TIMES

NOV 23 1930

MUSIC

By OLIN DOWNES.

New Symphony by Nabakov.

Mr. Koussevitzky's second novelty of the week, following his performance last Wednesday night of Roussel's G minor symphony, was heard yesterday afternoon when he conducted the Boston Symphony Orchestra in Carnegie Hall. This new work was a symphony by Nicholas Nabakov. The work bears no other title, and the music has no programatic explanation.

At the least, we prefer this music of Nabakov to that of Roussel. It is warmer. In the last two movements of the symphony it has Russian quality, seeming to smack of the earth that bore it, and to do this without the aggravated intellectualism, mannerisms or musical manners imitative of the latest mode of Russianism as it is known in Paris, France. There is color, there are moods. The idiom of modern without being forced. The last half of the symphony seemed superior to the first, to have more unity, more obvious sense of relation between the movements. The treatment of the last movement is surprisingly brief for the proportions of the rest of the symphony. The treatment of the form is unconventional, but direct and concentrated. Whether there is very much actual originality in the work is a thing better determined after repeated hearings than on first acquaintance, by ear only, with the score. The music has, however, a degree of vitality and individuality in it. It was very brilliantly played. One would say, from preliminary impressions of the work and the performance, that once more Mr. Koussevitzky had done a young modern composer an immense service.

The Russian and Ludmilla overture of Glinka opened the concert. The fourth symphony of Tchaikovsky ended it. Mr. Koussevitzky's performance would have been illuminating to a conductor who interpreted the fourth symphony recently in this city and rather naïvely imagined that he had done a good job. The heavy-handedness, lameness and superficiality of his reading were thrown into high relief by yesterday's interpretation, which also displayed the magnificent capacities of the orchestra. It was possible to disagree with some of Mr. Koussevitzky's tempi, as for example those of the third movement, but as regarded other proportions and big lines and changing moods, the reading was fittingly emotional, brilliant in the technical sense, and in the finale magnificently barbaric. And what richness in this work, with all its banalities and hysteria, beside the obvious efforts of Nabakov! Again the audience was deeply moved by the simple, human and wildly expression of Peter Illytch. One might have wished, from this peerless orchestra and a conductor of singular imagination, knowledge and orchestral technic, a work less familiar than Tchaikovsky's, but had another work been substituted there would have been loss as well as possible gain in the transaction.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

NOV 23 1930

When the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opens its fifteith anniversary Beethoven festival at Constitution Hall on Tuesday evening, December 2—the first of a four-performance Beethoven Orchestral festival that will be without parallel in the musical history of Washington—Myra Hess, soloist, will play the fourth Beethoven piano concerto, instead of the third, while Josef Hofmann, soloist, will play the fifth Beethoven piano concerto at the third perfomance on Friday evening, December 5, instead of the fourth, as originally scheduled.

This change of program was announced yesterday by Mrs. Wilson-Greene, under whos local management the Boston Symphony Orchestra will give this mammoth festival of Beethoven on Tuesday, Wednesday and Friday evenings, and Saturday matinee, December 2, 3, 5 and 6. In making the announcement, Mrs. Wilson-Greene stated that orders for seats for the Washington festival were being received from out-of-town points as far north as Bath, Me., and from transmississippi river points.

THIS CLIPPING FROM
N. Y. AMERICAN

NOV 23 1930

NABOKOV'S NEW SYMPHONY HAS N.Y. PREMIERE

Composition, Played by Boston Orchestra, Follows 'Old, Reliable Formula,' Critic Says

By LEONARD LIEBLING.

Does any music reviewer go to a performance of a new symphonic work these days in the belief that he is to hear any great, or even any significant revelation? I confess that I, for one, do not.

Hopelessly I went to Carnegie Hall yesterday afternoon to experience a new symphony by Nicolas Nabokov, and hopelessly I left after the concert, which was a matinee by the visiting Boston Symphony Orchestra, conducted by Serge Koussevitzky.

YOUNG COMPOSER.

Born at Leningrad, Nabokov is twenty-seven. Like many of his Russian musical colleagues, he disdains to live among the tender Soviets, and makes his home in Paris.

Nabokov tudied in Stuttgart and at the Royal High School of Music in Berlin—the institution from which I was expelled as a student because I spoke up to Professor Barth for saying that "all of Liszt's compositions were dirt."

Maybe Nabakov was told the same thing there, for in the symphony to which I listened yesterday, he certainly has not tried to compose like Liszt. And furthermore, the youthful Russian's symphony is not dirt. Nor is it gold. Nor yet sounding brass. It seems more like a compound of old reliable conservative formulae, with an alloy fo Neo-classicism and a pinch of chastened Prakofieff.

FLUENT WRITING.

The writing is fluent, refined, craftsmanlike. The themes have contour but no distinction. The harmonies are too easily solved by ears accustomed to screaming and acrid modernism. Nabokov's imagination describes no tangents or parabolas. Rather it travels in a circle. The effect of the whole work is one of musical inertia and somnolence.

The "old fashioned" Tschaikowsky, whose Fourth Symphony followed that of Nabokov, showed up the new comer in fashion. The Tschaikowsky eloquent pages sang, and pulsed, and throbbed, and passioned. Their melodies warmed the senses. The orchestration gleamed and glinted with a thousand radiant facets. The vital melodies of Tschaikowsky hummed in one's heart for an hour after the concert. Nabokov had already been forgotten.

Koussevitzky conducted the two symphonies and Glinka's "Russlan and Ludmilla" overture with his usual impressive mastery, and the Boston orchestra played with its established brilliancy and finish.

THIS CLIPPING FROM
NEW YORK TIMES

NOV 23 1930

The Boston Symphony Orchestra will participate in a Beethoven Festival at Washington, D. C., on the evenings of Dec. 2, 3, 5 and the afternoon of Dec. 6. The programs that will be presented at Constitution Hall, under the direction of Serge Koussevitzky, are:

Dec. 2—Overture to "Egmont," Piano Concerto No. 4 (Myra Hess, soloist), "Eroica," Symphony No. 3.

Dec. 3—"Leonore" Overture No. 3, violin concerto ,(Efrem Zimbalist, soloist), Symphony No. 5.

Dec. 5—"Coriolanus" Overture, Fifth Piano Concerto (Josef Hofmann, soloist), Symphony No. 7.

Dec. 6—Symphony No. 1, Symphony No. 9, with chorus of 200 and the following quartet soloists: Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

NOV 23 1930

Beethoven's Life Filled With Sorrow

By STANLEY OLMSTED

AS ALL OF US must realize by now, Washington is to have its first Beethoven festival on December 2, 3, 5 and 6. By nine-tenths of the musical universe (there is a Bach cult that won't quite allow it) Beethoven ranks as the one genius who stands face to face with Shakespeare in an otherwise unshared immortality.

Practically all the panorama of his bestowal on mankind will be adumbrated by Serge Koussevitzky and his Boston Symphony Orchestra, brought to Constitution Hall by Mrs. Wilson-Greene who is said to have planned it all with whole-hearted fervor.

The composer's life is familiar to everybody, or ought to be. A notation, far too brief, of outstanding moments in the vastly documented saga, is therefore offered here for handiness only. Herald readers may find it convenient in the rush. That is our sole excuse.

He was born at Bonn, on the Rhine, December 16, 1770. Paternally of Flemish blood, he was the second of seven children. His father was musically gifted. But biographers recommend the dismissal of the father strain as not having counted at all.

This father is popularly limned as "a perfect nullity, idle, common, foolish." He was but a channel. Beethoven's granite staunchness came from that father's father; his sensitiveness, from his mother and her line.

At 12, he played Bach in so masterly a fashion as to catch the ears of exalted Bonn initiates. He was given a court orchestral post, as cembalist. At 14 he was appointed court organist, with an annual salary of about $63 in florins.

Each morning he played the 6 o'clock mass. His written compositions during this period were unimportant. His improvisations, on the other hand, left a legend of loveliness. He began to be spoken of as one of the best pianists of the day.

* * *

AT 17 HE journeyed to Vienna. He met Mozart. The latter heard him play, remarking to a companion, "Pay attention to him. He will make a noise in the world some day."

At 18, his mother died. He took actual authority as head of the family, having long before assumed its financial burdens. For a vivid idea of these years, and his drunken father's irresponsibility, read "Jean Cristophe," by Romain Rolland.

The lad's chief recreation were long solitary walks in the country. For four years he played, now, second viola in the court orchestra.

By court order, part of his father's wages in that orchestra were paid to him for household upkeep. They never knew when father would show up from the tavern.

In 1792, that feted Viennese idol, red-heeled old "Papa Haydn," passed through Bonn. Hearing a cantata by young Beethoven, he recommended that the author be given wider scope for study and career. And so, in November of that year, ne left Bonn, never to return. By now he was 22.

Grove, of the dictionary, has said: "Against Mozart's 28 operas, cantatas and masses, composed before his twenty-third birthday, Beethoven has absolutely nothing to show."

* * *

IN HAYDN'S VIENNA, Beethoven was to spend the rest of his life, barring minor absences. He met Count Waldstein, who was to be immortalized by that Sonata, opus 53. He met all the aristocracy. Uncouth of aspect, all but yokelish of manner, young Beethoven yet found the door of many great houses open to him.

Prince and Princess Lichnowski set aside a pension for him of 600 florins a year—four times his 12-year-old hire at the Bonn court. In their home "his prejudices were respected, his eccentricities condoned."

Now, in those days, the "patron was an absolute necessity. Some say things haven't altered much in this particular, even today, for musical "geniuses," be they symphonists or sopranos.

Of the 20-odd great houses open to him, several were homes of actual princes of the blood. Many ladies, lovely and high born, overlooked his boorishness, which masked an alluring heman sincerity. It is not on record that any of them ever "vamped" him with conspicuous success.

To get ahead of our two-part story, he never married but was at one time rumored to be engaged to the Countesse Therese, sister of the Count of Brunswick.

Next Sunday we will continue this highly deleted sketch to his tragic final years of stone-deafness, compensated by ears of the all-hearing soul—with attainment ever more titan until the hour of his passing!

THIS CLIPPING FROM
N. Y. MORN. WORLD

NOV 23 1930

Music

By Samuel Chotzinoff

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 2.30 P. M., Serge Koussevitzky conducting. The program:

Overture to "Russlan and Ludmilla" ..... Glinka
Symphony ..... Nabokov
Symphony No. 4 in F Minor (opus 36) Tschaikowsky

At the Boston Symphony's matinee yesterday at Carnegie Hall Mr. Koussevitzky disclosed a new symphony by Nicolas Nabokov, a twenty-seven-year-old Russian now residing in Paris. Last Thursday evening the Boston conductor gave us a new symphony by Albert Roussell. Certainly it is no longer possible to complain of the world's musical sterility. Or is this extraordinary fertility conditioned by the needs of star batonists, a situation comparable to the present state of the drama in New York, whose numerous theaters simply have to house shows of any description?

Mr. Nabokov, like a good many of his countrymen, first found an outlet for his genius in Diaghilev's Russian Ballet, which staged his ballet-oratorio "Ode or Meditation at Night on the Majesty of God, as Revealed by the Aurora Borealis," in Paris two years ago. His symphony is unillumined by any such grandiose qualification. It is offered as a work in three movements, and we are to take or leave it for its musical values alone. Such an unconditional presentation seems rather hard on the critic, whose task the conductor could have simplified by a few words of explanation. Without them the reporter is obliged to compare a work like the Nabokov symphony with some well-known examples of absolute music in the same form, with results that may not be altogether fair to the former.

Regarded then as a symphony, yesterday's novelty seemed like the labor of a well-schooled musician who is not averse to well-defined themes and even tunes—the last movement was built on a good, lively, old-fashioned one. It was neither cacophonous nor pretentious. On the other hand it was neither distinguished nor exciting. What Mr. Nabokov was driving at I cannot say. I thought it a harmless piece of music, which left me with no desire to hear it again.

Tschaikowsky's F minor symphony, which came after it, sounded like very important music, indeed. Notwithstanding the fact that Tschaikowsky had a definite program in mind, the symphony stands squarely on its own musical legs, as all music must do to survive. The opening theme may actually signify Fate, but if you knew nothing about the program you would nevertheless find the brassy motto irresistible. The same holds true of all other themes and their development. Tschaiowsky may be vulgar and indiscreet, but he is never unexciting. Mr. Nabokov is neither of these things, yet I found his symphony a soporific.

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WASHINGTON, D. C.
POST

NOV 23 1930

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The symphony heard yesterday afternoon is a later and less ambitious work. It was given in Paris under Pierre Monteux's direction in February of the present year and was performed for the first time in America a few weeks ago under Mr. Koussevitzky's direction in the Boston Symphony Orchestra's home town.

The new symphony is modest in plan. It has only three movements: an opening Allegro, a Largo and a Scherzo-Finale. The character of the music is romantic, in a day when musical romanticism is as definitely out of fashion as side-whiskers. Mr. Nabokov dares to be songful; he dares to meditate. If neither his songs nor his meditations seem especially memorable, at least they indicate honorable intentions.

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THIS CLIPPING FROM
NEW YORK SUN
NOV 24 1930

Nicolas Nabokov Work Played

Koussevitsky Offers Program of Russian Music at Boston Symphony Concert.

By W. J. HENDERSON.

The first matinee concert of the Boston Symphony Orchestra, which engaged the attention of a numerous audience in Carnegie Hall Saturday afternoon, was devoted to another glorification of Russian music and incidentally to the unloading upon a defenseless New York of a portion of the burden of unimportant stuff gathered by Mr. Koussevitzky to celebrate the fiftieth anniversary of the orchestra.

Boston's shoulders had already bent under much that we may not be called upon to endure—a theme and variations by Respighi, received with "silence and tears"; a Prokofieff work which bit the dust at the first shot, and a symphony (the first) by Nicolas Nabokov, which was regarded with less disfavor.

This symphony was the central number Saturday afternoon, being preceded by the venerable "Russian and Ludamilla" overture of Glinka and followed by the fourth symphony of Tschaikowsky. It may possibly be worthy of note that none of this Russian music was made under the aegis of the present government. Glinka went into rest in 1857 and Tschaikowsky in 1893. Mr. Nabokov, who was born in Leningrad in 1903, studied at the Hochschule in Berlin and has since then been a resident of Paris, where all the other Russian composers of worldwide fame except Rachmaninoff are domiciled.

Mr. Nabokov's symphony betokens a talent which may ripen into something of value. The work is immature in plan. It has not the sure advance of a master. It is not altogether certain of its own line of development, and it betrays an occasional effort at striking originality, as in the singularly unrelated English horn solo closing the first movement. But in that same movement there are fresh vigor and boldness that demand attention.

The movement alternates the insistent and hammering type of rhythm so common in modern music with some passages of melodic fluency and individual, if not poetic, character. There is a fugato into which the now inevitable trumpet solo injects a touch of circus vulgarity. The fugato itself seems to be only vaguely drawn from the rest of the movement. If it were eliminated the logical process might not be destroyed. But the movement, like the other two, is amiably short.

The middle section of the work, a largo, meanders aimlessly through some devious lanes of shattered melody without arriving at any splendid destination. The finale begins with a good old-fashioned scherzando for the bassoons. This might have been conceived in the days of Schubert. The middle portion is well contrasted and contains some interesting, if not highly important music. The work reaches its close with a broad proclamation in the style of the ancient church music of Russia. The symphony is rich in harmony and after the first movement seldom loses itself in the mazes of dissonance so highly esteemed by the most enlightened progressives. But we fear that this symphony will not outlive the one which followed it on Mr. Koussevitzky's program. As the creation of a young man of 27 it commands some respect and engenders hope.

Mr. Koussevitzky presented the Tschaikowsky work with a nice sense of proportion. The familiar way is to go at it hammer and tongs, as if it were a riot. By treating its more flowing parts with delicacy and deliberation Mr. Koussevitzky was able to build up the climaxes which are too often leveled out of the composition. The audience seemed to indicate a belief that it was a good symphony well played.

THIS CLIPPING FROM
ROANOKE, VA.
TIMES
NOV 23 1930

BOSTON SYMPHONY TO GIVE FESTIVAL IN WASHINGTON

December Event to Celebrate Fiftieth Anniversary of Noted Orchestra.

Washington, Nov. 22—Celebrating its fiftieth anniversary, the Boston Symphony orchestra, under the baton of its illustrious conductor, Dr. Serge Koussevitzky, will give a Beethoven festival at Constitution hall, new home of the Daughters of the American Revolution, in Washington, D. C., on Tuesday, Wednesday and Friday evenings, and Saturday afternoon, December 2, 3, 5, and 6. The event is expected to attract to the city music lovers over a wide area.

This festival promises to eclipse in brilliance and importance any orchestral festival ever given in America with the exception of the Beethoven Centenary Festival given by the same orchestra in Boston, three years ago, on the 100th anniversary of the composer's death. Ever since that time, it has been the ambition of the orchestra management and of Dr. Koussevitzky to give a Beethoven festival in the Capital. Until now, it has not been possible but 1930 being the 50th anniversary of the founding the Boston Symphony, it was decided to give the Festival in Washington to celebrate the Orchestra's 50th birthday and, at the same time, to honor the memory of the master of Bonn.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
NOV 24 1930

BIG BUSINESS NECESSARY FOR CONCERTS IN CITY

So Says W. H. Brennan, Manager of Boston Symphony Orchestra.

"If these artists do not do a big business, there is very little hope for concerts in your city," W. H. Brennan, manager of the Boston Symphony Orchestra, has written to the Providence Music Association, which will open its Infantry Hall series next week Tuesday night with an appearance of John Charles Thomas and Erika Morini. "The attractions are all of the very first order," Mr. Brennan commented.

In the other two concerts at Infantry Hall the Music Association will bring to Providence Nikolai Sokoloff and the Cleveland Orchestra for its third annual appearance in February, and later a joint recital by Sigrid Onegin and Myra Hess.

John Charles Thomas is a well known baritone, while Erika Morini, described by some critics as the greatest living woman violinist, will be giving her first concert in Providence since she was very young. The Onegin-Hess concert in March will bring together an eminent contralto and a pianist who is possibly the greatest of her sex.

The Music Association has reduced prices on its course tickets, which admit to all three concerts at a special rate. The seats are being sold at M. Steinert and Sons on Westminster street.

THIS CLIPPING FROM
N. Y. EVE. POST
NOV 24 1930

Music : By Oscar Thompson

"Jephte" and "Gerry," a New Nabakov Symphony, and Koussevitzky and Toscanini in the Clouds

FOR sheer sweetness of sound, surely the name of Carissimi is one to conjure with, in or out of the concert halls. Artur Bodanzky and the Friends of Music went conjuring yesterday afternoon in one of those felicitous excursions into the music of the past that would seem to be particularly the mission of an organization with the motto of "L'Art pour l'Art." The audience which assembled in the Metropolitan for the third of the society's concerts was rewarded with a performance of "Jephte," which made of Carissimi something more than a name. Here was music that floated an aura of its own—an aura of gentle benediction in a tranquil close which—for all its seventeenth century religiosity—might be likened in effect, if not in any actual complexity of sound, to the glowing serenities ending some of the Strauss tone-poems. Giacomo Carissimi, who died in Rome as long ago as 1674, knew much of the art by which a worker in tones can deal with death and transfiguration.

"Jephte" is styled an oratorio. Carissimi is historically regarded as the father by adoption, though not the actual inventor, of the sacred cantata. Of him it has been written that he had less learning and more imagination than his predecessors of the Roman school. He is credited with having done much to perfect recitative; and in their lightness and variety his accompaniments have been considered remarkable. He was a prolific composer, and he had such pupils as Bassani, Cesti and Buononcini. What most concerns us here, however, is not his interesting career but the charm of this surviving example of his handicraft. Six years ago, "Jephte" was sung by the Schola Cantorum, but yesterday's was a first performance in America of the work in new orchestration by the composer's modern compatriot, Vittorio Gui—not to be confounded with the Russian composer-artillerist, Cesar Cui. This new instrumentation is the work of a sparing and sensitive hand, tasteful and appropriate, without the strictest adherence to the letter of Carissimi's day.

The work employs the device of the narrator, there being two such singers, one a mezzo, the other a baritone, who tell the biblical story of Jepthah and his daughter, Filia, in recitative that alternates with tenor and soprano airs, and with choruses which either aid in carrying on the narrative or express the emotions of the multitude. In the earlier portions devoted to the unfolding of the tale the music merely sounded apt and [illegible], but when it reached the sacrifice of Filia, with its supporting choral lament, it ascended into a region of almost ethereal beauty.

Much of the success of the performance was due to the admirable singing of the music of Filia by Editha Fleischer, especially with respect to her tasteful appreciation of its emotional values. George Meader, Marion Telva and Alfredo Gandolfi were the other soloists. Walter Wohllebe's chorus had been carefully prepared and sang accordingly. The program also included the G Minor Handel Concerto Grosso, not any too well played by the orchestra, though the harpsichord part was skillfully projected by Kurt Ruhrseitz; and the solo cantata, "Schlage doch, gewuenschte Stunde," now commonly attributed to Bach—though not without dissenting opinions—sympathetically sung by Miss Telva. In spite of much nice discrimination as between Bach and Handel, the latter might as conceivably have composed this essentially monodic work as Bach. Under its fluent vocal melody is an accompaniment that peculiarly presages some of the most un-Bachian writing of latter-day opera.

EARLIER in the afternoon, Geraldine Farrar reappeared in recital at Carnegie Hall. Whether or not the Gerryflappers of ten years ago ever have grown up, they stood up as a greeting to their idol of other times. In a program that was half German Lieder, Miss Farrar depended once more on the charm of her personality and on the appeal of a tasteful and rather placid style to awaken and hold the interest that her weak and colorless tones scarcely could have held had she been less lovely to look upon. It was singing without climax or much of emotion of any kind except a gentle wistfulness that was in keeping with the silvered hair above the glowing, youthful eyes. So faulty was her enunciation that this listener had difficulty deciding whether she sang German or English. But neither that nor her vocal limitations interfered with the most fervid applause.

ENTER Nicolas Nabakov among our symphonists. He was born in Leningrad some twenty-seven years ago and he lives in Paris. Serge Koussevitzky played for the first time in New York at his Boston Symphony concert Saturday afternoon a symphony in three movements, without designation of any kind, tonality or programmatic; brought out in France as recently as February of this year by Pierre Monteux. It possesses substance; it "sounds." In its structure are brevities that suggest either impatience with past ideas of development or a variety of short-windedness that may be due to youth and inexperience. But, by and large, this is the work of a traditionalist, not an innovator. Perhaps what it has to say is not very weighty, but it is said in a manner to hold the ear. Would it hold it, with repetition? Perhaps Mr. Koussevitzky will give us opportunity to find out.

Aside from the new symphony and Glinka's "Russlan and Ludmilla" Overture, the Boston conductor attested his Russianism by an altogether superb performance of the Tchaikovsky Fourth Symphony, superb at the same time that it was extreme in many of its details. Here was the virtuosity of this conductor and this orchestra at its most thrilling.

In the evening, Arturo Toscanini played the Strauss "Ein Heldenleben" with a heart-shaking beauty of sound and with an emotional conviction quite the counterpart of that beauty of sound. Cherubini's "Anacreon" Overture and Mozart's "Haffner" Symphony also had the hallmarks of his genius for clarity, grace, euphony and structural equipoise.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
NOV 24 1930

BOSTON SYMPHONY ORCHESTRA TO PLAY HERE NEXT TUESDAY

"If these artists do not do a big business, there is very little hope for concerts in your city," W. H. Brennan, manager of the Boston Symphony Orchestra, has written to the Providence Music Association, which will open its Infantry Hall series next week, Tuesday night. The Music Association has reduced prices on its course tickets which admit to all three concerts at a special rate.

Appearing with the Boston Symphony will be John Charles Thomas, well known baritone, and Arika Morini, described by some critics as the greatest living woman violinist. In the other two concerts the Music Association will bring to this city Nikolai Sokoloff and the Cleveland orchestra for its third annual appearance in February and later a joint recital by Sigrid Onegin and Myra Hess.

THIS CLIPPING FROM
N. Y. JOURNAL
NOV 24 1930

Farrar Returns in Concert; Some New Music

By IRVING WEIL.

Nobody, we suppose, can listen to Geraldine Farrar sing as he would listen to any one else—and for the not at all simple reason that she is Geraldine Farrar. The subtle and sophisticated charm of her personality invades whatever she happens to be doing with her voice, and one accepts her singing unconditionally on these terms. The great audience that filled Carnegie Hall yesterday upon her return in concert, figuratively, threw itself at her feet, just like every other for nearly twenty-five years.

We confess quite shamelessly that we scarcely heard the first two or three songs she sang. Swift memories of her Juliet, of her Tosca, her Cio-Cio-San, her Fiammette, Madame Sans-Gene, Zaza, Louise, crowded across the back of one's mind. What a gallery! But now she was singing Schumann—an older and a different Farrar, but still, after all, the same.

It did not seem to matter greatly, for example, that Schumann's phrasing in a song like his "Greeting" or "In the Open" was not always the singer's, that her vowel sounds rather distorted the text, or that her tone was not quite pure or steady. The main point was that these songs had the Farrar touch.

ART ENRICHES SINGING.

It was the same later with songs of Schubert and Wolf, Brahms and Richard Strauss, Gretry and Bizet and Godard. And occasionally—but too rarely, so delightfully was it done—Miss Farrar would enrich a song with a bit of the actress's art in gesture and play of facial expression. Thus she made a notable picture out of Brahms's "Vain Serenade," which she sang as one of numerous encores. Nor did it seem to matter much, again, that in this she quite changed Brahms's melodic close. For this was Farrar, and not merely a lieder singer.

* * *

A RUSSIAN NOVELTY.

The young composer of today seldom turns to the symphony to express what is going on inside him. It is explained that the form no longer serves for what he wants to say, but it is also wickedly suggested that he generally isn't able to say that much. Occasionally, however, someone who hasn't been completely eaten up by modernism fondly embraces the old form and hopes for the best.

This seems to have been the case with Nikolai Nabokoff, a young Russian of 27, whose "lyric" Symphony was introduced to the town by Serge Koussevitzky, and the Boston Orchestra at their second concert in Carnegie Hall. Mr. Nabokoff is one of the numerous Russians who have found asylum in Paris and he attracted some attention there a couple of years ago with a "ballet-oratorio," about "The Majesty of God as Revealed by the Aurora Borealis."

The Russian's symphony had the virtue of brevity and was not quarrelsome in the modernist fashion. It was melodious enough to merit the designation of lyric (which is not, however, the composer's) but the song it had to sing was only mildly interesting. Mr. Koussevitzky and the orchestra played it devotedly. They also played Tchaikovsky's in F-minor, which is a song of quite another sort, and Glinka's overture, "Russlan and Ludmilla."

THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN

NOV 26 1930

Boston Programs.

At the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening the novelty will be a symphony recently composed by Howard Hanson. The programs will include the overture to "The Flying Dutchman," one of Wagner's earlier operas which has just been revived at the Metropolitan; Ravel's now familiar "Bolero;" and the Emperor Concerto of Beethoven with Mr. Gieseking as the pianist.

This evening in Jordan hall a concert of chamber music will be given by the Gordon String Quartet, which hails from Chicago.

Next Sunday afternoon in Symphony hall Reinald Werrenrath, who of late has been interested in radio broadcasting, will return to the concert stage for a program of songs such as he was accustomed to give from time to time [illegible] elsewhere.

The Boston Symphony Orchestra will participate in a Beethoven Festival at Washington, D. C., on the evenings of Dec. 2, 3, 5 and the afternoon of Dec. 6. The programs that will be presented at Constitution hall, under the direction of Serge Koussevitzky, are:

Dec. 2—Overture to "Egmont," Piano Concerto No. 4 (Myra Hess, soloist), "Eroica," Symphony No. 3.

Dec. 3—"Leonore" Overture No. 3, violin concerto, (Efrem Zimbalist, soloist), Symphony No. 5.

Dec. 5—"Coriolanus" Overture, Fifth Piano Concerto (Josef Hofmann, soloist), Symphony No. 7.

Dec. 6—Symphony No. 1, Symphony No. 9, with chorus of 200 and the following quartet soloists: Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

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THIS CLIPPING FROM
VARIETY

A Laugh Needed

The Boston Symphony Orchestra gave its initial concert of the season, under the direction of Mr. Koussevitzky, at Carnegie.

Albert Roussel's Symphony in G Minor (first New York performance) was brilliantly played, with much interpretive sense and finish. The Brahms' Symphony was a poetic and romantic climax to an evening of high music before a capacity audience.

But all the artists of the concert world take themselves and their work most seriously. Never a laugh in a week. There might be a bit of comedy interjected into music as well as tragedy or romance. The modern composers are making a strong attempt at this.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

NOV 29 1930

Boston Audience Hails Playing of Dr. Hanson's New Symphony

Rochester Composer Called To Stage by Applause as Serge Koussevitski Directs First Performance of 'The Romantic' in Symphony Hall

By STEWART B. SABIN
Staff Critic

Boston, Nov. 28—Fortune smiled upon Dr. Howard Hanson today when the Boston Symphony Orchestra gave the first performance of his new symphony, "The Romantic," in Symphony Hall this afternoon.

The Boston Symphony Orchestra at its best leaves nothing to be desired in capacity for performance and its conductor, Serge Koussevitski, reveals this best when he is genuinely interested in the composition he is playing. This was a condition today.

Dr. Koussevitski has given Hanson's symphony rehearsal preparation of particular, detailed thoroughness; the orchestra players have remarked upon his evident liking for the symphony, and the performance yesterday in virtuosity, in brilliant episodic playing and in rousing climax was a notable one. It moved its hearers to spontaneous, prolonged enthusiasm in which Dr. Hanson, Koussevitski and the orchestra shared recognition.

Instrumentation Brilliant

The symphony contributes its quota to such a performance as was given it. Aside from purely musical qualities, the score is a brilliant piece of instrumentation in which instrumental sections and solo instruments are used to full effect in arresting and holding attention. Charles M. Loeffler, the celebrated Boston composer, commented on the invention of the score, saying that in passages the instrumentation amounted almost to new forms of tonal combination. The music has sharp contrasts in its themes, rhythms, and moods: an occasional pause, sometimes with orchestra at full power, sometimes in pianissimo playing, alls to the dramatic appeal. But such score requirements demand the utmost skill of the players, and this in full measure the players accorded in today's performance.

At the close of the symphony the audience applauded until Dr. Hanson had made his way from the center of the hall to the stage to which, with Koussevitski, he was again recalled. The first movement of the symphony was listened to attentively, but it was with the second movement that the listeners made known that they were enjoying the music heartily.

Melodies Used Plentifully

Salient characteristics of this new symphony are the constant use throughout of melody in the traditional sense in which the word is used; themes are melodies, and Hanson has used them plentifully enough in all his writing, but in his "Romantic" he uses what the casual hearer of music means when he speaks of melody.

Again the framework of the symphony is clearly audible through all its phases; there is very full instrumentation at times; boisterous moments; occasional excursions by sections and solo instruments from the beaten path of the music. But it all coheres to a solid backdrop which is not lost from the ear.

Continued from Page Thirteen

The observance of glodic directness is parallelled to a great extent in the rhythmic structure of the music; the second movement is in the main simple to hear in its swinging rhythm; it is in song form; its principal theme is a likely to be called by somebody a "lovely tune" without injustice or rightful prejudice against its excellence for its purpose. In this movement Dr. Hanson by no means writes in the age-long triads of the key, or, for that matter, of any key throughout, but the effect is as definite and impressive of tonality, tunefulness and rhythmetic certitude as any sensible lover of musical solidities could ask.

Lyricism Praised

With excellent effectiveness, the quiet and suavely melodious close of the first movement foreshadows the lyricism of the second. And the secondary theme of the first movement, one of the most easily sensed melodies of the work, is built into a forte climax at the close of the finals to again secure marked effectiveness in appeal.

Dr. Hanson has in no wise turned from his individual manner of writing in this symphony, but he has inducted into the manner simplicity in the sense that [illegible]

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

NOV 29 1930

PLAUDITS WON BY SYMPHONY OF DR. HANSON

Boston Audience Vociferously Acclaims 'The Romantic,' Composed by Eastman School Head.

The name of Rochester was today blazing afresh in the high places of themusical world, carried there by Dr. Howard Hanson's new symphony, "The Romantic."

Recognized as a superb melodic creation, this work by the head of the Eastman School of Music had its premier last night in Boston with a superior performance by the Boston Symphony Orchestra. Dr. Hanson was there and received the plaudits of a delighted audience on the eve of his sailing for Rome where he is to conduct his symphony.

Dr. Hanson was called to the stage to share the vociferous applause with Serge Koussevitski and his musicians. In his direction of the Rochester composition, Koussevitski showed plainly his personal liking for it.

"The Romantics" will be on the regular program of the Boston Symphony tonight. Dr. Hanson, who assisted the conductor in rehearsals of the Boston Symphony for the premier, will conduct his composition for the first time personally before an audience in Rome, Dec. 14.

He was to be picked up at Boston today by the liner Saturnia, which left New York yesterday, departing from its regular route to pick up Dr. Hanson after last night's concert.

Rochester will hear the new symphony in January, when it will be presented by the Rochester Philharmonic. The Detroit and Cincinnati Symphony Orchestras will play it in February.

THIS CLIPPING FROM
NEW YORK EVE. POST

NOV 29 1930

The Boston Symphony Orchestra will give a four-days' Beethoven Festival in Washington, D. C., next week, the programs being: Tuesday, "Egmont" overture, Piano Concerto No. 4, with Myra Hess as soloist, and the "Eroica" Symphony. Wednesday, "Leonore" No. 3 overture, violin concerto with Efrem Zimbalist as soloist, and Fifth Symphony. Friday "Coriolanus" overture, Fifth Piano Concerto with Josef Hofmann as soloist, and Seventh Symphony. Saturday afternoon, Ninth Symphony with chorus of 200 and Jeanette Vreeland, Nevada Van der Veer, Dan Gridler and Fraser Gangs as soloists.

Four new works will be presented by the League of Composers at their concert in Town Hall, December 10, as follows: Three excerpts from "The Daughter of Jephta, by Saminsky; Choral Songs from old texts by Hindemith the "Hallelujah" from Petyrek's "Litany" and Heinrich Kaminsky's Prelude and Fugue for violin and organ.

THIS CLIPPING FROM
NEW YORK EVE. POST

NOV 29 1930

Music : By Oscar Thompson

The Notions Counter for Conductors, With Some Consideration for the Future of Those Who Simply Must Sing

WITH Arturo Toscanini conducting in Philadelphia and Leopold Stokowski in New York, notions about celebrities of the baton are to the musical scene just now what the Spirituals are to "Green Pastures." The conductor who can do no wrong and the conductor who can do no right are by no means new upon this scene, and the same sorts of bias for and against men who contrive to transcend routine probably will agitate these airs long after all present personalities have vanished and television has combined with radio to bring their predecessors into the households of millions—front view, at that. How much more important personality may be then than now, how much more the gleaming eye or the glittering smile, how much more the cut of an afternoon coat or the sweep of an arm may figure in the making of musical notions is conjectural to a degree but one thing is certain: conductors are going to have to learn to sing better or give up singing entirely.

Add television to radio so that listeners who look up from their soup to discover what's wrong with the English horn find out that it is only the dirigent ah-ing along with the solo instrument in the voice of a crow and it will become evident that the technique of ah-ing, as of interjecting pum-pum, will be scarcely second to the technique of holding the baton. Mr. Stokowski seems to have decided to dispense with the baton. Perhaps in due time, conductors of equal individuality will be persuaded to dispense with their coloratura. Either that, radio engineers will find some means of eliminating it, along with static, perhaps by absorbing it in some new amplification of the Theremin machine. If conductors must sing, composers at least ought to be permitted to put in their own markings with respect to when to use the chest voice and when falsetto.

THE legend of the perfect performance persists, in spite of broken batons and an occasional smashed cabinet. There may be reason to suspect that nothing annoys Mr. Toscanini more than to be applauded with all the customary fervor, perhaps more, at the end of a work in which there has been raggedness of attack and in which some solo passage has been muffed altogether—as we are informed by a dependable musician (who was following his score) happened in the last Brooklyn concert of the Philharmonic. But if there are lapses in performance which happily tend to keep the virtuoso orchestra rooted in this earth instead of being whisked away from us into some more rarefied sphere where none could follow, so the greatest of executive musicians must be confessed to have limitations. Not every performance he gives can be his finest. Nor can all of his conceptions be equally and infallibly fortunate. At this point, begin the notions.

With respect to Toscanini, opinion has fairly well crystallized two ways. Either he is equally supreme in everything he undertakes or he is to be regarded as having one variable if not vulnerable deficiency, that of the more literary or philosophical music of the German romantics. Only a few can seriously entertain any such idea as that expressed in a recent magazine article, that he has but one great gift, that of a phenomenal capacity for beating time. Among notions this is one as reckless as some that have been spoken out with respect to Mr. Stokowski and Mr. Koussevitzky. Frequently we have heard it said of certain conductors that they could not read an orchestral score. Sometimes, when they have been called upon to conduct for soloists, we have observed that they were more than a little busy reading something. And if conducting is for these men primarily a matter of memory and motions, it is rather difficult to understand why memory and motions would not have had their usual effect when there was a soloist to keep an eye on, without the additional strain of turning the pages and pretending to follow music the conductor couldn't read.

Notions like these are passed on from one era to another, irrespective of the men who happen to be at the top. But it is always about the men who are at the top that they are told. The number of successful conductors who have not been good musicians is truly amazing; indeed, if all these notions as to the lack of fundamental musicianship could be chalked opposite the great names of the past in orchestral music, we might be led to conclude that to be a musician is to be no conductor; and that, perhaps, after all, there is a reason for conductors taking so universally to singing.

LIKE others, we have our notions. We believe Mr. Toscanini is a very great conductor, but we have a somewhat similar respect for Mr. Stokowski and Mr. Koussevitzky. We have the notion that in the Beethoven Symphonies, even though there may be a disagreement over some such detail as the tempo of the trio of the scherzo in the "Eroica," there is no other playing known to us which approaches the Italian's. This notion might be extended to cover a very considerable part of his programs throughout the years he has been in New York. But we have also the notion that we never heard from him a "Tannhaeuser" Bacchanale like one or two we have heard from Mr. Stokowski, or anything in Russian music as incandescent as Mr. Koussevitzky's performance of the Tchaikovsky Fourth Symphony only a week ago. Here, again, our notion could be expanded to include a very liberal number of compositions better played by one or another of the visiting orchestras than we have had them at our Philharmonic concerts.

The notion seems to us the logical one: that different conductors, with a different approach to different music, granted that each has his liberal endowment of technique (perhaps even of genius!), have a closer sympathy and a more communicable grasp of specific works than others.

Mr. Toscanini does not play Tchaikovsky at all. He is said to regard him as cheap. Mr. Koussevitzky might very well give the same reason for his failure to play some of Mr. Toscanini's Italian novelties.

In the end, we may get back to the starting point of notions—notions by conductors as well as notions about conductors—and thus feel justified in clinging to our belief—or notion—that only when we have once more a first rank German conductor will we realize just what it is that has been the matter with most of our recent performances of Schubert and Brahms. It is notion born of these recent performances, and not of any long-cherished convictions as to limitation of individuals by reason of nationality.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

NOV 29 1930

BELGIAN SOPRANO WILL BE FEATURE

Clare Clairbert, Coming to Mosque Monday, Highly Praised by Critics.

By HELEN de MOTTE.

Interest centers next week upon the appearance Monday night at the Mosque of Mme. Clare Clairbert, the Belgian soprano, who has created such a profound impression on critics and public during this, her first season in America. She has chosen a fairly familiar program, the repertoire for the coloratura soprano being definitely limited, and as is somewhat rare with a leading artist she appears first in the Proch Variations, with flute obligato.

Her second group includes a "Serenade," by Bizet; "Pourquoi," from "Lakme," by Delibes, and Alibieff's "Russian Nightingale," arranged by Estelle Liebling, the popular voice teacher of New York. In the last half of the program she will sing Giordoni's "Caro mio ben" and "L'Enlevement du Serail" (Abduction from the Harem), by Mozart, and "Ah fors e lui" from "La Traviata."

Her accompanist, Francis de Bourguignon, will play three numbers, an "Allegro Appassionata," by Saint-Saens, and two Spanish dances by Granados and Albeniz. Eugene Lion, the flutist, will play Doppler's "Pastorale Hongroise."

* * *

BEGINNING next Tuesday in Washington, the Boston Symphony orchestra is presenting a Beethoven festival. This is a notable occasion for a number of reasons, not the least of which is the rising importance of Washington as a center of musical interest.

The increasing tendency for those whose wealth and leisure permits the ownership of a number of residences in this country and in Europe to establish permanent residence in Washington as their American domicile is bringing to the Capitol an important social group which acts as a go-between, as it were, for the permanent residents and official society, affiliating with both and giving a larger patronage to artistic activities than has previously obtained in that city of shifting alliances and distinct social cleavage.

Heretofore, such an important musical enterprise would doubtless have been confined to the larger cities which have maintained symphony orchestras over a long period of years. It is three years since the 100th anniversary of Beethoven's death was made the occasion of memorial programs. It is particularly gratifying that the further opportunity of hearing many of his greatest works in a group, during a period of four days, is being offered in Washington—an opportunity of which many Richmond people expect to take advantage.

Three of his "Overtures" will be presented, those to Goethe's "Egmont," the "Leonore," known as No. 3, and to "Coriolanus"; the third, fifth, seventh, first and ninth "Symphonies" will be played; two of his pianoforte "Concertos" will enlist the co-operation of Myra Hess, the distinguished English pianist, and Josef Hofmann, American pianist, and the violin "Concert in D major" will have Efrem Zimbalist as soloist, while the great "Symphony No. 9" will have as soloists Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange, in addition to a large chorus.

We commend the consideration of such a festival for Richmond's Civic Musical Association. The expense would be much less than a three-day season of the Metropolitan Opera and properly publicized would offer an opportunity to music lovers as far South as Georgia and as far West as West Virginia, Tennessee and Kentucky. Why not consider it in connection with the Yorktown celebration next year? Richmond will have a chorus capable of singing the "Ode to Joy" at the close of the Ninth Symphony, at that time. Why not?

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

NOV 29 1930

FESTIVAL OF SYMPHONY MUSIC

The greatest festival of orchestra music ever given in Washington will begin at Constitution Hall next Tuesday evening, December 2, at 8:30 o'clock, when the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will open its superb four-day Beethoven Festival in celebration of the orchestra's fiftieth anniversary. Three of Beethoven's most famous overtures, three of his greatest concertos and five of his mightiest symphonies will be given, with no less than seven soloists and a chorus of 200 voices.

The festival opens on Tuesday evening, December 2, with the overture to Goethe's Egmont, Opus 84; Pianoforte Concerto No. 4 in G major, Opus 58, Myra Hess, pianist, soloist; and Symphony No. 3 in E flat major, Opus 55, "The Eroica." The second performance will be given the following evening, Wednesday, December 3, when the Overture to "Leonore" No. 3, Opus 72, will be given, with the violin concerto in D major, Opus 61, Efrem Zimbalist, soloist; and Symphony No. 5 in C minor, Opus 67.

The third performance will be given on Friday evening, December 5, at 8:30 o'clock, when the overture to "Coriolanus," Opus 82; Pianoforte Concerto No. 5 in E flat, Opus 73, Josef Hofmann,

pianist, soloist, and Symphony No. 7 in A major, Opus 92, will be given. At the fourth and final performance, on Saturday afternoon, December 6, at 3 o'clock, the first and ninth symphonies will be given with final chorus of 200, trained by Albert W. Harned, and four soloists, on Schiller's "Ode to Joy." The entire festival will be under the local management of Wilson-Greene.

HANOVER, PA.
SUN

NOV 28 1930

Music

NOTES OF MUSIC WORLD

The programs for the fiftieth jubilee celebration of the Boston Symphony Orchestra in Constitution Hall, Washington next week, which will take the form of a Beethoven festival, will be as follows:

December 2, Egmont Overture, Third Piano Concerto with Myra Hess as soloist, Eroica Symphony; December 3, Third Leonore Overture, Violin Concerto with Efrem Zimbalist as soloist, and Fifth Symphony; December 5, Coriolanus Overture, Fourth Pianoforte Concerto with Josef Hofmann as soloist, Seventh Symphony; December 6, First and Ninth Symphonies. Beethoven's mighty symphony, in which a chorus of 200 voices combines with the orchestra singing Schiller's Ode to Joy, makes a fitting culmination for the festival. The vocal quartet will comprise Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

THIS CLIPPING FROM
NEW YORK TIMES

NOV 30 1930

NEWLY

Serge Koussevitzky a Waltzes;

By COMPTON PAKENHAM.

THE news that Victor's November release includes yet a further complete recording of Tchaikovsky's Sixth symphony (the Pathétique) might suggest another diatribe on the old subject of duplications. As it happens, however, inspection of the set goes a long way toward convincing us that the case is fully warranted. This addition to the tale of an already overrecorded symphony is from the Boston Symphony Orchestra, under Serge Koussevitzky—which in itself is almost sufficient justification. After running through it, one finds several other points for recommendation.

Too well known to require any historical or musical introduction here, the fate of the Pathétique has indeed been pathetic. Overdone by fickle admirers of its obvious beauties, whose consequent familiarity with it soon developed into the usual cheap contempt, Tchaikovsky's fine symphony seems to have lost considerable credit in men's eyes. But despite the efforts of those who have tried to kill the thing they loved by heaping ridicule on it, those poor misguided creatures who still consider music is a matter for enjoyment persist in taking every opportunity to vote it into "special request" programs.

But this is not the sort of rendition one often hears on such occasions. Eschewing the obvious temptations—and the "Pathétique" teems with them—Koussevitzky has hewn to the task of bringing out the melodies and building up a great unified structure. Here is no laboring for effects, no banality. The whole is refreshing in its dignity. The climax achieved in the third movement has not been touched by any previous recordings.

A noticeable point about this album set is that it breaks away from what threatened to amount to a tradition in the industry and has done so with pleasing and interesting results. Every recorded "Pathétique" with which we are familiar has slavishly followed the divisions established by the first. On discovering that the opening side of this set ran short of the accustomed spot, it immediately occurred to us that here was another example of the trick for which Victor has been taken to task on several occasions lately, the spreading out of a selection until it runs on to an extra record. A check-up on the number of records in the album showed this to be wrong, and after continuing to play we reached a thoroughly apologetic frame of mind.

For instance, in all other sets side two closes on the serene ending of the exposition. Thus the stirring opening of the development section loses much of its intended effect by reason of the interruption necessary to change the record. Koussevitzky has put this to rights by ending the second side eight bars earlier than is customary and opening side three with the clarinet solo. Thus the entrance of the brass comes with the atmosphere as it should be, and yet the whole movement does not run over the customary four sides. The same treatment has been adopted at other breaking points, and in each case the choice of a spot at which to stop seems to us to be better than those selected before.

Even with automatic machines the break between disks is an inherent weakness of the gramophone, and, though it is one which no amount of scheming can turn into a virtue, such careful consideration as this makes one very grateful to whoever is responsible. It is easy to name sets which have been completely ruined by carelessness in this particular.

* *

Before leaving Victor's orchestral list, there is a single ten-inch for notice. With a steady though not overgreat demand for well-played and recorded waltzes, the Stock "Du und Du" from "Die Fledermaus," Chicago Symphony Orchestra (Vic. 1481), arrives with the promise of being in circulation for some time to come. So in all probability, it will be, but it might almost be wished that it was not quite such a good rec-

NEW YORK TIMES

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SPRINGFIELD, MASS.
UNION

NOV 30 1930

Current Music

ORCHESTRAL FARE

By MARGARET REGAL

New York, Nov. 29—All New England feels a proprietary sense of pride in the Boston Symphony orchestra and takes pleasure in the realization of New York's thorough-going appreciation of its quality. Thursday, the 29th, not long after its dramatic 50th anniversary program in Boston when its first conductor, George Henschel, now Sir George, abandoned his retirement in England to conduct this famous orchestra once again, it gave the first concert of its 45th New York season under the leadership of the regular conductor, Serge Koussevitzky, at Carnegie hall. There was special interest in the performance of Albert Roussell's G minor symphony, written for the anniversary. Roussel is undoubtedly one of the more important composers of today and whatever he writes is entitled to a respectful hearing. It was obvious that Mr Koussevitzky had expended a vast amount of effort on the work, which has more in it to please a listener of somewhat old-fashioned tastes than the writings of most who so definitely belong to the modernistic school—if a courageous independence may be counted as adherence to a school. And even if, as some felt, the symphony lacks substance it is well constructed and skillfully orchestrated, so that its ideas seem, perhaps, more important than they are.

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Metropolitan Opera House, This Afternoon at 3

Academic Overture.....Brahms
Double Concerto.....Brahms
Soloists—Scipione Guidi and Alfred Wallenstein
Wir glauben all' an einen Gott.....Bach
Ich ruf zu dir.....Bach
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Symphony No. 1 in C Minor.....Sibelius
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Sacre du Printemps.....Stravinsky

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(Student Concert)
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Soloist—EFREM ZIMBALIST, Violinist

Finlandia.....Sibelius
Violin Concerto.....Sibelius
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ERNEST SCHELLING, CONDUCTOR
Children's Series No. 2, Concert No. 2
Carnegie Hall, Saturday Morning at 11

Soloist—GUILA BUSTABO, Violinist

Le Tambourin de Triomphe.....Destouches
Rigaudon, Musette and Gavotte from Acante et Cephise.....Rameau
Suite.....Bach
Allegro from Concerto in A Major for Violin.....Mozart
Song—The British Grenadiers
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THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

NOV 30 1930

Orchestra Gets Leading Role in Musical Gotham

Boston Symphony Pays Annual Visit.

By Joan King.
[Chicago Tribune Press Service.]

NEW YORK, Nov. 29.—[Special.]—Occasions orchestral have provided the high lights of Gotham's musical calendar of late. Not only has the New York Philharmonic itself officiated at several most unusual and interesting evenings, but that noted annual visitor—the Boston Symphony—has made its season's debut.

For his initial program of 1930-'31 Serge Koussevitzky chose a varied enough list to please everybody. He opened with the Berlioz overture, "The Roman Carnival," concluded with the Brahms symphony in D, and, as a middle number, offered a first New York reading of Albert Roussel's symphony in G minor.

This last mentioned work was composed recently, in honor of the fiftieth anniversary of the orchestra, which commenced its career a half century ago under George Henschel. It is only one of a number of compositions which have been commissioned or voluntarily offered by the most distinguished of our contemporary masters as contributions toward the Bostonians' jubilee. Among them have been a symphony by Prokofieff; a theme and variations by Respighi; a "Festival Overture" by an anonymous writer, widely suspected of being the orchestra's own conductor; music for an ode by Hillyer, by Prof. Edward Burlingame Hill of Harvard, and a choral "Symphony of Psalms," by Igor Stravinsky, dedicated to "the glory of God and the Boston Symphony orchestra." The Roussel work was the first of these tributes to be heard here. It had its world premiere in Boston Oct. 25.

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

29 1930

BELGIAN SOPRANO WILL BE FEATURE

Clare Clairbert, Coming to Mosque Monday, Highly Praised by Critics.

By HELEN de MOTTE.

Interest centers next week upon the appearance Monday night at the Mosque of Mme. Clare Clairbert, the Belgian soprano, who has created such a profound impression on critics and public during this, her first season in America. She has chosen a fairly familiar program, the repertoire for the coloratura soprano being definitely limited, and as somewhat rare with a leading artist she appears first in the Proch Variations, with flute obbligato.

Her second group includes a "Serenade," by Bizet; "Pourquoi," from "Lakme," by Delibes, and Alibieff's "Russian Nightingale," arranged by Estelle Liebling, the popular voice teacher of New York. In the last half of the program she will sing Giordani's "Caro mio ben" and "L'Enlevement au Serail" (Abduction from the Harem), by Mozart, and "Ah fors e lui" from "La Traviata."

Her accompanist, Francis de Bourguigon, will play three numbers, an "Allegro Appassionata," by Saint-Saens, and two Spanish dances by Granados and Albeniz. Eugene Lion, the flutist, will play Doppler's "Pastorale Hongroise."

* * *

BEGINNING next Tuesday in Washington, the Boston Symphony orchestra is presenting a Beethoven festival. This is a notable occasion for a number of reasons, not the least of which is the rising importance of Washington as a center of musical interest.

The increasing tendency for those whose wealth and leisure permits the ownership of a number of residences in this country and in Europe to establish permanent residence in Washington as their American domicile is bringing to the Capitol an important social group which acts as a go-between, as it were, for the permanent residents and official society, affiliating with both and giving a larger patronage to artistic activities than has previously obtained in that city of shifting alliances and distinct social cleavage.

Heretofore, such an important musical enterprise would doubtless have been confined to the larger cities, which have maintained symphony orchestras over a long period of years. It is three years since the 100th anniversary of Beethoven's death was made the occasion of memorial programs. It is particularly gratifying that the further opportunity of hearing many of his greatest works in a group, during a period of four days, is being offered in Washington—an opportunity of which many Richmond people expect to take advantage.

Three of his "Overtures" will be presented, those to Goethe's "Egmont," the "Leonore," known as No. 3, and to "Coriolanus"; the third, fifth, seventh, first and ninth "Symphonies" will be played; two of his pianoforte "Concertos" will enlist the co-operation of Myra Hess, the distinguished English pianist, and Josef Hofmann, American pianist, and the violin "Concert in D major" will have Efrem Zimbalist as soloist, while the great "Symphony No. 9" will have as soloists Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange, in addition to a large chorus.

We commend the consideration of such a festival for Richmond's Civic Musical Association. The expense would be much less than a three-day season of the Metropolitan Opera and properly publicized would offer an opportunity to music lovers as far South as Georgia and as far West as West Virginia, Tennessee and Kentucky. Why not consider it in connection with the Yorktown celebration next year? Richmond will have a chorus capable of singing the "Ode to Joy" at the close of the Ninth Symphony, by that time. Why not?

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

NOV 29 1930

FESTIVAL OF SYMPHONY MUSIC

The greatest festival of orchestra music ever given in Washington will begin at Constitution Hall next Tuesday evening, December 2, at 8:30 o'clock, when the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will open its superb four-day Beethoven Festival in celebration of the orchestra's fiftieth anniversary. Three of Beethoven's most famous overtures, three of his greatest concertos and five of his mightiest symphonies will be given, with no less than seven soloists and a chorus of 200 voices.

The festival opens on Tuesday evening, December 2, with the overture to Goethe's Egmont, Opus 84; Pianoforte Concerto No. 4 in G major, Opus 58, Myra Hess, pianist, soloist; and Symphony No. 3 in E flat major, Opus 55, "The Eroica." The second performance will be given the following evening, Wednesday, December 3, when the Overture to "Leonore" No. 3, Opus 72, will be given, with the violin concerto in D major, Opus 61, Efrem Zimbalist, soloist; and Symphony No. 5 in C minor, Opus 67.

The third performance will be given on Friday evening, December 5, at 8:30 o'clock, when the overture to "Coriolanus," Opus 82; Pianoforte Concerto No. 5 in E flat, Opus 73, Josef Hofmann,

pianist, soloist, and Symphony No. 7 in A major, Opus 92, will be given. At the fourth and final performance, on Saturday afternoon, December 6, at 3 o'clock, the first and ninth symphonies will be given with final chorus of 200, trained by Albert W. Harned, and four soloists, on Schiller's "Ode to Joy." The entire festival will be under the local management of Mrs. Wilson-Greene.

Music

NOTES OF MUSIC WORLD

The programs for the fiftieth jubilee celebration of the Boston Symphony Orchestra in Constitution Hall, Washington next week, which will take the form of a Beethoven festival, will be as follows:

December 2, Egmont Overture, Third Piano Concerto with Myra Hess as soloist, Eroica Symphony; December 3, Third Leonore Overture, Violin Concerto with Efrem Zimbalist as soloist, and Fifth Symphony; December 5, Coriolanus Overture, Fourth Pianoforte Concerto with Josef Hofmann as soloist, Seventh Symphony; December 6, First and Ninth Symphonies. Beethoven's mighty symphony, in which a chorus of 200 voices combines with the orchestra singing Schiller's Ode to Joy, makes a fitting culmination for the festival. The vocal quartet will comprise Jeannette Vreeland, Dan Gridley, Nevada Van Der Veer and Fraser Gange.

THIS CLIPPING FROM
NEW YORK TIMES

NOV 30 1930

NEWLY

Serge Koussevitzky a Waltzes;

By COMPTON PAKENHAM.

THE news that Victor's November release includes yet a further complete recording of Tchaikovsky's Sixth symphony (the Pathétique) might suggest another diatribe on the old subject of duplications. As it happens, however, inspection of the set goes a long way toward convincing us that the case is fully warranted. This addition to the tale of an already overrecorded symphony is from the Boston Symphony Orchestra, under Serge Koussevitzky—which in itself is almost sufficient justification. After running through it, one finds several other points for recommendation.

Too well known to require any historical or musical introduction here, the fate of the Pathétique has indeed been pathetic. Overdone by fickle admirers of its obvious beauties, whose consequent familiarity with it soon developed into the usual cheap contempt, Tchaikovsky's final symphony seems to have lost considerable credit in men's eyes. But despite the efforts of those who have tried to kill the thing they loved by heaping ridicule on it, those poor misguided creatures who still consider music is a matter for enjoyment persist in taking every opportunity to vote it into "special request" programs.

But this is not the sort of rendition one often hears on such occasions. Eschewing the obvious temptations—and the "Pathétique" teems with them—Koussevitzky has hewn to the task of bringing out the melodies and building up a great unified structure. Here is no laboring for effects, no banality. The whole is refreshing in its dignity. The climax achieved in the third movement has not been touched by any previous recordings.

A noticeable point about this album set is that it breaks away from what threatened to amount to a tradition in the industry and has done so with pleasing and interesting results. Every recorded "Pathétique" with which we are familiar has slavishly followed the divisions established by the first. On discovering that the opening side of this set ran short of the accustomed spot, it immediately occurred to us that here was another example of the trick for which Victor has been taken to task on several occasions lately, the spreading out of a selection until it runs on to an extra record. A check-up on the number of records in the album showed this to be wrong, and after continuing to play we reached a thoroughly apologetic frame of mind.

For instance, in all other sets side two closes on the serene ending of the exposition. Thus the stirring opening of the development section loses much of its intended effect by reason of the interruption necessary to change the record. Koussevitzky has put this to rights by ending the second side eight bars earlier than is customary and opening side three with the clarinet solo. Thus the entrance of the brass comes with the atmosphere as it should be, and yet the whole movement does not run over the customary four sides. The same treatment has been adopted at other breaking points, and in each case the choice of a spot at which to stop seems to us to be better than those selected before.

Even with automatic machines the break between disks is an inherent weakness of the gramophone, and, though it is one which no amount of scheming can turn into a virtue, such careful consideration as this makes one very grateful to whoever is responsible. It is easy to name sets which have been completely ruined by carelessness in this particular.

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ORCHESTRAL FARE

By MARGARET REGAL

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Soloist—EFREM ZIMBALIST, Violinist
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Violin Concerto.....Sibelius
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Carnegie Hall, Saturday Morning at 11

Soloist—GUILA BUSTABO, Violinist
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THIS CLIPPING FROM
BALTIMORE, MD.
SUN
NOV 30 1930

An Operatic Novelty Is Heard

Fair At Sorochinsk, By Moussorgsky, Given Its Presentation At The Metropolitan

Boston Symphony And The Philharmonic Both Offer Concerts Marked By Oddity

By JOHN ALAN HAUGHTON

NEW YORK.

THE first operatic novelty of the season was heard at the Metropolitan at the Saturday matinee, the work being Moussorgsky's Fair at Sorochinsk.

This opera, the last composed by Moussorgsky, like his Boris, has had a lot of tinkering done with it. The composer had great ability, but is said to have had inadequate technique in the matter of composition so that he was unable to give concrete form to innate ideas. Fragments of the score were played in concert in Petrograd in 1911 and a public performance given in the Comedie Theater in that city in December of the same year. The following year an edition edited by Karatigin and Tcherepnine and orchestrated by Liadoff was published with the title A Hot Summer's Day In Little Russia. It was also presented with long stretches of spoken dialogue at the Free Theater in Moscow in 1923, scoring a failure.

CUI'S VERSION

Cesar Cui, a fierce opponent of Moussorgsky during his lifetime, next tried his hand at it and his version was given in Petrograd a week before the outbreak of the Revolution in 1917.

Its next karma was in Monte Carlo, under the direction of Raoul Gunsbourg, in 1923, the version having been made by Tcherepnine. At last it achieved a success and was afterward given in other parts of France, in Germany and in South America.

Mr. Tcherepnine instead of injecting bits of his own into the opera, took pages, here and there, from Moussorgsky's own scores and incorporated his early symphonic poem, A Night On Bald Mountain, in a ballet.

PLOT OF OPERA

The plot of the opera is not very interesting nor very consecutive, but this is a common fault of most Russian operas. Briefly, it is as follows: At the Fair at Sorochinsk, Tcherevik appears with his daughter Parasha. An old man tells the story of the Scarlet Jacket which had been sold to a Jew by a devil who had been expelled from hell. The Jew sold the jacket and a year later a pig's snout was poked through his window, reclaiming it.

Parasha is seen at the fair and loved at sight by Gritzko, a gypsy; but her mother, the shrewish Khivria, opposes the match, while her father, Tcherevik, is in favor of it. On the way home Tcherevik is accosted by a gypsy who wants to buy his cow. Twenty roubles and the consent of Parasha's mother to the match are the price.

Act II is in Tcherevik's cottage. Khivria is carrying on an affair with Afanesi. She throws her husband out of the house and tells him to sleep in the yard. While she is entertaining her lover there is a knock at the door. Afanesi hides in the attic and Tcherevik comes in with a gang of boon companions. A noise is heard in the attic. It is probably Scarlet Jacket. A pig's snout, manipulated by Gritzko, appears in the window, causing terror. Afanesi falls through the ceiling, thus giving Tcherevik the whip hand in the situation. Gritzko comes in and demands the daughter and Khivria is forced to consent. He also gets the cow for an additional 15 rubles and the opera ends in uproarious gaiety.

Infantile stuff, this and as dull as most Russian libretto.

IN THE CAST

The cast included Maria Mueller as Parasha, Ina Bourskaya as Khivria, Frederick Jagel as Gritzko, Ezio Pinza as Tcherevik, Marek Windheim as Afanesi, and Messrs. Danise, Cehanovsky, Bada, Altglass and Malatesta in the lesser roles. Tullio Serafin conducted.

The music as a whole is dull and uninspired until the final act, which is characteristically Russian in content and orchestration. Parasha's reverie and dance in this scene are the best bet in the opera. Mueller sang beautifully and looked charming, but the part offers scant opportunity. Pinza was easily the star of the production, both dramatically and vocally. Jagel was good but undistinguished. Bourskaya acted well and sang acceptably. The ballet well conceived and executed, represents the witches' Sabbath as a drunkard's dream. The opera is worth hearing, but is not likely to become a popular success. Serafin conducted deftly.

BOSTON SYMPHONY

Mr. Koussevitzky and the Boston Symphony were greeted by audiences of unusual size and enthusiasm to hear two interesting programs. As has been his custom for some time, taking a leaf out of Mr. Toscanini's book, perhaps, Mr. Koussevitzky gave us some new things. At the first concert, sandwiched between Berlioz's Roman Carnaval and the Brahms Second Symphony, was a Symphony in G by Roussel which had its world premiere in Boston last month at the fiftieth anniversary of the orchestra's founding for which occasion it was especially composed.

Mr. Roussel's work is interesting, but scarcely epoch making. It is pleasant to hear, with an occasional nod in the direction of Stravinsky, some orchestration that hints at Rimsky-Korsakoff and, of course, some Wagner with, low be it spoken, an occasional acknowledgment of the existence, elsewhere, perhaps, of nothing less than American jazz.

RUSSIAN SYMPHONY

On an all-Russian program, Mr. Koussevitzky features another new symphonic work, a symphony by one Nikolai Nabakoff, born in 1903 and now residing in Paris. The work has the sanction of the present regime in Russia. It has all the many vices and the few virtues which one might expect. Chief among the latter are a undeniable virility and among the former a hesitant, meandering quality of not knowing which way to turn.

This, after all, may be the soul-expression of Moscow. Who knows? The symphony cannot be dismissed with a gesture as much of the present Russian music (whether composed by the Volga or the Seine or even the East river) can be, but, on the other hand, it seems a prentice work of a composer none too sure either of his emotional sources or his technique for expressing their outpouring.

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STAR
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COLUMBUS, O.
STATE JOURNAL
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In the World of Music

BY OLEY SPEAKS

Sunday Journal Special Writer.

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The program in the concert heard by the writer was an All-Russian one; to begin with was the overture to "Russian and Ludmilla" by Glinka. Then came a symphony by Nicolas Nabokov. This composer was born in Leningrad in 1903 and now lives in Paris. This music was heard for the first time in New York in this concert. This symphony is in three movements only, each of these of short duration; Mr. Nabokov is a modernist, but not of the ultra cult; his music has undeniable charm and feeling and his manner of orchestration original and effective. This music has made considerable appeal to the large audience there and there was much applause for conductor and players. To close this program was Tschaikovsky's Symphony No. 4 and how the Boston musicians did play this music, which dwarfed the two preceding numbers.

Dr. Koussevitzky and his orchestra gave a most inspiring performance of this symphony. It was magnificently built, culminating in the stirring finale, Allegro con fuoco; in the lighter movements of the sympathy there was clarity of expression with the themes clearly traced but never intruding on the whole scheme. The Scherzo movement was played with great bravura.

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The Beethoven Festival will continue for four days with four performances in all, three evenings, and one matinee. A group of soloists will be heard with the superb Ninth Symphony in many respects the high point of the festival. Washington will have every reason to be proud of its chorus of 200 voices which will be heard with this symphony.

Mrs. Lawrence Townsend will present as her artists at the opening musical morning. Clare Clairbert, Belgium's leading coloratura soprano, and Richard Crooks, tenor. The appearance of either of these stars alone would be a musical event; when both of them appear on one program it is indeed an achievement.

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Word from the offices of the mighty, too, indicate that all the way from Bath, Me., and from the West people are coming to commemorate the fiftieth Beethoven anniversary. For once—well, maybe twice in its life—Washington has turned into a veritable music center, to which are gravitating, bag and baggage, staid Bostoners, cynical New Yorkers and hordes of music lovers who never show themselves except on some such rare occasion.

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Fritz Kreisler In Recital At The Lyric

Eminent Violinist Will Make His Annual Appearance In Baltimore On Wednesday

Boston Symphony Will Play Four Beethoven Programs In Capital On Anniversary

By HELEN S. TAYLOR

WITH the spell of the superb playing of Beethoven and Chopin by Mr. Paderewski last week still lingering, it is good to know that one equally renowned in his own field will play at the Lyric on Wednesday evening, Fritz Kreisler, violinist, whom even those only mildly interested in music journey to the concert hall to hear. The pre-Christmas lull is beginning to make itself evident, so that this with the recital on Friday afternoon at the Peabody by Pasquale Tallarico, of the faculty, will be the only two events of outstanding interest for the week.

The eminent Austrian violinist is now 55, and since 1889, when he made his first tour of this country with Moritz Rosenthal, the piano virtuoso, he has been in a steady ascendence of favor, until now his supremacy is unquestioned. Curiously enough, it was America who first recognized the coming greatness of Kriesler at that time.

IN TEMPORARY RETIREMENT

Following this tour Kreisler went into temporary retirement from the concert stage and devoted his time to other things, among them a rigid course of military training (he is still an officer in the reserve corps of the Uhlans) and the study of medicine. He subsequently studied art in Paris and Rome.

During his year of military service Kreisler laid his violin aside entirely. When he afterward resumed his playing it was with so little success that he was moved to retire again for eight weeks of intensive practice. Emerging, he was a brilliant success at his Berlin debut in 1899. In the same year he revisited the United States, where he was lauded everywhere. Since that time no season has seemed complete without a recital by Kreisler.

More recently he has spent effort in composition, his numerous arrangements being regarded as classics for the violinist. His collection of famous violins is one of the finest in existence. Also it is a fact that Kreisler, did he choose, could shine almost as well as a pianist as a player of the violin.

PROGRAM FOR CONCERT

His program for Wednesday will include the following:

La Folia.....Corelli
Partita in B Minor (for violin alone).....Bach
Sarabande.
Double.
Bourree.
Concerto in E Minor.....Mendelssohn
Allegro Appasionata.
Andante.
Allegretto ma non Troppo.
Allegretto Molto Vivace.
Romance in A Major.....Schumann
Rondo in G Major.....Mozart
Three Violin Caprices.....Mozart
Study on a Chorale (for violin alone).....Stamnitz
La Chasse.....Cartier
Tarantella.....Wieniawski
Caprice Viennois.....Kreisler
La Gitana.....Kreisler

TALLARICO ON FRIDAY

Pasquale Tallarico will be heard in recital at the Friday afternoon concert of the Peabody Conservatory. Although Mr. Tallarico is an Italian by name, he is an American by birth and training. He has lived in Baltimore for the past ten years, during which time he has been a valuable member of the Peabody Conservatory. Mr. Tallarico's programs are particularly well-balanced. They embrace the music of the old masters and are also representative of the outstanding composers of the modern school. His program will be as follows:

Fantasia in C Minor.....Bach
Pastorale, Gigue, Capriccio.....Scarlatti
Chromatic Fantasie and Fugue....Bach
Sonata in B flat minor.....Chopin
Two Poems, Op. 32, F sharp major, D major.....Scriabin
Etude in F sharp major.....Stravinsky
Sonetto 104 del Petrarca, Au bord d'Une Source, Hungarian Rhapsody, No. 12.....Liszt

THE BEETHOVEN FESTIVAL

There will no doubt be quite a number of music-lovers who will be interested enough in the Beethoven Festival to be given by the Boston Symphony Orchestra in Washington this week beginning Tuesday night, to journey over to the Capital City to enjoy the four programs.

The celebration has a double significance, in that it also commemorates the fiftieth anniversary of the Boston's organization's existence. Some of the most noted conductors on the concert platform have wielded the baton of the Boston orchestra, the latest being Dr. Serge Koussevitzky, of Russia, who has so ably directed its musical destinies for the past few years that the eminence of the orchestra in the musical world has been completely restored, after a long period of depression, both artistically and otherwise.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
NOV 30 1930

An Operatic Novelty Is Heard

Fair At Sorochinsk, By Moussorgsky, Given Its Presentation At The Metropolitan

Boston Symphony And The Philharmonic Both Offer Concerts Marked By Oddity

By JOHN ALAN HAUGHTON

NEW YORK.

THE first operatic novelty of the season was heard at the Metropolitan at the Saturday matinee, the work being Moussorgsky's Fair at Sorochinsk.

This opera, the last composed by Moussorgsky, like his Boris, has had a lot of tinkering done with it. The composer had great ability, but is said to have had inadequate technique in the matter of composition so that he was unable to give concrete form to innate ideas. Fragments of the score were played in concert in Petrograd in 1911 and a public performance given in the Comedia Theater in that city in December of the same year. The following year an edition edited by Karatigin and Tcherepnine and orchestrated by Liadoff was published with the title A Hot Summer's Day In Little Russia. It was also presented with long stretches of spoken dialogue at the Free Theater in Moscow in 1923, scoring a failure.

CUI'S VERSION

Cesar Cui, a fierce opponent of Moussorgsky during his lifetime, next tried his hand at it and his version was given in Petrograd a week before the outbreak of the Revolution in 1917.

Its next karma was in Monte Carlo, under the direction of Raoul Gunsbourg, in 1923, a version having been made by Tcherepnine. At last it achieved a success and was afterward given in other parts of France, in Germany and in South America.

Mr. Tcherepnine instead of injecting bits of his own into the opera, took pages, here and there, from Moussorgsky's own scores and incorporated his early symphonic poem, A Night On Bald Mountain, in a ballet.

PLOT OF OPERA

The plot of the opera is not very interesting nor very executive, but this is a common fault of most Russian operas. Briefly, it is as follows: At the Fair at Sorochinsk, Tcherevik appears with his daughter Parasha. An old man tells the story of the Scarlet Jacket which had been sold to a Jew by a devil who had been expelled from hell. The Jew sold the jacket and a year later a pig's snout was poked through his window, reclaiming it.

Parasha is seen at the fair and loved at sight by Gritzko, a gypsy; but her mother, the shrewish Khivria, opposes the match, while her father, Tcherevik, is in favor of it. On the way home Tcherevik is accosted by a gypsy who wants to buy his cow. Twenty roubles and the consent of Parasha's mother to the match are the price.

Act II is in Tcherevik's cottage. Khivria is carrying on an affair with Afanesi. She throws her husband out of the house and tells him to sleep in the yard. While she is entertaining her lover there is a knock at the door. Afanesi hides in the attic and Tcherevik comes in with a gang of boon companions. A noise is heard in the attic. It is probably Scarlet Jacket. A pig's snout, manipulated by Gritzko, appears in the window, causing terror. Afanesi falls through the ceiling, thus giving Tcherevik the whip hand in the situation. Gritzko comes in and demands the daughter and Khivria is forced to consent. He also gets the cow for an additional 15 rubles and the opera ends in uproarious gaiety.

Infantile stuff, this and as dull as most Russian libretti.

IN THE CAST

The cast included Maria Mueller as Parasha, Ina Bourskaya as Khivria, Frederick Jagel as Gritzko, Ezio Pinza as Tcherevik, Marek Windheim as Afanesi, and Messrs. Danise, Cehanovsky, Bada, Altglass and Malatesta in the lesser roles. Tullio Serafin conducted.

The music as a whole is dull and uninspired until the final act, which is characteristically Russian in content and orchestration. Parasha's reverie and dance in this scene are the best bet in the opera. Mueller sang beautifully and looked charming, but the part offers scant opportunity. Pinza was easily the star of the production, both dramatically and vocally. Jagel was good but undistinguished. Bourskaya acted well and sang acceptably. The ballet, well conceived and executed, represents the witches' Sabbath as a drunkard's dream. The opera is worth hearing, but is not apt to become a popular success. Serafin conducted deftly.

BOSTON SYMPHONY

Mr. Koussevitzky and the Boston Symphony were greeted by audiences of unusual size and enthusiasm to hear two interesting programs. As has been his custom for some time, taking a leaf out of Mr. Toscanini's book, perhaps, Mr. Koussevitzky gave us some new things. At the first concert, sandwiched between Berlioz's Roman Carnaval and the Brahms Second Symphony, was a Symphony in G by Roussel which had its world premiere in Boston last month at the fiftieth anniversary of the orchestra's founding for which occasion it was especially composed.

Mr. Roussel's work is interesting, but scarcely epoch making. It is pleasant to hear, with an occasional nod in the direction of Stravinsky, some orchestration that hints at Rimsky-Korsakoff and, of course, some Wagner with, low be it spoken, an occasional acknowledgment of the existence, elsewhere, perhaps, of nothing less than American jazz.

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By ELISABETH E. POE.

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IN TEMPORARY RETIREMENT

Following this tour Kreisler went into temporary retirement from the concert stage and devoted his time to other things, among them a rigid course of military training (he is still an officer in the reserve corps of the Uhlans) and the study of medicine. He subsequently studied art in Paris and Rome.

During his year of military service Kreisler laid his violin aside entirely. When he afterward resumed his playing it was with so little success that he was moved to retire again for eight weeks of intensive practice. Emerging, he was a brilliant success at his Berlin debut in 1899. In the same year he revisited the United States, where he was lauded everywhere. Since that time no season has seemed complete without a recital by Kreisler.

More recently he has spent effort in composition, his numerous arrangements being regarded as classics for the violinist. His collection of famous violins is one of the finest in existence. Also it is a fact that Kreisler, did he choose, could shine almost as well as a pianist as a player of the violin.

PROGRAM FOR CONCERT

His program for Wednesday will include the following:

La Folia.....Corelli
Partita in B Minor (for violin alone).....Bach
Sarabande.
Double.
Bourree.
Concerto in E Minor.....Mendelssohn
Allegro Appasionata.
Andante.
Allegretto ma non Troppo.
Allegretto Molto Vivace.
Romance in A Major.....Schumann
Rondo in G Major.....Mozart
Three Violin Caprices.....Mozart
Study on a Chorale (for violin alone).....Stamnitz
La Chasse.....Cartier
Tarantella.....Wieniawski
Caprice Viennois.....Kreisler
La Gitana.....Kreisler

TALLARICO ON FRIDAY

Pasquale Tallarico will be heard in recital at the Friday afternoon concert of the Peabody Conservatory. Although Mr. Tallarico is an Italian by name, he is an American by birth and training. He has lived in Baltimore for the past ten years, during which time he has been a valuable member of the Peabody Conservatory. Mr. Tallarico's programs are particularly well-balanced. They embrace the music of the old masters and are also representative of the outstanding composers of the modern school. His program will be as follows:

Fantasia in C Minor.....Bach
Pastorale, Gigue, Capriccio.....Scarlatti
Chromatic Fantasie and Fugue....Bach
Sonata in B flat minor.....Chopin
Two Poems, Op. 32, F sharp major, D major.....Scriabin
Etude in F sharp major.....Stravinsky
Sonetto 104 del Petrarca, Au bord d'Une Source, Hungarian Rhapsody, No. 12.....Liszt

THE BEETHOVEN FESTIVAL

There will no doubt be quite a number of music-lovers who will be interested enough in the Beethoven Festival to be given by the Boston Symphony Orchestra in Washington this week beginning Tuesday night, to journey over to the Capital City to enjoy the four programs.

The celebration has a double significance, in that it also commemorates the fiftieth anniversary of the Boston's organization's existence. Some of the most noted conductors on the concert platform have wielded the baton of the Boston orchestra, the latest being Dr. Serge Koussevitzky, of Russia, who has so ably directed its musical destinies for the past few years that the eminence of the orchestra in the musical world has been completely restored, after a long period of depression, both artistically and otherwise.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
NOV 30 1930

SERGE KOUSSEVITZKY, conductor of the Boston Symphony, who this week will present a Beethoven Festival program.

The Conducting Three

Like others, we have our notions, writes Oscar Thompson in the New York Evening Post. We believe Mr. Toscanini is a very great conductor, but we have a somewhat similar respect for Mr. Stokowski and Mr. Koussevitzky. We have

Continued on Page Fourteen

Concert-Chronicle

Continued from Page Twelve

Trans. Dec.

the notion that in Beethoven's Symphonies, even though there may be a disagreement over some such detail as the tempo of the trio of the scherzo in "The Eroica," there is no other playing known to us which approaches the Italian's. This notion might be extended to cover a very considerable part of his programs throughout the years he has been in New York. But we have also the notion that we never heard from him a Bacchanale out of "Tannhäuser" like one or two we have heard from Mr. Stokowski; or anything in Russian music as incandescent as Mr. Koussevitzky's performance of Chaikovsky's Fourth Symphony only a week ago. Here, again, our notion could be expanded to include a very liberal number of compositions better played by one or another of the visiting orchestras than we have had them at our Philharmonic Concerts.

The notion seems to us the logical one that different conductors, with a different approach to different music, granted that each has his liberal endowment of technique (perhaps even of genius!), have a closer sympathy and a more communicable grasp of specific works than others. Mr. Toscanini does not play Chaikovsky at all. He is said to regard him as cheap. Mr. Koussevitzky might very well give the same reason for his failure to play some of Mr. Toscanini's Italian novelties.

Snobs, Stravinsky and The Incidental Public

TRANS. DEC. 6.

orchestra ...
concerto in E-flat as it has not been played hereabouts within easy recollection. At the matinée, the house was warily responsive. It suspected that something had happened; yet was not sure enough to let itself go in admiration. "Wait and see what the papers say." (For such innocent faith in reviews is said to survive in this town.) As it was, Mr. Gieseking was recalled no oftener and no more warmly than any pianist of the first rank might have been.

Cynics may hint that by Saturday evening the word had been passed, as news is said to travel through the jungle. Yet with many a piece this second audience has given proof of a mind of its own, reviewers to the contrary notwithstanding. That mind perceived quickly that a signal performance of the "Emperor Concerto" was in progress; as soon as it was ended applauded to the echo. Not only must Mr. Gieseking return thanks, thrice and four times; but once he must bring with him Dr. Koussevitzky.

Possibly the most remarkable quality in these two performances, twenty-eight hours apart, of the same piece from the same hands, was the exact likeness of the one to the other. A pianist, a conductor, the players in an orchestra, are but men. Having distinguished themselves on a Friday, they may be less in the vein—for no discoverable reason—when they repeat the piece on the following Saturday. Or, with natural ambition to excel the first performance, they actually fall short, from over-tension, in the second. For once, no such untoward chance marred the repetition of Beethoven's Concerto. Pianist, conductor and orchestra were not a whit less responsive to each other, and to the composer. There was cause again to marvel at the felicities of Mr. Gieseking's touch, at the range of his tone; but equally at the euphonies of the orchestra and the gradations of its manifold voice.

Throughout, moreover, pianist and conductor heard Beethoven, ear to ear. With what superbity, relieved—and therefore heightened—by lyric grace, marched the first movement! What note of ecstasy sang out of the second, whether pianist or orchestra received the melody! Through the finale the orchestra matched the fingers of the pianist, and of zest, swiftness and instant impact, no more need be said. It was time to remember again that Dr. Koussevitzy has restored concertos, for piano or violin, to musical worth, interest and excitement unknown to the Symphony Concerts since Dr. Muck's day. . . . Earlier in the evening Mr. Hanson's new Symphony came—and went, this time without the presence of the composer, already en route to Rome to "sit in" at another performance of his masterworks. There is more than one reason to suspect that it will be long before another is heard at Symphony Hall.

H. T. P.

Incidents and Prospects

Dr. Koussevitzky and the Symphony Orchestra depart for Washington this evening. There, in the ample spaces of Constitution Hall—the Daughters of the Revolution so named it—they will give four concerts, Tuesday, Wednesday, Friday and Saturday, to make a Beethoven Festival. It will comprise his first, third, fifth, seventh and ninth symphonies; the "Egmont," "Coriolan" and third "Leonora" overtures; the fourth and the fifth piano-concerto; the violin-concerto. Miss Hess and Mr. Hofmann will be the pianists; Mr. Zimbalist, the violinist. A local chorus and Mmes. Vreeland and van der Veer, Messrs. Gridley and Gange, will assist in the Ninth Symphony.

Contrary to first report, Mr. Copeland will not repeat on Friday, in Paine Hall at Harvard, the program of his concert on Thursday at Jordan Hall in Boston. Instead, he will be heard at Cambridge in these numbers:

Minuet ..... Muffat
Pastoral-Caprice ..... Scarlatti
Minuet ..... Ravel
Jesus Christus, Filius Dei ..... Bach
Gnossienne ..... Satie
Prélude—Soirée dans Grénade—Danse de Puck —L'Apres-midi d'un faune ..... Debussy
Espana cani ..... Unknown
Tango Espagnole—El Polo ..... Albeniz
Canco I; Danza, No. 5 ..... Mompou
Homenaje a las jota ..... Nin
Malaguena ..... Lecuona

Since Cambridge programs are the order of the moment, here is Dr. Koussevitzky's for the concert of the Symphony Orchestra in Sanders Theater on Thursday evening, Dec. 11:

Overture to The Opera, "The Magic Flute" ..... Mozart
Symphony in G minor (K. 550) ..... Mozart
Symphony, No. 2, in D major ..... Brahms

Both with Dr. Koussevitzky and Mr. Toscanini two symphonies to a program, are rather the mode this year.

Apropos His New "Caprice," A Note on the "Circle" That Surrounds Him

WHEN Stravinsky's Capriccio, to be heard at Symphony Hall on Friday and Saturday next, received its first performance in Paris (Orchestre Symphonique de Paris, Ernest Ansermet, conductor; Igor Stravinsky, piano soloist, Salle Pleyel, Dec. 6, 1929), Arthur Lourié, widely read Parisian commentator, delivered himself of these meditations in the columns of "La Revue Musicale."

When Stravinsky composed his "Mavra" he encountered either complete silence or ironical regrets, which, however, did not hinder a large number of musicians from finding nourishment upon the game brought down in the woods of "Mavra." When "Oedipus" appeared, the attempt was made to gloss over the rudeness with which "Mavra" had been received. Not that "Oedipus" gave particular pleasure; to be truthful, it was not much better understood than "Mavra"; but one found in it a note of the pathetic, which greatly simplified the task of appreciation. In any case, the relation of Stravinsky to Handel in "Oedipus" was more accessible for the "musical society of the advance-guard," than that with Chaikovsky in "Mavra"—which was frankly shocking. Even for the snobs, this pill ("Mavra") was at the time very hard to swallow. Snobism even became for the time a thing heroic (it seems, however, that in general the snob has a stomach of steel, able to swallow all indigestibles).

From this time on, there were nothing but years of "returns." In truth, the last five or six years will seem very strange to posterity, on account of this tendency toward "returns," which in fact often have the manner of retreats or even of flights. "Returns" took place in all possible directions. However, not all those who "returned" took account of what they were doing, so that many of them were less "returning" than merely "turning about" on their own little axis.

With each new work of Stravinsky there was a tendency to neglect the essence of the work itself in the search for the direction in which he was permitting himself to "return"; in the search for what could safely be repeated out of the mass of that which had already been or had already been repeated (for, though to repeat, a certain courage is also necessary, it is imprudent to advance all alone, and much better to follow someone or other.) . . . However, the question remains; if modernity is in such an impassé that it is impossible to advance farther (which has never been proved, but is taken for an axiom on all sides), then one may repeat as much as one wishes, but on condition that one knows how to repeat; that is to say, it is necessary that one shall manage so that the repetition will be at least as good as the thing which one repeats.

As far as the last works of Stravinsky are concerned, th[illegible] in my opinion, the only criterion by which they may be judged. If then one wished to formulate a standard, based on the "return" to the past, one could say that an intelligent and skillful violation of a canon of the past creates a new canon. This is a principle as valid as that of spontaneous creation itself, which is not based on anything pre-existing; for even spontaneous creation, which seems at first to break all relations with the past, often is joined to the past by very solid relationships, even though these may be entirely unknown to the author. Wherefore, there is no reason why the said author should not conscientiously accept relations established, when he is planning the creation of a work based on a skillful violation of an ancient canon, with the aim of making that canon relive on a new basis.

Discussions on the later works of Stravinsky are above all discussions of specialists, otherwise known as musical discussions "de famille." The public is there for nothing.

It seems to me that the fundamental lack of comprehension in these matters is explained by the insufficient competence of judgments pronounced on the new musical culture; for the criterion, "this pleases me," or "this does not please me" is here entirely out of the question. Incompetence or frank ignorance are evidently appanages of youth, but if these ally themselves with maturity, the matter becomes simply delicious. It is true that there are heretics in good faith, or diverse principles. Such I have not in mind at present. It is not at all necessary to like what Stravinsky does. One can even dislike it. But in order to judge what he has done, it is necessary to crawl out of one's own little hole and stand upon common ground with him. There are several simple truths which we have just now assimilated. One is that nothing has more resemblance to the past than that which at first appears to be most distant from it. Another is that if a thing is particularly bad, there is a marked tendency for it to appear as a product of genius. But in order that a thing may thus appear, it must be very bad indeed. In this case one could say without fear of being mistaken, that it is so bad that it shows genius. And this is why it is indecent to use this word in our epoch.

The reactions toward Stravinsky in general are very curious. One fine day he makes people afraid of him; this is what happened when "Le Sacre" was new. Since that time, one has feared him more than one has liked him. No matter how elegant his language may be, one does not give him credit; one looks at him with suspicion, always awaiting another offense. And what is most droll, even while one fears him one desires him passionately. Which has for me the air of a pathological phenomenon. The most refined and charming musical language, presented in its most charming form, which holds our attention upon things interesting and sympathetic, does not produce the effect we are awaiting, or if it does produce it, does so in so feeble a manner as to prove that the language is taken for what it is not. Which is at the least rather strange.

There are people who do not think that music may be used to cause sexual excitation, although this has been proclaimed with much persuasiveness and authority not only by Wagner. Stravinsky is one of these people. Not because such excitement is bad but because it is not the affair of music. It is the end of the nineteenth century which has brought to the art this flattering privilege. However, it is not said that it ought to be thus.

However, a certain mystification is produced. The domaine of eroticism has ceased to be the special field of music. Into this fertile soil has been transplanted the seed of rhythm, which has grown very rapidly. There is not time to talk further of this, but it must be recognized that the future development of the art of music can develop only if it is freed from the physiological role which rhythm, as an end in itself, still plays in it.

The Capriccio, it appeared, pleased everyone.

The Chronicle Of Bostonian Concert-Halls

Respighi's Virtuoso Piece, Franz Kneisel's Son, Newcomers

Trans. Nov. 6

ON Friday and Saturday of this week at Symphony Hall, it is the turn of Mr. Respighi to present his contribution to the jubilee year of the Boston Symphony Orchestra. He has chosen to write a work with the formidable title, "Metamorphoseon: Modi XII.," less forbidding when translated into English as "Metamorphoses, in Twelve Variations." The score, like most of the anniversary pieces, is still in manuscript. The orchestra is the usual array of the present day: woodwinds and trumpets in threes; horns and trombones in fours; the quintet of strings. The percussion section calls for bells and tam-tam in addition to the ever-present kettle-drums. The score also requires harp and organ.

The principal theme unfolds at once in two broad streams of counterpoint. Strings, in register medium to high, take the upper strand; the deeper strings, the lower. Woodwinds join in to swell a crescendo. But there is no harmonization of the two lines of this first portion of the theme; merely a full-voiced counterpoint in two parts. The pace is slow, of sedate dignity. The harmonic flavor is such as to suggest the mellowness of music written in one of the churchly modes. Those who favor modal analysis, wherever possible, will name it the Aeolian Mode. Others may prefer to call it our modern minor (B-flat) unaltered by a leading note. A contrasting portion of the theme enters in high register, harmonized, in notes of more rapid time-values.

It would be boring to try to trace in print, without musical illustration, the changes which Respighi rings upon this theme. Indeed, a hasty view of the score causes one to ask why the title "Metamorphoses." For these variations seem at first sight more concerned with various forms of decoration upon repetitions of the theme in different instruments than with those profound mutations in the theme itself which the title "Metamorphoses" suggests. Here are the twelve variations as listed in the score, with brief comment where it seems desirable:

I. Moderato non troppo. Flutes and clarinets carry the theme, strings accompany.

II. Allegretto. English horn and viola sing the theme, while flutes have ornamental figures. An animato brings a climax.

III. Lento.

IV. Lento. The theme in both these variations is delivered songfully; while the ornamental figures begin to assume the proportions of small cadenzas.

V. Molto vivace.

VI. Vivo. Both these variations are in sprightly manner, somewhat suggesting the mood of a scherzo.

VII. The show-number of the piece. Elaborate, displayful cadenzas, requiring high virtuosity, follow each other in rapid succession for an amazing number of instruments: violoncello and harp, violin, viola, three solo violins combined soon with solo viola, bassoon, flute, clarinet, harp, clarinet, violin, bass clarinet.

VIII. Andantino mosso. Melodies derived from the theme, in wind instruments.

IX. Lento non troppo. High strings are prominent.

X. Molto allegro. Oboe and first violins deliver the theme in even quarter-notes. Other instruments accompany with motivs from the theme.

XI. Molto allegro. Active rhythm and, again, passage-work.

XII. Vivo non troppo. As would be expected, the final variation is exceedingly brilliant with much use of the theme in brass.

From this list it is evident that in the variations preceding the cadenzas Mr. Respighi follows the succession of movements in a symphony. That is, after the theme and initial variations (comparable in a sense to a first movement) succeeding movements are slow and songful, to be followed in turn by movements of more rapid tempo, in mood not entirely foreign to the symphonic scherzo. The last three variations have the characteristics of a brilliant, climactic, imposing finale. Mr. Respighi thus plans his "Metamorphosis" on the grand scale.

Further it may be said that the variations are orchestrally colorful, brilliant. Virtuosity shines forth from almost every page. The astute Italian, always quick at perceiving opportunities for a displayful, resounding music, has apparently taken thought; said to himself that he is writing for an orchestra of renowned virtuosi; would pay it the compliment of drawing upon that virtuosity, of allowing it to reap its own rewards. But at Symphony Hall in rehearsal, the paragons are "sweating blood" (to use a common phrase) in meeting the "generous" composer's demands. . . . Certain compliments are like a two-edged sword.

A. H. M.

Concert-Chronicle

Trans. Nov. 7

For Cambridge Ears

THE program of the Boston Symphony Orchestra at Sanders Theater, Cambridge, last evening, anticipated the week's concerts in Boston in the inclusion of Handel's Concerto Grosso No. 12 in B minor, and for the rest followed the program of last week with Nabokov's Symphony and Chaikovsky's Symphony in F minor, No. 4.

Nabokov's symphony again gave the impression that its composer is a young man of more than ordinary talent. Whether that large talent will ripen into genius, is, as the phrase goes, "up to him." The question has been raised in the foreign press as to how much Nabokov owes to Stravinsky and Prokofiev. To one listener at least, the question seems futile. Probably he would not have written as he did had the two great moderns not lived. But also, probably he would not have written as he did had jazz not been invented. Indeed, if one listens closely, one can hear the echo of the styles of half a dozen or more composers in the work of Nabokov, and probably a majority among them are late Romanticists. It would be said with equal truth that Nabokov's style could not be what it is were it not for these composers.

Nabokov seems to be laying the foundations of a style which will be both intensely personal and broadly eclectic. He is not given to "isms," be they of this or that lion or movement of his day and age, or be they of the past. Such masters, in his style, are apparently put in their place in the style which he is forging for himself. But not all the elements which are going into the making of this style are as yet perfectly fused. It is a natural stage in the work of many a young composer. It argues that a certain state of immaturity has not yet been passed. The promise for Nabokov lies in the inherent beauty of his ideas and of the uses to which he puts them, and in the sure and certain way in which he is fusing diverse elements into a style of his own. Such a work as this symphony proved highly enjoyable, even through it contains certain evidences of immaturity. Of course, much a little of this enjoyment is due to the splendid performance which Dr. Koussevitzky and his men gave to the work.

Handel's concerto renewed pleasant memories of past experiences with string silken and sonorous; of a composer in manner now plaintive, now sumptuous, now vigorously energetic; of a conductor who has way with these strings and this composer's music. For Dr. Koussevitsky gives to his Handel a reading that includes all breadths, all vigors, but also all beauty of line and all beauty of shade; he polishes tonal quality until it shines with an incomparable brightness, kindles it until it becomes fiery with eloquence, caresses it to soothing gentleness. Such is the Handel concerto of the Boston Symphony Orchestra in its year of jubillee.

But for a thrill give us Chaikovsky's "Fourth." It seems as if with this year's performance of this symphony the conductor had set for himself a new and amazingly high standard with Chaikovsky with whom he had already excelled. He makes it a thing Russian, of the Russians—but for all the world. Not possibly could this music have been conceived in Western Europe. Of the quasi-Orient—Russia it breathes in measure after measure, period after period. What matters it if Russian "nationalists" (as they called themselves) found in Chaikovsky all to great kinship with the German. It is the spirit beneath such external relationships that counts; and where in the world would one find a work more Russian in spirit than this symphony of Chaikovsky. In its gloomy melodies, in its brilliant and bizarre decorative scheme, in its colorful languors, in its wild, unrestrained energies, in its unsurpassable pageantry this symphony is Russian beyond the work of many a "nationalist." And it is in the blood of the conductor to underscore every such quality. If the range of emotion and effect in the symphony is wide, his feeling for it reaches its utmost limit. Performance which as perfectly matches, point for point, the inherent qualities of the work, one will not soon experience from other sources.

A. H. M.

Feb. 8

Music Notes and Comment

This week brings what may prove the chief event of the current Boston musical season, the first performance anywhere of Stravinsky's new "Symphonie de Psaumes" dedicated to "The Incidents and Prospects" ... Boston Sym...

A new symphony, written by Prokoffiev for the semi-centennial year of the orchestra, will be heard at the Symphony Concerts next week. Report heralds it as light—in the manner of his "Classical Symphony." Mr. Polatschek will play his clarinet-concerto. Rimsky-Korsakov's "Spanish Caprice" and the overture to Mozart's opera, "The Magic Flute" round out a light program.

Westward Dr. Koussevitzky's successful novelties take their way. . . . For the concerts of the Chicago Orchestra tomorrow and Saturday, Mr. Walton's overture, "Portsmouth Point," and Mr. Gruenberg's tone-poem, "Enchanted Isle" are both on the program.

Boston Symphony concerts a memorable performance of the Beethoven "Emperor" concerto, will be heard in recital at Symphony Hall. As a musician and as a pianist he is unsurpassed by anyone now living. He excels in Bach and in Debussy, composers both represented on his program.

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Concert-Chronicle

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Trans. Dec.

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Concert-Chronicle

Trans. Dec. 1

Masterpiece

HOW much securer in perception and judgment is the audience at the Symphony Concert of Saturday over that of Friday! On both occasions Mr. Gieseking, Dr. Koussevitzky and the orchestra played Beethoven's piano-concerto in E-flat as it has not been played hereabouts within easy recollection. At the matinée, the house was warily responsive. It suspected that something had happened; yet was not sure enough to let itself go in admiration. "Wait and see what the papers say." (For such innocent faith in reviews is said to survive in this town.) As it was, Mr. Gieseking was recalled no oftener and no more warmly than any pianist of the first rank might have been.

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Studios

—it is unthinkable that one expert could sketch the outlines and opos His New "Caprice," A Note on the "Circle" That Surrounds Him

WHEN Stravinsky's Capriccio, to be heard at Symphony Hall on Friday and Saturday next, received its first performance in Paris (Orchestre Symphonique de Paris, Ernest Ansermet, conductor; Igor Stravinsky, piano soloist, Salle Pleyel, Dec. 6, 1929), Arthur Lourié, widely read Parisian commentator, delivered himself of these meditations in the columns of "La Revue Musicale."

When Stravinsky composed his "Mavra" he encountered either complete silence or ironical regrets, which, however, did not hinder a large number of musicians from finding nourishment upon the game brought down in the woods of "Mavra." When "Oedipus" appeared, the attempt was made to gloss over the rudeness with which "Mavra" had been received. Not that "Oedipus" gave particular pleasure; to be truthful, it was not much better understood than "Mavra"; but one found in it a note of the pathetic, which greatly simplified the task of appreciation. In any case, the relation of Stravinsky to Handel in "Oedipus" was more accessible for the "musical society of the advance-guard," than that with Chaikovsky in "Mavra"—which was frankly shocking. Even for the snobs, this pill ("Mavra") was at the time very hard to swallow. Snobism even became for the time a thing heroic (it seems, however, that in general the snob has a stomach of steel, able to swallow all indigestibles).

From this time on, there were nothing but years of "returns." In truth, the last five or six years will seem very strange to posterity, on account of this tendency toward "returns," which in fact often have the manner of retreats or even of flights. "Returns" took place in all possible directions. However, not all those who "returned" took account of what they were doing, so that many of them were less "returning" than merely "turning about" on their own little axis.

With each new work of Stravinsky there was a tendency to neglect the essence of the work itself in the search for the direction in which he was permitting himself to "return"; in the search for what could safely be repeated out of the mass of that which had already been or had already been repeated (for, though to repeat, a certain courage is also necessary, it is imprudent to advance all alone, and much better to follow someone or other.) . . . However, the question remains; if modernity is in such an impasse that it is impossible to advance farther (which has never been proved, but is taken for an axiom on all sides), then one may repeat as much as one wishes, but on condition that one knows how to repeat; that is to say, it is necessary that one shall manage so that the repetition will be at least as good as the thing which one repeats.

As far as the last works of Stravinsky are concerned, th[illegible] in my opinion, the only criterion by which they may be judged. If then one wished to formulate a standard, based on the "return" to the past, one could say that an intelligent and skillful violation of a canon of the past creates a new canon. This is a principle as valid as that of spontaneous creation itself, which is not based on anything pre-existing; for even spontaneous creation, which seems at first to break all relations with the past, often is joined to the past by very solid relationships, even though these may be entirely unknown to the author. Wherefore, there is no reason why the said author should not conscientiously accept relations established, when he is planning the creation of a work based on a skillful violation of an ancient canon, with the aim of making that canon relive on a new basis.

Discussions on the later works of Stravinsky are above all discussions of specialists, otherwise known as musical discussions "de famille." The public is there for nothing.

It seems to me that the fundamental lack of comprehension in these matters is explained by the insufficient competence of judgments pronounced on the new musical culture; for the criterion, "this pleases me," or "this does not please me" is here entirely out of the question. Incompetence or frank ignorance are evidently appanages of youth, but if these ally themselves with maturity, the matter becomes simply delicious. It is true that there are heretics in good faith, or diverse principles. Such I have not in mind at present. It is not at all necessary to like what Stravinsky does. One can even dislike it. But in order to judge what he has done, it is necessary to crawl out of one's own little hole and stand upon common ground with him. There are several simple truths which we have just now assimilated. One is that nothing has more resemblance to the past than that which at first appears to be most distant from it. Another is that if a thing is particularly bad, there is a marked tendency for it to appear as a product of genius. But in order that a thing may thus appear, it must be very bad indeed. In this case one could say without fear of being mistaken, that it is so bad that it shows genius. And this is why it is indecent to use this word in our epoch.

The reactions toward Stravinsky in general are very curious. One fine day he makes people afraid of him; this is what happened when "Le Sacre" was new. Since that time, one has feared him more than one has liked him. No matter how elegant his language may be, one does not give him credit; one looks at him with suspicion, always awaiting another offense. And what is most droll, even while one fears him one desires him passionately. Which has for me the air of a pathological phenomenon. The most refined and charming musical language, presented in its most charming form, which holds our attention upon things interesting and sympathetic, does not produce the effect we are awaiting, or if it does produce it, does so in so feeble a manner as to prove that the language is taken for what it is not. Which is at the least rather strange.

There are people who do not think that music may be used to cause sexual excitation, although this has been proclaimed with much persuasiveness and authority not only by Wagner. Stravinsky is one of these people. Not because such excitement is bad but because it is not the affair of music. It is the end of the nineteenth century which has brought to the art this flattering privilege. However, it is not said that it ought to be thus.

However, a certain mystification is produced. The domaine of eroticism has ceased to be the special field of music. Into this fertile soil has been transplanted the seed of rhythm, which has grown very rapidly. There is not time to talk further of this, but it must be recognized that the future development of the art of music can develop only if it is freed from the physiological role which rhythm, as an end in itself, still plays in it.

The Capriccio, it appeared, pleased everyone.

The Chronicle Of Bostonian Concert-Halls

Respighi's Virtuoso Piece, Franz Kneisel's Son, Newcomers

Trans Nov. 6

ON Friday and Saturday of this week at Symphony Hall, it is the turn of Mr. Respighi to present his contribution to the jubilee year of the Boston Symphony Orchestra. He has chosen to write a work with the formidable title, "Metamorphoseon: Modi XII.," less forbidding when translated into English as "Metamorphoses, in Twelve Variations." The score, like most of the anniversary pieces, is still in manuscript. The orchestra is the usual array of the present day: woodwinds and trumpets in threes; horns and trombones in fours; the quintet of strings. The percussion section calls for bells and tam-tam in addition to the ever-present kettle-drums. The score also requires harp and organ.

The principal theme unfolds at once in two broad streams of counterpoint. Strings, in register medium to high, take the upper strand; the deeper strings, the lower. Woodwinds join in to swell a crescendo. But there is no harmonization of the two lines of this first portion of the theme; merely a full-voiced counterpoint in two parts. The pace is slow, of sedate dignity. The harmonic flavor is such as to suggest the mellowness of music written in one of the churchly modes. Those who favor modal analysis, wherever possible, will name it the Aeolian Mode. Others may prefer to call it our modern minor (B-flat) unaltered by a leading note. A contrasting portion of the theme enters in high register, harmonized, in notes of more rapid time-values.

It would be boring to try to trace in print, without musical illustration, the changes which Respighi rings upon this theme. Indeed, a hasty view of the score causes one to ask why the title "Metamorphoses." For these variations seem at first sight more concerned with various forms of decoration upon repetitions of the theme in different instruments than with those profound mutations in the theme itself which the title "Metamorphoses" suggests. Here are the twelve variations as listed in the score, with brief comment where it seems desirable:

I. Moderato non troppo. Flutes and clarinets carry the theme, strings accompany.

II. Allegretto. English horn and viola sing the theme, while flutes have ornamental figures. An animato brings a climax.

III. Lento.

IV. Lento. The theme in both these variations is delivered songfully, while th[illegible]

Mr. Wood said that as far as the Consolidated is concerned there is only one course of action open to pay the bond. "We can't do that so we will have to submit. The New Haven Railroad," he added, "does not feel obligated to meet the large maturities and will not put up additional funds"

The entire funded debt of the Consolidated became due Aug. 1. Issues due and amounts are Worcester & Southbridge Street Railway first gold 6s $500,000; Worcester Consolidated Street Railway first & refunding 4½s $1,489,000; Worcester Consolidated Street Railway first & refunding 6½s $2,116,000; Worcester Consolidated Street Railway debenture [illegible]

are prominent.

X. Molto allegro. Oboe and first violins deliver the theme in even quarter-notes. Other instruments accompany with motivs from the theme.

XI. Molto allegro. Active rhythm and, again, passage-work.

XII. Vivo non troppo. As would be expected, the final variation is exceedingly brilliant with much use of the theme in brass.

From this list it is evident that in the variations preceding the cadenzas Mr. Respighi follows the succession of movements in a symphony. That is, after the theme and initial variations (comparable in a sense to a first movement) succeeding movements are slow and songful, to be followed in turn by movements of more rapid tempo, in mood not entirely foreign to the symphonic scherzo. The last three variations have the characteristics of a brilliant, climactic, imposing finale. Mr. Respighi thus plans his "Metamorphosis" on the grand scale.

Further it may be said that the variations are orchestrally colorful, brilliant. Virtuosity shines forth from almost every page. The astute Italian, always quick at perceiving opportunities for a displayful, resounding music, has apparently taken thought; said to himself that he is writing for an orchestra of renowned virtuosi; would pay it the compliment of drawing upon that virtuosity, of allowing it to reap its own rewards. But at Symphony Hall in rehearsal, the paragons are "sweating blood" (to use a common phrase) in meeting the "generous" composer's demands. . . . Certain compliments are like a two-edged sword.

A. H. M.

Concert-Chronicle

Trans. Nov. 7

For Cambridge Ears

THE program of the Boston Symphony Orchestra at Sanders Theater, Cambridge, last evening, anticipated the week's concerts in Boston in the inclusion of Handel's Concerto Grosso No. 12 in B minor, and for the rest followed the program of last week with Nabokov's Symphony and Chaikovsky's Symphony in F minor, No. 4.

Nabokov's symphony again gave the impression that its composer is a young man of more than ordinary talent. Whether that large talent will ripen into genius, is, as the phrase goes, "up to him." The question has been raised in the foreign press as to how much Nabokov owes to Stravinsky and Prokofieff. To one listener at least, the question seems futile. Probably he would not have written as he did had the two great moderns not lived. But also, probably he would not have written as he did had jazz not been invented. Indeed, if one listens closely, one can hear the echo of the styles of half a dozen or more composers in the work of Nabokov, and probably a majority among them are late Romanticists. It would be safe with equal truth that Nabokov's style could not be what it is were it not for these composers.

Nabokov seems to be laying the foundations of a style which will be both intensely personal and broadly eclectic. He is not given to "isms," be they of the or that lion or movement of his day and age, or be they of the past. Such masters, in his style, are apparently put in their place in the style which he is forging for himself. But not all the elements which are going into the making of the style are as yet perfectly fused. It is a natural stage in the work of many a young composer. It argues that a certain state of immaturity has not yet been passed. The promise for Nabokov lies in the inherent beauty of his ideas and of the uses to which he puts them, and in the sure and certain way in which he is fusing diverse elements into a style of his own. Such a work as this symphony proved highly enjoyable, even through it contains certain evidences of immaturity. Of course, not a little of this enjoyment is due to the splendid performance which Dr. Koussevitzky and his men gave to the work.

Handel's concerto renewed pleasant memories of past experiences with string silken and sonorous; of a composer in manner now plaintive, now sumptuous, now vigorously energetic; of a conductor who with these strings and this composer's music. For Dr. Koussevitsky gives to his Handel a reading that includes all breadths, all vigors, but also all beauty of line and all beauty of shade; he polishes tonal quality until it shines with an incomparable brightness, kindles until it becomes fiery with eloquence, caresses it to soothing gentleness. Such is the Handel concerto of the Boston Symphony Orchestra in its year of jubillee.

But for a thrill give us Chaikovsky's 'Fourth." It seems as if with this year's performance of this symphony the conductor had set for himself a new and amazingly high standard with Chaikovsky with whom he had already excelled. It makes it a thing Russian, of the Russians—but for all the world. Not possibly could this music have been conceived in Western Europe. Of the quasi-Oriental Russia it breathes in measure after measure, period after period. What matters it if Russian "nationalists" (as they called themselves) found in Chaikovsky all to great kinship with the German. It is the spirit beneath such external relationships that counts; and where in the world would one find a work more Russian in spirit than this symphony of Chaikovsky. In its gloomy melodies, in its brilliant and bizarre decorative scheme, in its colorful languors, in its wild, unrestrained energies, in its unsurpassable pageantry this symphony is Russian beyond the work of many a "nationalist." And it is in the blood of the conductor to underscore every such quality. If the range of emotion and effect in the symphony is wide, his feeling for it reaches its utmost limit. Performance which as perfectly matches, point for point, the inherent qualities of the work, one will not soon experience from other sources.

A. H. M.

Music Notes and Comment

This week brings what may prove the chief event of the current Boston musical season, the first performance anywhere of Stravinsky's new "Symphonie de Psaumes" dedicated to "The gloray of God and the Boston Symphony Orchestra." Dr Koussevitsky, following the precedent he set at the first performance here of Prokofieff's "Sept, ils sont sept," will repeat Stravinsky's symphony at the end of the program, so that the audience may judge it better. On the program of this week's Symphony concerts also occurs another recent work of Stravinsky, the Capriccio for piano, to be heard for the first time in Boston.

Kreisler's recital today is the second he has given here this season. The program should enable the master violinist to use his full powers.

Next Sunday afternoon Walter Gieseking, who gave at the last pair of Boston Symphony concerts a memorable performance of the Beethoven "Emperor" concerto, will be heard in recital at Symphony Hall. As a musician and as a pianist he is unsurpassed by anyone now living. He excels in Bach and in Debussy, composers both represented on his program.

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BOSTON EVENING TRANSCRIPT, FRIDAY, NOVEMBER 7, 1930

yers --- Music and Musician.

"Civis Romanus Sum"

Otterino Respighi (Loomis)

Composer, in Tribute to the Symphony Orchestra, of the Virtuoso Variations Played Today

Eleventh Hour Rescue of the Symphonic Day

TRANS. — NOV 8

Respighi's Empty Variations, Over-Strained Handel, Saving Brahms

IT WAS bound to happen. It might have come sooner and it might have been worse. . . . At the suggestion of Dr. Koussevitzky twelve or more composers are under commission to write "new and original" pieces for the present fiftieth year of the Symphony Concerts. Since the Boston Orchestra has regained international fame, the choice of contributors to its jubilee rites ranges as widely. One by one they are delivering their manuscripts, to be the property of Symphony Hall through a year. First came Mr. Hill's Commemoration Ode at a respectable level of occasional music. Next, the notable Symphony of Roussel, received as warmly as it was written. Then, without commission, followed the Solemn Overture of the conductor himself. It was made from the heart to release his pride in the orchestra at this semi-centenary season, his devotion, past, present, future, to its fortunes. It touched reciprocating feeling, if it did not always persuade the ear. Prokoffiev's new Symphony is announced for next week. Stravinsky's Psalms lie on the library shelf. Other contributions—three, at least, from American hands—await Dr. Koussevitzy's pleasure.

Yesterday it was the turn of Mr. Respighi, and the eminent Italian had evidently found himself in the plight that even now may be harassing one and another of his commissioned colleagues. He had accepted an invitation that did him honor; but when he came to fulfill it his mind was alight with no creative idea. No new tonal pageant of Rome outspread upon his imagination, to be added to the fountains, the pines, the festivals, that have made his reputation at home and abroad. He had exhausted cathedral winflows; put by the sinister grotesquerie of his early Gnomides. He could not transcribe Bach of the organ-loft, as he did for Mr Toscanini and the Philharmonic Society of New York. Nor could he put together a third Suite of old airs and dances for the lute—enhanced into a light modern orchestra. The commission asked independent work.

Composers are but men; and the human, as well as the professional, refuge in such exigency was formalism. Ready to his experienced hand lay too convenient a container. It is true that of a theme and variations Strauss made one of his masterpieces, "Don Quixote." In the best of modernist operas, "Wozzeck" Berg has turned them to potent theatric and dramatic usage. Brahms's "St. Antoni" variations, Elgar's "Enigma" variations, Reger's variations and fugue on a theme by Hiller, each sings the composer's praises. But to a thousand and one other composers this tempting form has been cloak for passing or continuous sterility.

Becomingly the Signore salves an uneasy conscience. He gives his theme and twelve variations a semi-fantastic, semi-scholarly, title. Together they shall make a "Metamorphoseon"; while each variation shall be labelled a "Modus." Through half the way their course shall recall the progress of a symphony: slow introduction, quicker-paced first movement; slow movement; scherzo—to be followed, first, by a decorative intermezzo; then by slow preluding to an upspringing finale. This and that variation shall not lack quasi-Italianate melody; more than one shall tax and display the virtuosity of a band of virtuosi. At the end there shall be no extended, climactic, roof-shaking fugue.

Yet when Mr. Respighi undertook to fill these thirteen waiting jars, scarcely a musical idea came to him. The orchestra announces his theme; ear and mind receive it—with no other sensation than a statement in notes devoid of distinctive quality. Twelve times over, he proceeds to transform, diversify and decorate it. Only as decoration do the variations interest or impress—intermittently. Try as he may, Mr. Respighi cannot fertilize his theme; lead it through a dozen incarnations in as many moods. His creative faculty is dormant. His scholarship deserts him. There is no room for his vivid pictorial sense. But the Signore is a master of orchestration—true without the finesse and piquancy of Ravel or the sumptuous, and occasionally diabolic, resource o Strauss; but in his degree a master none the less. To it, then, with endless play of instrumental timbres eked out with harmonic vesture and rhythmic impetus. The orchestra sounds en masse, in groups, in individual voices. In a whole variation of cadenzas, even the bassoon and the bass-clarinet take a turn. There are ornamental figures, recurring passage-work, anything and everything that an orchestra and all that therein is can do—not too subtly.

Now, a quarter of an hour of such entertainment is amusing when the virtuosi of Symphony Hall are excelling themselves, jointly and severally; when Dr. Koussevitzky has honorably persuaded himself that Mr. Respighi's piece contains twice as much as is really there and he must draw forth the double quantity. Thirty-five minutes of uninterrupted instrumental gewgaws, gimcracks and miscellaneous confections are another thing. The listening ears are loyed and wearied, which condition was evident in the clapping hands when Mr. Respighi at last was done. They no more than sufficed to bring the conspicuous jugglers of cadenzas, and then the whole orchestra, to its feet. Thereupon, as though it suspected toilsome rehearsal and repeated practice at home, the audience applauded loudly. . . . And so addio to Signor Respighi. May he next return in better form—say in his orchestral transcription of Bach's Passacaglia.

To begin the concert, the string choir played five of the six divisions of Handel's Concerto Grosso in B minor, handsomely and justly restored to the active repertory by Dr. Koussevitzky after twenty years of neglect by his predecessors. Yet in the performance one read—or fancied one read—the nervous strain of that incessantly rehearsed "Metamorphoseon." The conductor took the slow movements at a dragging pace. Occasionally there, oftener in the quicker divisions, the strings sounded with a surprisingly edgy tone. Cassandra-like, the program-book quoted Monsieur Romain Rolland as saying that in performance Handel's instrumental music should sound like "a constant improvisation." For the first time, from Dr. Koussevitzky's hand, one of these Concerti Grossi fell short of such impression. The dragging pace in the slow movements stiffened the curve of the Handelian melody, cribbed its spaciousness, dried its beauty. Sharp tones do not suit the quick, smooth stride, the flowing counterpoint, the animated figures, of his Allegros. Throughout the Concerto it was the over-strained playing of over-tired men—as though Respighi haunted them.

Only in Brahms's Second Symphony were conductor and orchestra themselves, retrieving the concert. And this Brahms, being repertory piece, so requiring less preparation, was substitute for the announced Seventh of Sibelius—a symphony that cries for rehearing; that more than a few have eagerly awaited; that should surely have place in concerts to come. . . . But Brahms "in D major" is no repertory piece when Dr. Koussevitzky and the orchestra play it in the vein. He catches the singing, sunlit quality of many a page—the swaying rhythm, unlabored abundance, warm unfolding, of the first movement; through the second, the sense of a Brahms withdrawn into the shade to meditate with the violoncellos, upon his idyll until he is content; the touch-and-go of the scherzo, grace and bite in alternation; the buoyant flood of the finale.

Withal, Dr. Koussevitzky does not forget that his singing Brahms has also rugged tones; that the ingrained autumnal mood may descend, for a space, upon these summer musings; that shadows do steal across that glinting finale, of a sudden slackening it. He takes this Second Symphony objectively enough, sounds the notes, turns the phrases, keeps the [illegible] ch[illegible] wa[illegible] ch[illegible] ne[illegible] for[illegible] vi[illegible] per[illegible] la[illegible]

NOVEL PROGRAM BY SYMPHONY

First Performance Given of "Metamorphoseon" by Respighi

Herald. Nov 8

Perhaps no more trying place than one following Handel and preceding Brahms could be chosen for the first performance of a contemporary work. Surely Respighi's "Metamorphoseon," composed for the 50th anniversary of the Boston Symphony orchestra, suffered by the obvious comparisons yesterday afternoon.

The Theme and Variations under the superb generalship of Dr. Koussevitzky emerged as a colossal achievement for composer, conductor and orchestra. Indeed the Metamorphoseon presents such difficulties that an announcement early in the week noted certain program changes made to allow rehearsal time for its exacting demands.

All of Respighi's creations are permeated with his ardent temperament, the strong Russian influence which was a part of his training, and with its scholarly and exhaustive methods by which he proceeds. His is a rare gift for melody, an absolute and facile technical command and, above all, brilliant orchestration. And yet the Metamorphoseon at times seemed wearisome in its exacting demands upon its listener. Its instrumentalization often assumes more importance than its outline. The organ lent a stateliness to the broad and florid ending. Altogether the new work is a masterly composition, free from many of the musical idiocyncrasies of earlier works.

The Handel B minor Concerto Grosso which opened the afternoon's program in its simplicity and purity, with notable solo parts, received a fine performance. Likewise with the truly beautiful Brahms Second Symphony in D major. Superlatives about Dr. Koussevitzky's treatment of the diversified musical matter he offers have long since been exhausted. He excels at moderns, we aver. Tchaikovsky is his finest achievement, when his programs include it. But yesterday's performance of the Brahms, with the whole splendid pattern as material, emerged as one of the most superb performances of the entire season. The unusual vivacity, vigor and spontaneous gaiety of the finale lent themselves admirably to Dr. Koussevitzky's sympathetic mood.

The concert will as usual be repeated tonight, with next week's program offering Mozart, Prokafieff and Rimsky-Korsakov. The Prokofieff will be still another first performance, the symphony No. 4 from the Russian master having been composed in honor of the orchestra's anniversary.

JRDAY, NOVEMBER 8, 1930 Herald

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky conductor, gave the fifth concert of the present, the 50th season, yesterday afternoon. The program was as follows: Handel, Concerto Grosso for string orchestra, B minor No. 12: Respighi, "Metamorphoseon, Modi XII," which being interpreted means "Theme and 12 Variations"—first performance, written for the orchestra jubilee. Brahms, Symphony, D major, No. 2.

Respighi's "Metamorphoseon" is a perfunctory work, interesting only by the brilliance of the orchestration. The musical ideas are negligible when they are not wholly lacking. The theme is neither impressive in stateliness nor charming by reason of beauty. This Italian gentleman who has given pleasure by his arrangements of old airs for the lute; by his "Fountains" and his "Pines" of Rome; by the dramatic fury of his "Ballade of the Gnomides" accepted a task. He could not therefore write spontaneously. There was a forced draught. Already by his "Roman Festivals" he showed that his inventive flow was checked; that he was obliged to rely chiefly on gorgeous clothing for his anaemic musical body; on gorgeous clothing and on thunderous sonority. Is it not possible that he has been writing too much and without critical thought?

This latest composition is first of all monotonous by reason of an apparently persistent tonality, also by scholastic and hard labor in the variation form. It evidently occurred to him that this orchestra was blessed with skilful solo players of instruments; so he said to himself: "Come now, I will write cadenzas for these gifted players, so that they may show their dexterity, and men of the harp, horn, flute, violin, oboe, clarinet, etc., rejoicing in an opportunity of exhibiting their skill, will rise up and call me blessed." The various artists thus called on did their prettiest, but the cadenza variation reminded one of examination-day at a music school. It is surprising that Respighi did not introduce a cadenza for the organ pedals. The organ was there; the organist was capable and the organ helped swell the din in the expected apotheosis designed to excite applause.

Dr. Koussevitzky and the players did all that could be done to give distinction to this music. For once their labor was in vain; there could be no glorification of what was inherently without true strength or beauty, for splendor of orchestration will not cover paucity of musical ideas.

The latest biographers of Johannes Brahms differ curiously concerning the character of the second symphony. The excellent Walter Niemann finds a tragic undercurrent; ghostly elements "glimmering in a supernatural uncanny way"; even "mysterious Wagnerian visions." The equally excellent Richard Specht finds sunshine, fair days, warm winds, clarity and tenderness. The performance yesterday was pleasing, effective in that Dr. Koussevitzky found music in this symphony and shared his enjoyment with the audience.

Brahms can on occasion be gloomy and crabbed enough. Why cannot Mr. Niemann, a devoted admirer of Johannes, allow him to be cheerful once in a while, as in this second symphony?

Handel's concerto in B minor is nearly 200 years old. The vitality of the allegri; the eloquent simplicity, the serenity of the slow movement; the calm olympian authority displayed throughout—these put the rhythmic frenzy, the melodic sterility, the search after "originality" characterizing so much contemporaneous music to shame and confusion.

"Beauty lives not for the self-glorification of the priests of any art, but for the enjoyment of priests and laity alike. He is the best art-priest who brings most beauty most home to the hearts of most men," wrote Samuel Butler in a note book. For his idolatrous worship of Handel one can forgive Butler for attempting to compose in the Handelian manner, as one has a warmer liking for Stravinsky because he too endeavored in his "Oedipus Rex," to pay "the most superb personage one meets in the history of music" a similar homage.

The concert will be repeated tonight. The program of next week is announced as comprising these works: Mozart's Overture to "The Major Flute"; also his Clarinet Concerto (Mr. Polatschek, clarinetist); Prokofieff's Symphony No. 4 (composed for the orchestra's jubilee); Rimsky-Korsakov's Caprice on Spanish themes.

Boston Symphony

Nov 8 Herald

The weekly "First performance: composed for the fiftieth anniversary of the Boston Symphony Orchestra" was provided for the program of Nov. 7 and 8 at Symphony Hall, Boston, by Ottorino Respighi. He entitled his donation "Metamorphoseon, Modi XII." For a less momentous occasion he might have called it a Theme and 12 Variations, since that is what it is. The theme, announced by the strings, with the woodwinds joining in later, appears to be built on one of the ecclesiastical modes. It is stately and unimpressive. The variations consist to a considerable degree of bijouterie. In the seventh especially there is lavish provision for exercise of the talents of the soloists—an opportunity which was embraced to excellent effect by the Boston virtuosi. In the slower passages there is some writing of beauty, reminiscent of the composer's Roman trees and fountains and church windows. There is of course a clangorous finale, in which conductor and players struggled valiantly to bring out from the score an import which after all was not there.

Dr. Koussevitzky opened this fifth program of the season with Handel's Concerto Grosso for string orchestra in B minor, No. 12. In this he fell once more into that besetting conductorial weakness of his which reveals itself in slow movements and particularly in those written for strings alone—an overstraining for effect which leads him to break his melodic line and leave his attacks ragged for want of precision in his beat. When he let the orchestra have its head, in the livelier sections, the music was superbly played.

Honors of the day, however, must be awarded to the dependable Johannes Brahms, who was invited only at the tenth hour when a prospective visitor proved unready, and whose Symphony in D major seemed radiant indeed beside the musical garb of his fellow-guests. In this lyrical and playful and emotional score the orchestra was at home and the conductor in his element, and a superlative performance ensued.

L. A. S.

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BOSTON EVENING TRANSCRIPT, FRIDAY, NOVEMBER 7, 1930

yers --- Music and Musician.

"Civis Romanus Sum"

Otterino Respighi (Loomis)

Composer, in Tribute to the Symphony Orchestra, of the Virtuoso Variations Played Today

Boston Symphony

The weekly "First performance: composed for the fiftieth anniversary of the Boston Symphony Orchestra" was provided for the program of Nov. 7 and 8 at Symphony Hall, Boston, by Ottorino Respighi. He entitled his donation "Metamorphoseon, Modi XII." For a less momentous occasion he might have called it a Theme and 12 Variations, since that is what it is. The theme, announced by the strings, with the woodwinds joining in later, appears to be built on one of the ecclesiastical modes. It is stately and unimpressive. The variations consist to a considerable degree of bijouterie. In the seventh especially there is lavish provision for exercise of the talents of the soloists—an opportunity which was embraced to excellent effect by the Boston virtuosi. In the slower passages there is some writing of beauty, reminiscent of the composer's Roman trees and fountains and church windows. There is of course a clangorous finale, in which conductor and players struggled valiantly to bring out from the score an import which after all was not there.

Dr. Koussevitzky opened this fifth program of the season with Handel's Concerto Grosso for string orchestra in B minor, No. 12. In this he fell once more into that besetting conductorial weakness of his which reveals itself in slow movements and particularly in those written for strings alone—an overstraining for effect which leads him to break his melodic line and leave his attacks ragged for want of precision in his beat. When he let the orchestra have its head, in the livelier sections, the music was superbly played.

Honors of the day, however, must be awarded to the dependable Johannes Brahms, who was invited only at the tenth hour when a prospective visitor proved unready, and whose Symphony in D major seemed radiant indeed beside the musical garb of his fellow-guests. In this lyrical and playful and emotional score the orchestra was at home and the conductor in his element, and a superlative performance ensued. L. A. S.

JRDAY, NOVEMBER 8, 1930 Herald

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky conductor, gave the fifth concert of the present, the 50th season, yesterday afternoon. The program was as follows: Handel, Concerto Grosso for string orchestra, B minor No. 12: Respighi, "Metamorphoseon, Modi XII," which being interpreted means "Theme and 12 Variations"—first performance, written for the orchestra jubilee. Brahms, Symphony, D major, No. 2.

Respighi's "Metamorphoseon" is a perfunctory work, interesting only by the brilliance of the orchestration. The musical ideas are negligible when they are not wholly lacking. The theme is neither impressive in stateliness nor charming by reason of beauty. This Italian gentleman who has given pleasure by his arrangements of old airs for the lute; by his "Fountains" and his "Pines" of Rome; by the dramatic fury of his "Ballade of the Gnomides" accepted a task. He could not therefore write spontaneously. There was a forced draught. Already by his "Roman Festivals" he showed that his inventive flow was checked; that he was obliged to rely chiefly on gorgeous clothing for his anaemic musical body; on gorgeous clothing and on thunderous sonority. Is it not possible that he has been writing too much and without critical thought?

This latest composition is first of all monotonous by reason of an apparently persistent tonality, also by scholastic and hard labor in the variation form. It evidently occurred to him that this orchestra was blessed with skilful solo players of instruments; so he said to himself: "Come now, I will write cadenzas for these gifted players, so that they may show their dexterity, and men of the harp, horn, flute, violin, oboe, clarinet, etc., rejoicing in an opportunity of exhibiting their skill, will rise up and call me blessed." The various artists thus called on did their prettiest, but the cadenza variation reminded one of examination-day at a music school. It is surprising that Respighi did not introduce a cadenza for the organ pedals. The organ was there; the organist was capable and the organ helped swell the din in the expected apotheosis designed to excite applause.

Dr. Koussevitzky and the players did all that could be done to give distinction to this music. For once their labor was in vain; there could be no glorification of what was inherently without true strength or beauty, for splendor of orchestration will not cover paucity of musical ideas.

The latest biographers of Johannes Brahms differ curiously concerning the character of the second symphony. The excellent Walter Niemann finds a tragic undercurrent; ghostly elements "glimmering in a supernatural uncanny way"; even "mysterious Wagnerian visions." The equally excellent Richard Specht finds sunshine, fair days, warm winds, clarity and tenderness. The performance yesterday was pleasing, effective in that Dr. Koussevitzky found music in this symphony and shared his enjoyment with the audience.

Brahms can on occasion be gloomy and crabbed enough. Why cannot Mr. Niemann, a devoted admirer of Johannes, allow him to be cheerful once in a while, as in this second symphony?

Handel's concerto in B minor is nearly 200 years old. The vitality of the allegri; the eloquent simplicity, the serenity of the slow movements; the calm olympian authority displayed throughout—these put the rhythmic frenzy, the melodic sterility, the search after "originality" characterizing so much contemporaneous music to shame and confusion.

"Beauty lives not for the self-glorification of the priests of any art, but for the enjoyment of priests and laity alike. He is the best art-priest who brings most beauty most home to the hearts of most men," wrote Samuel Butler in a note book. For his idolatrous worship of Handel one can forgive Butler for attempting to compose in the Handelian manner, as one has a warmer liking for Stravinsky because he too endeavored in his "Oedipus Rex," to pay "the most superb personage one meets in the history of music" a similar homage.

The concert will be repeated tonight. The program of next week is announced as comprising these works: Mozart's Overture to "The Major Flute"; also his Clarinet Concerto (Mr. Polatschek, clarinetist); Prokofieff's Symphony No. 4 (composed for the orchestra's jubilee); Rimsky-Korsakov's Caprice on Spanish themes.

Eleventh Hour Rescue of the Symphonic Day

TRANS. — NOV 8

Respighi's Empty Variations, Over-Strained Handel, Saving Brahms

IT WAS bound to happen. It might have come sooner and it might have been worse. . . . At the suggestion of Dr. Koussevitzky twelve or more composers are under commission to write "new and original" pieces for the present fiftieth year of the Symphony Concerts. Since the Boston Orchestra has regained international fame, the choice of contributors to its jubilee rites ranges as widely. One by one they are delivering their manuscripts, to be the property of Symphony Hall through a year. First came Mr. Hill's Commemoration Ode at a respectable level of occasional music. Next, the notable Symphony of Roussel, received as warmly as it was written. Then, without commission, followed the Solemn Overture of the conductor himself. It was made from the heart to release his pride in the orchestra at this semi-centenary season, his devotion, past, present, future, to its fortunes. It touched reciprocating feeling, if it did not always persuade the ear. Prokoffiev's new Symphony is announced for next week. Stravinsky's Psalms lie on the library shelf. Other contributions—three, at least, from American hands—await Dr. Koussevitzy's pleasure.

Yesterday it was the turn of Mr. Respighi, and the eminent Italian had evidently found himself in the plight that even now may be harassing one and another of his commissioned colleagues. He had accepted an invitation that did him honor; but when he came to fulfill it, his mind was alight with no creative idea. No new tonal pageant of Rome outspread upon his imagination, to be added to the fountains, the pines, the festivals, that have made his reputation at home and abroad. He had exhausted cathedral winflows; put by the sinister grotesquerie of his early Gnomides. He could not transcribe Bach of the organ-loft, as he did for Mr Toscanini and the Philharmonic Society of New York. Nor could he put together a third Suite of old airs and dances for the lute—enhanced into a light modern orchestra. The commission asked independent work.

Composers are but men; and the human, as well as the professional, refuge in such exigency was formalism. Ready to his experienced hand lay too convenient a container. It is true that of a theme and variations Strauss made one of his masterpieces, "Don Quixote." In the best of modernist operas, "Wozzeck," Berg has turned them to potent theatric and dramatic usage. Brahms's "St. Antoni" variations, Elgar's "Enigma" variations, Reger's variations and fugue on a theme by Hiller, each sings the composer's praises. But to a thousand and one other composers this tempting form has been cloak for passing or continuous sterility.

Becomingly the Signore salves an uneasy conscience. He gives his theme and twelve variations a semi-fantastic, semi-scholarly, title. Together they shall make a "Metamorphoseon"; while each variation shall be labelled a "Modus." Through half the way their course shall recall the progress of a symphony: slow introduction, quicker-paced first movement; slow movement; scherzo—to be followed, first, by a decorative intermezzo; then by slow preluding to an upspringing finale. This and that variation shall not lack quasi-Italianate melody; more than one shall tax and display the virtuosity of a band of virtuosi. At the end there shall be no extended, climactic, roof-shaking fugue.

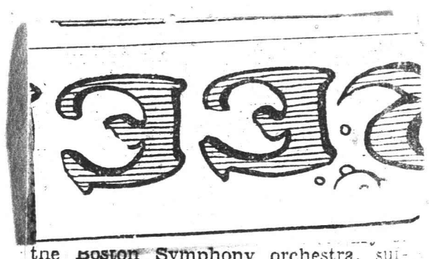
Yet when Mr. Respighi undertook to fill these thirteen waiting jars, scarcely a musical idea came to him. The orchestra announces his theme; ear and mind receive it—with no other sensation than a statement in notes devoid of distinctive quality. Twelve times over, he proceeds to transform, diversify and decorate it. Only as decoration do the variations interest or impress—intermittently. Try as he may, Mr. Respighi cannot fertilize his theme; lead it through a dozen incarnations in as many moods. His creative faculty is dormant. His scholarship deserts him. There is no room for his vivid pictorial sense. But the Signore is a master of orchestration—true without the finesse and piquancy of Ravel or the sumptuous, and occasionally diabolic, resource o Strauss; but in his degree a master none the less. To it, then, with endless play of instrumental timbres eked out with harmonic vesture and rhythmic impetus. The orchestra sounds en masse, in groups, in individual voices. In a whole variation of cadenzas, even the bassoon and the bass-clarinet take a turn. There are ornamental figures, recurring passage-work, anything and everything that an orchestra and all that therein is can do—not too subtly.

Now, a quarter of an hour of such entertainment is amusing when the virtuosi of Symphony Hall are excelling themselves, jointly and severally; when Dr. Koussevitzky has honorably persuaded himself that Mr. Respighi's piece contains twice as much as is really there and he must draw forth the double quantity. Thirty-five minutes of uninterrupted instrumental gewgaws, gimcracks and miscellaneous confections are another thing. The listening ears are loyed and wearied, which condition was evident in the clapping hands when Mr. Respighi at last was done. They no more than sufficed to bring the conspicuous jugglers of cadenzas, and then the whole orchestra, to its feet. Thereupon, as though it suspected toilsome rehearsal and repeated practice at home, the audience applauded loudly. . . . And so addio to Signor Respighi. May he next return in better form—say in his orchestral transcription of Bach's Passacaglia.

To begin the concert, the string choir played five of the six divisions of Handel's Concerto Grosso in B minor, handsomely and justly restored to the active repertory by Dr. Koussevitzky after twenty years of neglect by his predecessors. Yet in the performance one read—or fancied one read—the nervous strain of that incessantly rehearsed "Metamorphoseon." The conductor took the slow movements at a dragging pace. Occasionally there, oftener in the quicker divisions, the strings sounded with a surprisingly edgy tone. Cassandra-like, the program-book quoted Monsieur Romain Rolland as saying that in performance Handel's instrumental music should sound like "a constant improvisation." For the first time, from Dr. Koussevitzky's hand, one of these Concerti Grossi fell short of such impression. The dragging pace in the slow movements stiffened the curve of the Handelian melody, cribbed its spaciousness, dried its beauty. Sharp tones do not suit the quick, smooth stride, the flowing counterpoint, the animated figures, of his Allegros. Throughout the Concerto it was the over-strained playing of over-tired men—as though Respighi haunted them.

Only in Brahms's Second Symphony were conductor and orchestra themselves, retrieving the concert. And this Brahms, being repertory piece, so requiring less preparation, was substitute for the announced Seventh of Sibelius—a symphony that cries for rehearing; that more than a few have eagerly awaited; that should surely have place in concerts to come. . . . But Brahms "in D major" is no repertory piece when Dr. Koussevitzky and the orchestra play it in the vein. He catches the singing, sunlit quality of many a page—the swaying rhythm, unlabored abundance, warm unfolding, of the first movement; through the second, the sense of a Brahms withdrawn into the shade to meditate with the violoncellos, upon his idyll until he is content; the touch-and-go of the scherzo, grace and bite in alternation; the buoyant flood of the finale.

Withal, Dr. Koussevitzky does not forget that his singing Brahms has also rugged tones; that the ingrained autumnal mood may descend, for a space, upon these summer musings; that shadows do steal across that glinting finale, of a sudden slackening it. He takes this Second Symphony objectively enough, sounds the notes, turns the phrases, keeps the proportion; finds revealing pace and charactering rhythm. Subjectively, the warmth of mood, the clear color, the changeful, streaming course, touch him nearly. His Brahms smiles but will not forego melancholy; speaks out, then looks within. In short a romantic Brahms. The perfect Brahmsite—they are many nowadays—does not demur. H. T. P.



the Boston Symphony orchestra, suffered by the obvious comparisons yesterday afternoon.

The Theme and Variations under the superb generalship of Dr. Koussevitzky emerged as a colossal achievement for composer, conductor and orchestra. Indeed the Metamorphoseon presented such difficulties that an announcement early in the week noted certain program changes made to allow rehearsal time for its exacting demands.

All of Respighi's creations are permeated with his ardent temperament, the strong Russian influence which was a part of his training, and with the scholarly and exhaustive methods by which he proceeds. His is a rare genius for melody, an absolute and facile technical command and, above all, brilliant orchestration. And yet the Metamorphoseon at times seemed wearisome in its exacting demands upon its listener. Its instrumentalization often assumed more importance than its outline. The organ lent a stateliness to the broad and florid ending. Altogether the new work is a masterly composition, free from many of the musical idiocyncrasies of earlier works.

The Handel B minor Concerto Grosso which opened the afternoon's program, in its simplicity and purity, with notable solo parts, received a fine performance. Likewise with the truly beautiful Brahms Second Symphony in D major. Superlatives about Dr. Koussevitzky's treatment of the diversified musical matter he offers have long since been exhausted. He excels at moderns, we aver. Tchaikovsky is his finest achievement, when his programs include it. But yesterday's performance of the Brahms, with the whole splendid pattern as material, emerged as one of the most superb performances of the entire season. The unusual vivacity, vigor and spontaneous gaiety of the finale lent themselves admirably to Dr. Koussevitzky's sympathetic mood.

The concert will as usual be repeated tonight, with next week's program offering Mozart, Prokafieff and Rimsky-Korsakov. The Prokofieff will be still another first performance, the symphony No. 4 from the Russian master having been composed in honor of the orchestra's anniversary.

RESPIGHI WORK AT SYMPHONY CONCERT

"Metamorphoseon, Modi XII," Written for Boston

Ingenious Set of Variations Tests Virtuosity of Boston Orchestra

Globe—Nov 8

Week by week the importance of the announcement from Symphony Hall at the opening of the current 50th anniversary season of the Boston Symphony that a number of new works had been commissioned by the trustees becomes more manifest. Dr Koussevitzky apparently intends to put one on each program.

Yesterday it was the turn of Respighi, whose contribution to the anniversary, an ingenious set of variations with the awe-inspiring title "Metamorphoseon, Modi XII," was played for the first time in public. Next week brings a new symphony by Prokofieff. Before the season ends, most of the chief living composers will have been represented on the program by works commissioned by the Boston Symphony.

Respighi, who conducted the Boston Symphony in a program of his works Feb 18 and 19, 1927, paid the orchestra an adroit and deserved compliment in writing the variations heard yesterday. He included showy and difficult cadenza passages for most of the principal players, which displayed their virtuosity effectively. The whole piece is written so that only a full modern orchestra of the first rank, under an eloquent leader, can do it anything like justice. Yesterday the Boston Symphony met Respighi's test triumphantly.

For Most Listeners

Sets of variations are anathema to some listeners. In the past half century few composers of note have attempted pieces in that form for orchestra, though such instances as d'Indy's "Istar" and Elgar's "Enigma Variations" come to mind as exceptions.

Respighi's title indicates his purpose. He metamorphoses his theme ingeniously, altering the pace, piling up embroidery on it. It is not obvious at a first hearing to what extent he uses the old scales known as "modes," which one might expect from the title. Some of the harmony is certainly based on them, but a true translation of "modi" would seem to be rather "forms" than "modes" in the technical sense of scales.

The real point about any new piece is not for most listeners its form, or its technique, or even the opportunities it may afford for virtuosity on the part of the players. What matters is whether the composer says anything in imagainative and emotional terms; whether the audience is held intent and absorbed by the power of the music without lapse of attention. One listener yesterday found Respighi's variations more intricate than enthralling, more ingenious than emotional.

The other numbers on the program, is it was finally rearranged, were Handel's concerto grosso in B minor, No. 12; and Brahms' Second Symphony. The strings in the Handel played less well than they often do these days in such pieces. No doubt an undue portion of rehearsal time was taken by the very exacting Respighi music.

Dr Koussevitzky, as usual, interpreted "lago" as something slower than the pace of the proverbial snail. This comes of taking andantes and adagios too slowly. Largo must be slower still, according to modern ideas of tempi, though it is by no means clear that that it what "largo" meant to Handel. If your adagios have been as slow as possible, what is to be done with largos?

Brahm's Symphony

In the Brahms symphony one felt as on other occasions that Dr Koussevitsky missed the lyric songlike quality of the first movement, with its very Germanic and very lovely melodies. He did the slow movement better than most other conductors have done it, and was appropriately eloquent in the finale.

But one has still to be convinced that any non-German can really do justice to this symphony, after hearing Toscanini as well as Koussevitsky interpret it. Perhaps, as often before, one's cherished memories of Dr Muck prevent fairness to other interpreters.

The program now announced for next week includes Mozart's "Magic Flute" overture, his clarinet concerto, Prokofieff's new Fourth Symphony and Rimsky-Korsakoff's "Caprice on Spanish Themes."

P. R.

VIRTUOSITY TESTS FOR SYMPHONY

Post Nov 8

Respighi's Variations Climaxed in the Seventh

BY WARREN STOREY SMITH

Save for the first, which marked the semi-centenary is another way, each of the programmes of the five pairs of concerts of the current Symphony season has offered a piece written in commemoration of the orchestra's 50th anniversary. Yesterday, as it will be again this evening, this new piece was one from the hand of Ottorino Respighi, bearing the imposing title "Metamorphoseon, Modi XII." (Theme and Variations.)

GLIB RATHER THAN POETIC

Signor Respighi is a fluent and fertile maker of music. Since 1920 a dozen pieces by him have been played at the Symphony concerts, and there are operas and other works that Boston does not know. All of these compositions show the hand of an able craftsman, especially of one who has solved the mysteries and mastered the complexities of modern orchestration. But the very soundness of Respighi's technical equipment, combined with a ready flow of musical ideas, enables him to talk easily and also agreeably even when he has nothing much to say. Not all of his subsequent works have attained to the level of the "Fountains of Rome," by which a decade ago the orchestral Respighi was first made known to us. Some, indeed, have fallen far below it. And the new Variations must be considered of the glib and resourceful rather than of the imaginative and poetic Respighi.

The theme itself, richly proclaimed, is arresting and impressive, and for a time the variations firmly hold the attention. One of them in particular, the seventh, caught the audience's ear, and no wonder. To this variation is affixed the caption Cadenze. In turn, yesterday, the harp of Mr. Zighera, the 'cello of Mr. Bedetti, the violin of Mr. Burgin, the viola of Mr. Lefranc, the horn of Mr. Boettcher, the bassoon of Mr. Laus, the flute of Mr. Laurent, the clarinet of Mr. Polatschek and the oboe of Mr. Gilet were heard in displayful passages that might have been culled from concertos for the several instruments. But from then on it became an increasingly difficult task to listen to the "Metamorphoseon" with attentive interest. In particular, the eighth and ninth variations seemed superfluous, and the sonorous close could not altogether efface the impression that Respighi had grown diffuse and verbose, that much of this latest music was manufactured, lacking the true creative impulse.

Change in List

Incidentally these Variations, and not only that of the showy cadenzas, are taxing even for a virtuoso orchestra, so taxing in fact that the preparation of them made necessary certain changes in the announced programme. For the Seventh Symphony of Sibelius and the Clarinet Concerto of Mozart, Dr. Koussevitzky must needs substitute the Second Symphony of Brahms, a work that the orchestra has at its finger-tips. As it happened the change was a fortunate one. After Respighi, Brahms was good to hear, especially in the first movement, which is the glory of this Second Symphony.

Of this Symphony, Dr. Koussevitzky achieved an eloquent and glowing performance. Notably played, too, was Handel's Twelfth Concerto Grosso with which the concert opened, not the most ingratiating of the set, although it does contain a noble Larghetto that only Handel could have written. Furthermore, the performance of the "Metamorphosoen" represented a signal triumph over formidable difficulties. With reason at the conclusion of the piece, Dr. Koussevitzky bade his players rise and take the applause unto themselves.

The Boston Symphony Orchestra is giving an unusual number of Boston concerts this week. It plays at Symphony Hall tomorrow night, Wednesday and Thursday afternoons, for young people, as well as the regular concerts of Friday and Saturday. Most of the tickets for the young people's concerts have been distributed through the schools of Boston and vicinity. A block of seats has been reserved for others wishing to take their children, and sold at the box office. Adults not accompanied by children are not admitted to these concerts.

Dr Koussevitzky's programs in the regular series this season have so far each included one of the new works commissioned for the 50th anniversary. This week the novelty is a symphony by Prokofieff, his fourth, written especially for the Boston Symphony, and accordingly to be played for the first time anywhere. The clarinet concerto of Mozart, postponed from last week, is again announced. At the moment of writing there is some doubt whether Mozart's "Magic Flute" overture or a set of dances by Mozart will finally be chosen. All programs made by Dr Koussevitzky are subject to change up to the last moment.

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Conductors, Orchestras, "Wizardry"

TRANS. DEC. 10

A Parisian at Symphony Hall; The Toscanini-Stokowski Interchange

LAST October, Henry Prunières, editor in Paris of La Revue Musicale, essayist, biographer and reviewer as well, spent three weeks in the United States. He came hither to be guest of Mrs. Coolidge at her festival of chamber music in Chicago. There he heard Mr. Stock and the Chicago Orchestra. Turning eastward he was guest of Mr. Stokowski in Philadelphia, listening to its orchestra also. In New York he renewed acquaintance with the Philharmonic Society under Mr. Kleiber. (He had known it first—Mr. Toscanini conducting—in Paris last spring.) Finally he came to Boston with his friend, Albert Roussel the composer; here heard the Symphony Orchestra, at rehearsal, in Debussy's sea-pieces and Roussel's new symphony, but at no concert with an audience. Before a Friday permitted, he must make speed to New York to catch his ship for Paris. We Americans, it sometimes seems, are not the only hurried people in this world.

From Paris Monsieur Prunières has now sent to the New York Times an article, printed last Sunday, about the orchestras he heard in the United States. He gives a considerable part of it to comparisons between French and American orchestral organization, personnel and salaries. He writes, for the hundredth time, the ordained acclaim for Mr. Toscanini and the Philharmonic Society—when the Italian conductor leads it. He bestows upon Mr. Stock and the Chicagoans just praise that they do not always receive in a city and a country that takes them too much for granted. Mr. Stokowski "dazzled" Monsieur Prunières in personal contacts and in the concert-hall. Into all this, the distinguished Parisian tosses desultory sentences about the Boston Orchestra. At last come the clinching paragraphs:

> Which American orchestra is to be ranked the first? I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.
>
> At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there [i. e. the strings] appeared to me to possess a sonority more glowing than even that in Philadelphia. These are simply nuances to differentiate the three orchestras, which deserve to be classed and proclaimed equally the best in the whole world.

Bostoniana

Monsieur Prunières begins his wanderings around the Boston Orchestra by recalling Ravel's praise of the trumpets, "played by Germans." The valiant Mager, the excellent Lafosse, Perret and Voisin, may be surprised at the new nationality that these Parisian visitors attribute to them. Monsieur Prunières goes cheerfully on: "There are thirty-eight Frenchmen in the Boston Orchestra." Likely enough; since wartime nobody but he has been at pains to count them. For the rest of us they are members of an orchestra that does not test ability by nationality. Forthwith discovery and proclamation: "Koussevitzky is a great conductor. . . . To judge him, one must hear him at the head of the Boston Symphonic Orchestra." Quite so, and "uncommon civil" of Monsieur Prunières.

Furthermore: "Serge Koussevitzky is very popular in Paris, where we are grateful to him for some magnificent concerts which he has given here, and for all the great new works which he has introduced. No other conductor has done so much for modern music in France as Mr. Koussevitzky. I am happy to see that he continues along these lines in the United States, for it is due to his initiative that the Boston Symphony Orchestra has commissioned some new works for its fiftieth anniversary by the best contemporaneous composers, and has brought into existence symphonies by Stravinsky, Prokofieff, Albert Roussel, etc." Is one a supersensitive "native" to find a slightly patronizing touch in this long final sentence? To take leave, our visitor emits a pious ejaculation: "May we soon have the pleasure [of hearing Koussevitzky and the Bostonians] in France!" . . . There are so many things that the Parisians would enjoy, if and when there are Americans to provide them. H. T. P.

TRANS DEC. 10

Dec 10

Dr. Koussevitzky is going on well and will be ready for work again at the supplementary Symphony Concert on Monday evening of next week. . . . By telephonic inadvertence, a new program for the Symphony Concert at Harvard tomorrow was announced in this place. To the contrary, Mozart's Overture to "The Magic Flute"; his Symphony in G minor; Brahms's Second Symphony, will be played as originally proposed, but with Mr. Burgin conducting.

As Concerts Come and Go, Under Noted

"Little Symphony" by Krenek, New Composer, New Work, Sessions's Suite

Dec. 11 — Trans

THOUGH the week's novelty at Symphony Hall is not an anniversary piece, nor even a first performance in America, it nevertheless has a distinction all its own. It introduces a new and much talked-of composer to the Symphony concerts—Ernst Krenek (pronounced Krshnek, exactly as Dvorák is known to most musicians to be pronounced with a similar 'sh" sound.) Krenek was born in Vienna, Aug. 23, 1900, of Bohemian parents. He studied for some years under Franz Schreker in Vienna and in Berlin. His first eleven opus numbers were written during these student years. Opus 1 dates from 1918. He married a daughter of Gustav Mahler. He has been associated with Paul Bekker in operatic work.

One notices first, perhaps, the extraordinary facility with which Krenek works. Though he has been composing only twelve years, his opus numbers already exceed sixty. And many of those works are in the larger forms. Among orchestral works his symphonies are: No. 1, Op. 7, 1921; No. 2, Op. 12, 1922; No. 3, Op. 16, also 1922; then, skipping a year, "Seven Orchestral Pieces," Op. 31, and a Symphony for Winds and Percussion, Op. 34, date from the winter 1924-25. After a longer interval, a Potpourri for Orchestra, Op. 54, dates from 1927. And this week's "Little Symphony," Op. 58, dates from 1928. There are also other orchestral pieces in the complete list of his works.

The year of the first gap mentioned above, 1923, brought the first two stage works, the comic opera, "Der Sprung Ueber dem Shatten," Op. 17, and the serious opera, "Orpheus and Euridice," Op. 21. Adolf Weissman has characterized his treatment of these two characters as "a modern wedded pair who reveal a Strindbergian love which is at the same time hate." The work with which Krenek took the world by the ears is of course his jazz opera, "Jonny Spielt Auf," Op. 45, 1927. From about the same time came a trio of one-act operas, "Der Diktator," "Der Meisterboxer," "Das geheime Königreich." In his latest opera (one hesitates to use the word "latest" in so prolific a composer), "Das Leben des Orest," Op. 60, 1929, he has again turned to a classical subject. (Riemann's Dictionary contains a complete list of his works through Op. 57).

In his earliest works Krenek, in the words of Riemann's Dictionary, was "of the left wing of modernists." His works were frequently in the nature of parodies. His methods were linear, contrapuntal. With them atonality was inevitable, but was only a by-product, not a foundation of his system. "His music," says Weissman, "reveals a simple determination to 'epater les bourgeois,'" was a music much sought for modern music festivals, but seldom arrived at more than one or two hearings. Then comes a period when Romantic tendencies are pronounced, when he turned "toward life and relinquished all that was uncompromising and unsystematic."

Summing up the article in Modern Music from which the above is quoted, Herr Weissman concludes, "A survey of Krenek's general development shows that the man whose radicalism seemed the support and strength of the modern trend in Germany is now seeking attention through entirely opposite measures . . . Krenek has become a composer for the multitude which has taken him for its own. . . . The essential musical principle within Krenek, once so promising, is receding ever further into the background. The scenically effective has become his chief preoccupation; his music is too second-hand, too derived to be suggestive of further development for art. Such at least is the case today. [November, 1928.] Only the future will show

Continued on Page Fourteen

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The "Kleine Symphonie" ("Little Symphony") Opus 58, which Mr. Burgin, in the absence of Dr. Koussevitzky, will conduct on Friday and Saturday, Dr. Weissman, at the time of its first performance under Klemperer in Berlin, December, 1928, spoke of as "eine Nachgeburt des Jonny" (literally "an after-birth of Johnny"). The writer hailed the piece as "a neat, graceful little work." It is in three movements, the first preceded by an introduction: I. Andante sostenuto—Allegro energico; II. Andantino (poco lento); III. Allegretto, poco grave. Dates in the score are interesting and perhaps instructive. Under the first measure is written, "Paris, 8, 5, 28." Under the last measure of the first movement, "Paris, 8, 6, 28." At the end of the second movement, "Ascona (Ticina) 28, 6, 28." And at the end, "Zurich—Wien, 30, 6, 1928." From such data those so inclined could probably draw dogmatic statements as to Krenek's methods of composition.

The scoring of this little work calls for an orchestra such as has probably never before been assembled in Symphony Hall: two flutes, three clarinets (B-flat, E-flat and bass clarinet), two bassoons (one alternating with double bassoon), three trumpets ,two trombines and one tuba, harp, two mandolins, two banjos, one guitar, kettle-drum, three varieties of small drum, bass drum, cymbals, first and second violins and double basses. Apparently the battery of plucked instruments is intended to replace violas and 'cellos.

The forms are in miniature the conventional forms of the symphony. The first is a sonata-form, the second a three-part song-form, the last a rondo. After the introduction the main theme is of march-like character, in A minor. The second, moving chiefly in half-notes in first violins, is in E major. The second movement, in 7-8 and other irregular meters, has for its principal subject a graceful theme given to a clarinet. While the principal theme of the last is given to a bassoon with flutes and strings for the contrast sections. Writing to Mr. Gilman for the program-book of the New York Philharmonic-Symphony Society, when this work was produced by this orchestra Nov. 6, 1930, under Kleiber, Krenek said of the rondo: "The themes are strung together potpourri fashion, and are bound organically only by the obstinate tango rhythm. This technique offers many opportunities to the composer. The last movement, like the closing section of the first, is tinged with the characteristics of the modern dance—though not, however, with any parodistic intention. The 'Tango' idea plays in my symphony a rôle no more or less important than the Minuet in the classical symphony."

A. H. M.

Krenek and Sessions

Continued from Page Ten

whether Krenek will be an influence on the music of our time."

Of the late opera, "Das Leben des Orest," Op. 60, a writer in Die Musik, in an extensive review speaks as a work that "has gone to school to Wagner," a work whose "chief law is truth of characterization," a work in which music is in a very real sense in the service of the drama. He also mentions, however, jazz, short melodic bits, trivial rhythms. He continues, "Krenek's desire to create an operatic work of purest style, in which the arts of song shall be the ruling force, becomes clear in the manner in which he creates his rôles according to the various vocal categories. From the heroic baritone to the coloratura soprano all have received the same careful consideration and there are expansive lyrical moments for every one of the singers. There are powerful Verdi-like ensembles." Like that of "Jonny," the first performance this sanguine writer evaluates as "a significant evening for Leipzig, probably for the entire history of opera."

BOSTON SYMPHONY IN MONDAY EVE CONCERT

Large Audience Attends Opening of Series

Globe 11 Nov.

The Monday evening series of concerts by the Boston Symphony Orchestra began last evening. For this concert Dr Koussevitzky played two Bach preludes arranged for string orchestra by Pick-Mangiagalli: Respighi's "Metamorphoseon, Modi XII" (theme and variations), and Beethoven's Seventh Symphony in A major.

Dr Koussevitzky received great applause upon his first appearance, applause given to a familiar and well-liked figure after an absence of several months.

There was but one "familiar" number on the program. The Pick-Mangiagalli arrangement of the Bach preludes was heard for the first time anywhere at the second pair of regular subscription concerts this Fall. The Respighi piece was first played at the subscription concerts of last week.

The juxtaposition of the first two pieces aroused in one listener various thoughts. While no doubt the bone of contention regarding the artistic merits of transcription and other treatment of Bach music wil be argued indefinitely, there was the firm impression that Pick-Mangiagalli, however great the liberties he may have thus taken, did his arranging with great fidelity to the spirit of Bach.

Both preludes in their modern orchestral dress retained the character and spirit of Bach and were not distorted unrecognizably. One found more than a little admiration for them.

On the other hand, the same admiration and warmth were not aroused for the Respighi theme and variations. The theme, regardless of quality, is pleasant enough. The variations, also regardless of artistic merit, are not so pleasant. The nervous, strained, and straining atmosphere which seems to envelope the "Modi" did little to one person, but arouse a certain irritation, and conscious resistance against them. The self-consciousness of the orchestration, its constantly changing effects, spoke of a restlessness and dissatisfaction on the part of the creator, whether or not such feelings were actually experienced by him.

But a fine and heartfelt performance of the Beethoven symphony dispelled the taut, highly charged atmosphere of the variations. Reservations were held against Dr Koussevitzky's tempo in the Allegretto, but the conventional treatment of this movement seems to be a too retarded and dragging pace. But conductor and orchestra were at one in Beethoven of lusty good humor, and their feelings were also those of the audience, to judge from the applause.

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Herald — Nov. 11

SYMPHONY CONCERT

The Monday Symphony Series opened last night with the following program: Two Preludes of Bach arranged for String Orchestra by Pick-Mangiagalli; Metamorphoseon. Modi • XIII (Theme and Variations), composed for the 50th anniversary of the Boston Symphony Orchestra by Ottorino Respighi; Beethoven's Seventh Symphony, in A Major.

Dr. Koussevitsky was given a warm reception by the audience, most of whom were in their seats before the concert began, ready and eager for music.

The orchestra's playing of the two Bach preludes, arranged beautifully by Pick-Mangiagalli, was exceedingly brilliant; the violins played with wonderful unity and flexibility the one of the preludes which is often heard as a violin solo in concert halls, so difficult and dazzling it is. The slower of the two preludes was played with a great richness of tone and beauty of phrasing. Respighi's Metamorphoseon sounds best when heard from the part of the hall nearest the stage, for they gather glamor from constantly-renewed percussive waves of color from the instruments. From some distance, when the deceptive vibrations have been dissipated, the music seems a trifle thin and repetitious. Beethoven's Seventh was given the vigorous and sensitive reading Dr. Koussevitsky has taught his audiences to expect—a strong, well-molded, moving interpretation. E. B.

FIRST MONDAY NIGHT CONCERT

Symphony Plays Two of Newest Pieces

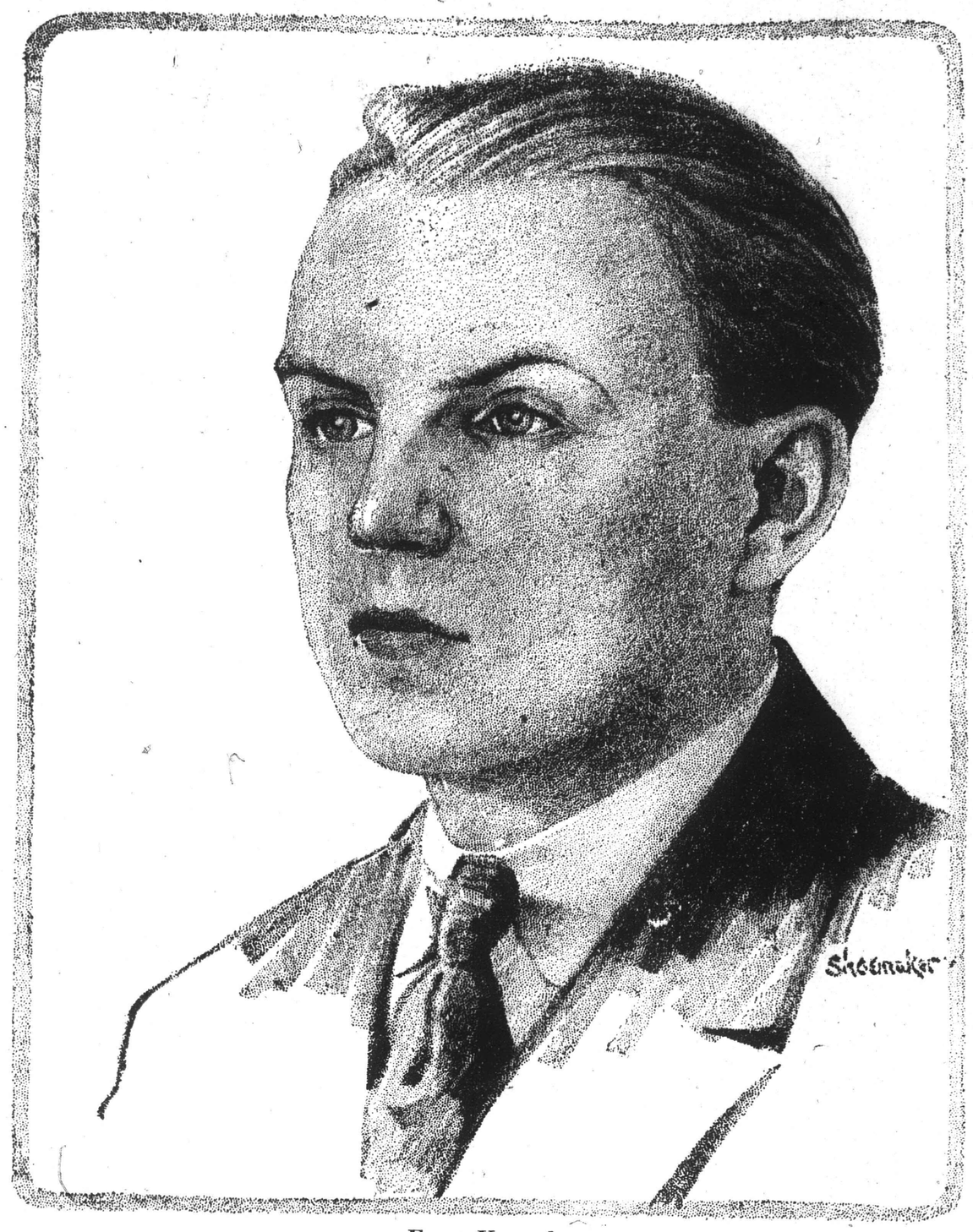
Post Nov 11

The audience of the first of the Monday evening Symphony Concerts heard last night in Symphony Hall two of the pieces which Dr. Koussevitzky has this year introduced to Boston, Pick-Mangiagalli's arrangement of a pair of Bach Preludes and Respighi's theme with its 12 variations that he calls "Metamorphoseon." The Seventh Symphony of Beethoven, completing the programme, brought the leaven of the familiar.

As at the pair of regular concerts at which they were first made known, Pick-Mangiagalli's ingenious and felicitous transcriptions of the music of Bach gave much pleasure, and the audience likewise received warmly Beethoven's Symphony in the individual but effective version of Dr. Koussevitzky that has more than once been heard in Boston. And Respighi's Variations, that many on Friday and Saturday found unduly long and here and there not too interesting, seemed greatly to delight the audience of last evening, which applauded the piece far more heartily than did the company of Friday afternoon or of Saturday evening.

Players --- Music and Musicians

The Lad With an Innocent Air



Ernst Krenek

Modernist Composer Introduced to Boston This Afternoon at the Symphony Concerts

With Mr. Burgin Filling the Breach

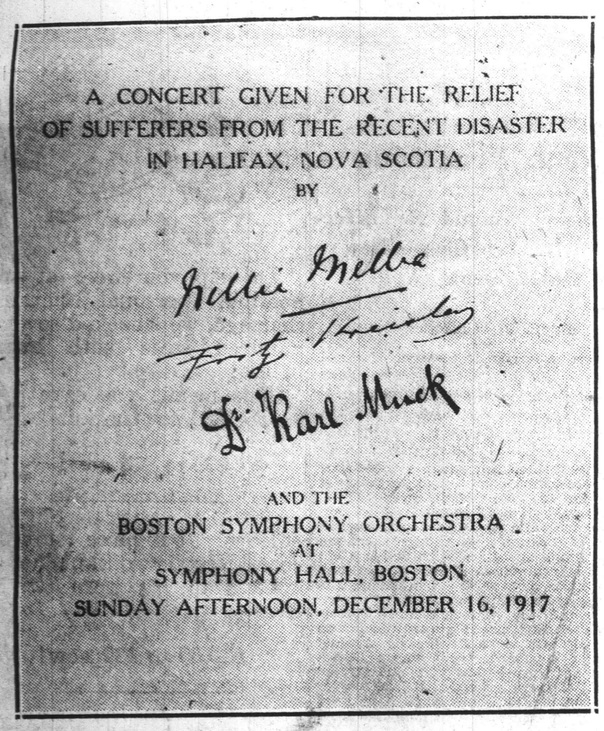
A LEAFLET inserted in the program book for the concert of the Boston Symphony Orchestra in Sanders Theater at Harvard last evening read: "On account of the illness of Dr. Koussevitzky, Richard Burgin will conduct this concert." No doubt there was general speculation whether the orchestra would sound its usual self during Dr. Koussevitzky's absence. Reassurance was quickly forthcoming, as well as confirmation of Mr. W. J. Henderson's recently published remarks that performances are determined by rehearsals and not by the sudden inspiration of conductors at concert time. Mr. Burgin kept the performance well in hand and in every way led the musicians with credit to himself. Just before intermission time, the clapping was so vigorous that the deputy conductor returned to the stage and called the musicians to their feet. Enthusiasm ran still higher at the close of the program; Mr. Burgin twice responded. It was pleasing to think that in clapping Mr. Burgin for his capable service in an emergency, one was likewise applauding Dr. Koussevitzky, who, with Mr. Burgin's assistance among the violins, had set the quality of performance some time ago in numerous rehearsals. Nor should the fine esprit de corps of the musicians go unnoticed.

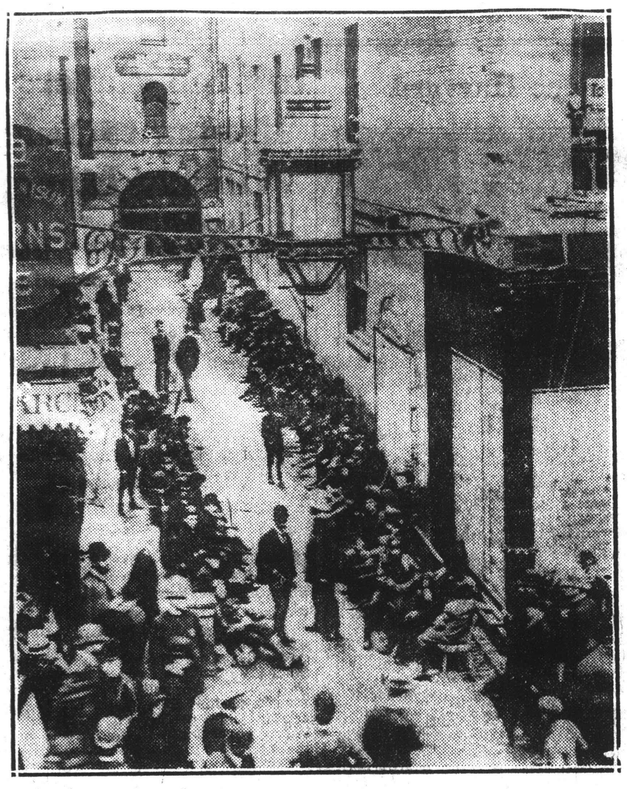
The program, comprising but three pieces, was entirely from conservative repertory: The Overture to Mozart's opera, "The Magic Flute," the Symphony in G Minor by the same composer, and the Symphony in D Major of Brahms. Mozart's Overture was well placed, appearing as an excellent prelude to the other two pieces. Terse, compact and compelling in its interplay of fugal counterpoint and prophetic horn chords, it promised a continuation of the same vein. Just as the overture to an opera may come more quickly to the point than the drama immediately succeeding, however, so this overture to "The Magic Flute" gave more concise utterance than the following symphony. It was, in fact, Mozart reaching forward to and, in the main, actually attaining a style of composition in advance of that which was his familiar wont. The listener could almost perceive present-day pith and sinew thrusting its way through Mozartean elegance.

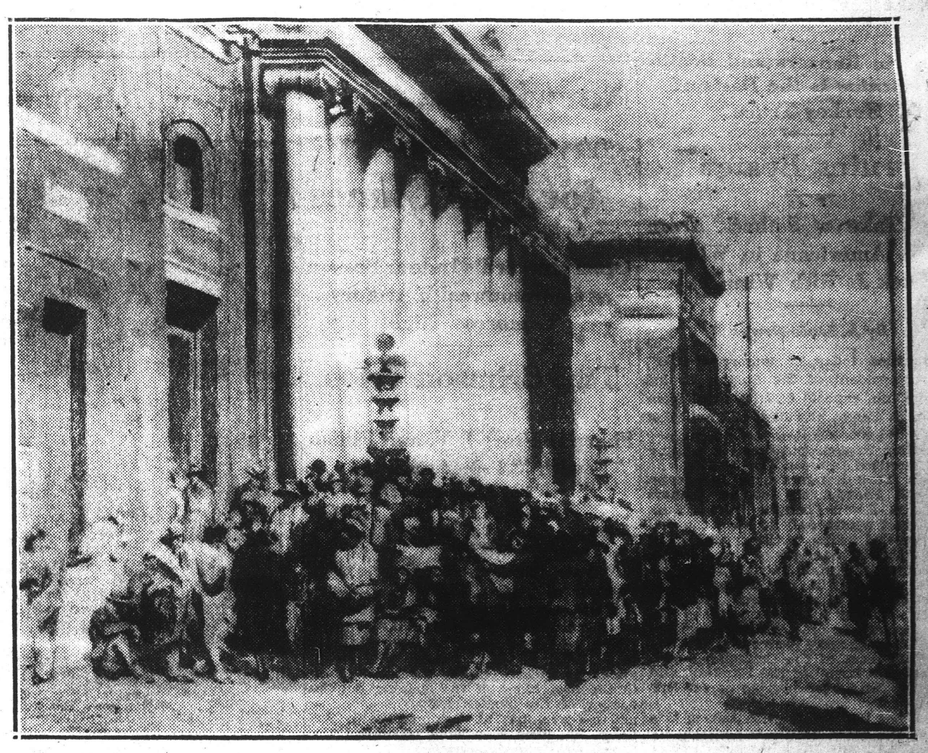
As for performance, Mr. Burgin and the musicians had not yet settled into their task; emphasing the prelude-like character of this opening piece, they quickly passed to the Symphony. Here, with the exception of an exceedingly slow Andante, the orchestra excelled in the fine-spun tones and clean-edged attacks which make its performance of Mozart's symphonies so distinguished. With the opening Allegro, Mr. Burgin held the exact pace and carefully knit the details of design. In this movement, Mozart was again his usual self, expressing in clear tone and balanced figure a well-ordered though slightly melancholy contentment. The Andante—not the most beautiful of Mozart's slow movements, in the first place—dragged upon the rest of the Symphony. Sensing this effect at the close of the movement, Mr. Burgin was impatient to continue with the Minuet, in the trio of which the play of woodwinds against the answering strings was exceedingly fine. The final movement went fleet and sure. At the beginning of the Second Symphony of Brahms, one could feel the audience settling down for the solid comfort of a favorite piece. The musicians played it with their familiar devotion. Perhaps the opening movement was attacked with some indecision, but the quick summing up of the final measures was deftly executed. In the closing movement, the bursting sonorities which produced such a hearty round of clapping seemed over-strained. Yet Mr. Burgin should wear a special feather in his cap for his reading of the Adagio. Having an intimate acquaintance with the strings and knowing all their possibilities, he drew from them a performance that was at once eloquent and noble.

N. M. J.

The Symphony Orchestra Sets Up a Temporary Museum of Its Own







Opening This Afternoon in Symphony Hall of Its Rare Collection of Memorabilia

At the intermission in the Symphony Concert this afternoon so many of the audience as wander the corridors will discover a strange, new thing in Symphony Hall—a memorial exhibition. It is hung upon the walls and distributed through cases in the rectangular room on the back of the first balcony along Huntington Avenue. There, during The Pops, one may eat or, if one has the taste for them, absorb the sugary drinks of intemperate prohibition. Now the room wears another aspect. It is brightly lighted; there is space in which to walk about; while all around, to suit this jubilee year, are memorabilia from public and private collections, from the archives of Symphony Hall itself, to recall the fifty seasons that the Boston Symphony Orchestra is now celebrating.

Three paintings first catch the observing eye. In the center of one of the long walls, as in place of honor, hangs Sargent's portrait of Henry Lee Higginson, founder of the orchestra in 1881, sustainer of it thenceforth through 1916. Harvard University lent it to be the pol[illegible] of the memorial exhibition. Not [illegible]ay is the little known picture by [illegible]anforth Page of the orchestra at [illegible] in this Koussevitzkian day. The [illegible]r, in characteristic motion, may [illegible]overed in a tan-colored pull-over, [illegible]orning jacket flung aside at the edge [illegible] little platform. Under close in[illegible]tion, not a few members of the or[illegible] flight of a [illegible] morning. Needless to say, most of them are feminine. Hence in frocks and hats, color.

Around the Walls

These three noted, the visitor may begin a tour of the four walls. Turning to the left, he sees newspaper-pages assembling photographs of the ancient instruments in the Casadesus Collection down the corridor. Or stringing together figures from the weekly pursuers of those same "rush seats." Next he encounters three familiar drawings—each characteristic—of Mr. Higginson. Then follow programs of the concert that opened the old Music Hall, down town, on Nov. 20, 1852, and the new Symphony Hall, up town, on Oct. 15, 1900. (Mr. Gericke conducting; "a report" from Mr. Higginson.) Further on, hang a photograph of the interior of the old Music Hall; another, reproduced on this page, of the "seat line" that, in September of 1889, waited through five days and five nights to be first comers at the ticket-window. The subsequent auctions indoors had not yet begun.

Next the inevitable array of photographs of the successive conductors; Henschel; Gericke, in both his terms; Nikisch; Paur; Muck variously; Fiedler; Rabaud; Monteux—a capital likeness; Koussevitzky. Along with them, their several orchestras on the stage assembled from the earliest [illegible]mes to the present day. Mr. Gericke a[illegible] his men may be observed in the old Music Hall, fringed by a meagre chorus. Or Dr. Muck stands before the far larger forces joined together for his performance of Bach's "Matthew Passion." Or Dr. Koussevitzky presents Dr. Davison, Mr. Woodworth and their Harvard-Radcliffe choirs to the audience at the end of the Beethoven Festival. Interlude is a photograph of the orchestra at ease on railroad tracks, its special train in the background, when it journeyed in 1915 to San Francisco for a series of concerts at the Panama-Pacific Exhibition.

Then digression. From the collection of Boaz Piller, bassoonist of the band, comes an amusing collection of German colored prints of orchestral players and their instruments, done in semi-caricature. From them we learn that "lady-harpists," as the polite English call them, are no recent addition to the orchestral ranks; that Mephistopheles, at will or need, could play upon the flute; while, beside him, a fat and saintly friar rumbles through the tuba.

Around the turn miscellaneously, the setting designed by Robert Edmond Jones for The Pops, first used last spring. Beyond, for new acquaintance, the aquiline features of L[illegible]sen, designer long [illegible]piller, front-cov[illegible] of the [illegible]ward; Willy Hess and Anton Witek, also concert-masters; Georges Longy of the oboe; for supplement the Kneisel Quartet in its palmiest days. Then, in photographs, the guest-conductors bidden to the orchestra in recent years while Dr. Koussevitzky was on holiday. If they happen to be composers as well, they usually left behind, in the Piller collection, a few autographed measures. Prints and photographs disclose other composers, ancient, classic, modern, or of our own time, now and again with an autographed letter or a signed theme. Best is the shaggy, fat-bodied Brahms, shoulders squared, head thrown back, feet firmly planted as he plays the piano.

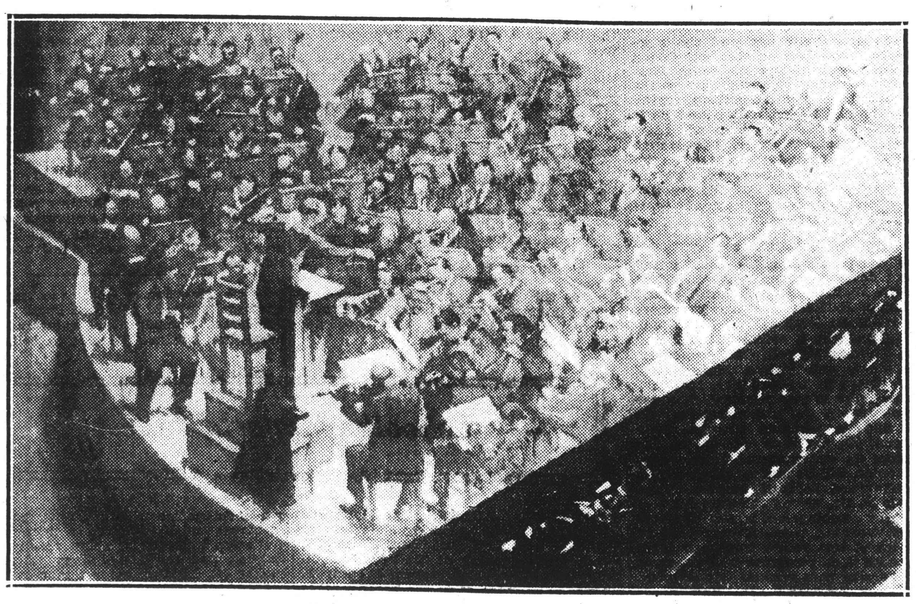
Among the Cases

So to the door again and down the center of the room to glance through the cased memorabilia. Under one glass are programs from the old Music Hall—of concerts by Patti, Nilsson, Theodore Thomas and his orchestra; von Bülow as pianist; the Harvard Musical Association whose orchestra preceded the Symphony; even of Rubinstein, playing for the last time in Boston. Along with them, the twenty small, thin sheets, printed in black and white, that were the "official program" through the first season of the orchestra. Hard by, two or three examples of the earlier tickets, one reproduced herewith. In little rectangles, the date of each concert bordered these cards, [illegible] doorkeepers punched them. Years [illegible] Companion-piec[illegible] with a player, recorded in [illegible] ink on blue legal paper, signed by him and Mr. Higginson. Programs, as well, of concerts by Mr. Henschel and Lillian Bailey, his wife; of the Kneisel Quartet and other affiliated musical groups in the days when "the founder and sustainer" also fostered chamber music.

Next in the course, encased manuscripts of the "works" contributed by commissioned composers to the current jubilee—Roussel's and Prokoffiev's symphonies; Respighi's Variations; Mr. Hill's Ode—all four lately heard; Honegger's symphony and Copland's "Symphonic Ode" to come. Beyond, Koussevitzkiana—early photographs of a slender young man, playing the double bass or conducting at concerts in Russia; caricatures from Boston and New York as far as Madrid; programs of the festivals with which he has enriched our musical life. Singular above the rest, a record in German prose by Oskar Bie and in fine-lined drawings by Sterl of Koussevitzky's voyage in steamer up and down the Volga, halting in city or town to give concerts by his "eating orchestra [illegible]ranged yesterday—a selec[illegible] teeming scrap-books in the archives. One is open at an amusing full-page picture in colors, printed by the Globe in 1892, representing the young ladies as they leave the old Music Hall. Another discloses a cartoon, from the dead-and-gone Beacon, of embarrassed comers to the Music Hall in search of a Symphony Concert, only to discover that a boxing match is in progress. Other pages are upturned at the interviews that heralded Nikisch, Muck and other conductors when they first descended upon Boston. If one has the time and the will, one may reread reviews of notable concerts; smile at yellowing sketches and caricatures; discover that there was once a brood of Saturday evening and Sunday morning newspapers in Boston that appeared o[illegible] no other day. . . . Fifty years of the Symphony Orchestra around these walls and through these cases; fifty years as well of this little, neatly self-contained world, which is Boston.

H. T. P.

The Work That Wins



The Symphony Orchestra (1929) at Rehearsal

Dr. Koussevitzky is Leading in a Tan-Colored Pull-Over, His Jacket at the Foot of the Conductor's Stand
From the Painting, Here Reproduced for the First Time, by Marie Danforth Page

Upper Left—Autographed Program of One of the Notable Concerts of the Symphony Orchestra when Disaster Came Upon a Neighboring Community

Upper Middle—The "Seat Line" that Waited through Five Days and Nights at the Old Music Hall in September, 1889, to Buy Tickets for the Symphony Concerts

Lower Middle—Tickets for the First Season, 1881-82, of the Symphony Concerts, with the Doorkeeper's Punches

Upper Right—The Crowd that Waits Every Friday Afternoon at the Present Symphony Hall to Rush the Unreserved Seats in the Second Balcony. From the Painting (1924) by Duane Haley

Lower Right—Caricature (1924) of Dr. Koussevitzky, Guest Conductor in Madrid. The Upper Inscription Reads: "My People and My Sovereigns Applauded You. Do not Forget that my Unschooled Philharmonic Orchestra Follows your Baton Soulfully and with Good Will—Admiring your Art, Madrid." The Lower Line Runs: "From the Worst of the Second Violins of the Orchestra to the Eminent Master, Koussevitzky."

(All Photographs by Warren Colby)

MUSIC

SYMPHONY CONCERT

BY PHILIP HALE

The eighth concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Koussevitzky was still suffering from a cold, but he will be able to conduct the Monday night, Saturday night and Friday afternoon concerts of next week. Yesterday Richard Burgin, the concert-master of the orchestra reigned in his stead. The program was as follows: Krenek, Little Symphony (first time in Boston), Mozart, concerto in A major for piano (Bruce Simonds, pianist) and orchestra, Sibelius, Symphony No. 1, E minor.

Krenek, of Czeckoslovakian origin, born in Vienna, a pupil of Schoenberg, and now living in Berlin is in his 31st year. A fertile composer, he is probably best known in this country by his opera "Jonny Spielt Auf," which has been performed at the Metropolitan in New York, by his "Symphonische Musik," and by chamber music. The symphony played yesterday, composed in 1928, was performed on Nov. 6th of this year at a concert in New York of the Philharmonic Symphony Society, led by Erich Kleiber, a guest.

This composer must be a humorist of the first water, for he wrote an analysis of the symphony with a gravity becoming any Herr Mueller whose pedestrian work was to be played in Eisleben or Plauen. Krenek speaks of his following the traditional sonata form, of basic tonalities, reprise, coda, song form, etc., so that any one not knowing him would expect what is eulogized by reactionaries as a "solid work," "well written," "sincere," "wholly worthy"—and prepare himself therefore for a boresome half-hour. Krenek surely slapped his thighs and beat his sides with laughter as he wrote these conventional lines about a most unconventional and delightful little work, composed much of it in the spirit of jazz, but at the same time displaying the technical equipment of a thoroughly grounded musician who has an unusual gift of invention, and true fancy that runs occasionally into the fantastic. Krenek also has a pleasing melodic streak in his musical nature; a feeling for beauty, shown not only in the slow movement. The composition of his orchestra is as uncommon as the music itself; but his choice of instruments is not alone for dance rhythms. His score calls for banjos, mandolins, guitar and harp for the suggestion of the dance; also for a "vibrating, rattling, metallic sound" that he desires; but with customary orchestral instruments, curiously grouped and used, he gains surprising, fascinating effects. Rossini in his latter years wrote a Mass that has many admirable pages, among them a double fugue constructed in a masterly manner. With characteristic irony he put on the title page "Petite Messe." Krenek speaks of his "little" symphony. The three movements are short, but the pleasure given by them is great. The audience yesterday felt with Athenaeus that music is not purposely, necessarily "educative"; that it should on occasion "dissipate sadness, produce affability and a sort of gentleman-like joy. Krenek's little work answers the definition of Athenaeus. The ladies and gentlemen of the congregation who sat in the pews of Symphony hall yesterday accepted the symphony and rejoiced in it; rejoiced and were not ashamed.

Mr. Burgin might have been a little more audacious in his interpretation of Krenek's work; even a little more reckless, for he could safely rely on the virtuosos on the stage; but the performance was exciting, and inspired the desire to hear the Symphony again and soon. His presentation of the great Symphony by Sibelius was most effective. He knows Sibelius, the man and the composer; he was for a time concert-master of the Helsingfors Symphony orchestra. It is not surprising, that yesterday he was charged with the spirit of Sibelius; the Sibelius of the earlier symphonic years. So great is Mr. Burgin's musical enthusiasm for this wild eloquence—the symphony is more than a "human document"; it is a bardic rhapsody on Finland's landscapes and sea-scapes, people and tragic history—that he communicated the intensity of his feeling to players who responded with gusto; to an audience that was moved deeply by the emotional outbursts of the composer.

Mr. Simonds played accurately and glibly Mozart's notes; he played with undeviating tonal monotony. For this performance without nuances in tempo or color, he was warmly applauded.

The concert will be repeated tonight. The program of next week is thus announced: Mozart, Symphony, G minor. Stravinsky "Symphonie de Psaumes" for orchestra with chorus (the Cecilia trained by its conductor, Arthur Fiedler); Capriccio for piano (Mr. Sanroma), and orchestra. Repetition of the "Symphonie de Psaumes." Bach, Organ Fugue in E flat major, orchestrated by Schoenberg. Stravinsky's "Symphonie de Psaumes," written for the 50th anniversary of the orchestra, also his Capriccio will be performed for the first time in the United States. The former work will be performed in Brussels today.

GALES BATTER BRITISH SHIP

Considerable deck damage was sustained by the British steamer Arundale, Capt. Williams, on a voyage from Dunkirk which it completed yesterday. Leaving the French port Nov. 19 the ship, laden with 4000 tons of chalk ran into gales that swept the decks and necessitated heaving to on several occasions. A big sea flooded the fireroo and smashed a port lifeboat. The sh was five days late reaching port.

Tomorrow and Yesterday at Symphony Hall

TRANS — Nov. 13

Prokoffiev's Jubilee Number, Eyes as Well as Ears at A Children's Matinee

THE contribution from the Russian composer, Serge Prokoffiev for the anniversary of the Boston Symphony Orchestra is a symphony that will be played at the concerts of Friday and Saturday. It is the composer's fourth symphony and stands in the key of C major. Within belief, it is not a work written merely to fulfill the demands of a "commission"; not entirely a "pièce d'occasion"; for the manuscript score at Symphony Hall bears the date and opus number, "Op. 47, 1929." If the work owes its inception entirely to the commission from Boston, that commission was given many months ago, and the composer must have set to work quickly and must have written with dispatch. It is easier to believe that he dedicated to the orchestra in its festival year a work already projected and perhaps partly completed. The new symphony shows no departures from orthodox form and but few departures from the practices of conventional orchestration. Students of orchestration, however, will be interested to discover that Prokoffiev's score follows those moderns who would do away with the bogey of transposing instruments: all his instruments are written in "C"—clarinets and horns included. It is not the first time, however, that Prokoffiev has so written.

Prokoffiev's harmonies, in the new symphony, follow paths already trodden, and characteristic of the composer. It is not to the precedent of the barbaric Scythian Suite or of "Sept, ils sont sept," that Prokoffiev here returns. Rather in the Classical Symphony, or better still, in portions of "Love for Three Oranges" may we look for the composer of this symphony. Dissonances there are, but not in such quantity as to dominate the style. The sharpest dissonances are used very sparingly, and then only to point vividly certain accents—as a Whistler might illuminate a canvas of grays by a single touch of red. There is considerable use of the characteristic device of modulating quickly through a series of comparatively unrelated keys, or of passing through a series of unrelated common major or minor chords, always emerging, in either case, in the key prevailing at the time.

His melodies are either surprisingly active and virile, or soothingly lyric—often child-like, almost naive. In either case they have a tendency of leaping into an unrelated key in the midst of a phrase, only to return with equal suddenness in the answering phrase. The texture of the music is in part highly contrapuntal (no dissonance is too sharp for the composer if it can serve in the natural conduct of a contrapuntal line), or goes to extremes of homophonic style. Accompaniment figures of the simple type sometimes called "Mozartean" are much in evidence. Often it assumes a slightness, a spareness akin to chamber-orchestra style. The rhythms are of the strong, aggressive type characteristic of both the composer and of the day in which he lives.

Prokoffiev's Symphony IV, in C major, Opus 47, begins with a slow introduction, Andante Assai, proceeds through a sonato-formed Allegro Eroica, for first movement; the second is the usual slow movement, Andante tranquillo; a third movement, Moderato, sub-titled "Scherzoso," is in the un-scherzo-like meter of two-four, and the key of B minor; the fourth movement, Allegro risoluto, returns to C major.

The introduction is quiet and tranquil in mood. Flutes and clarinets sing the theme. The bass has a rhythmic motif from which the main theme of the symphony germinates. This highly energetic theme enters with the Allegro Eroica. The "bridge" is full of staccato-rhythmed passages, accented by sharp dissonances. As it draws near a close it diminishes to the exceedingly simple Mozartean accompaniment figures. These in turn serve as perfect introduction to the clear, fluid melody which is the second theme. It is sung by flute to simple string accompaniment, is followed at once by duet between clarinet and bass clarinet. The development is very energetic, full of active skips, highly accented, works chiefly the main theme. The recapitulation is regular. The Coda once more brings final working of the main theme.

In the second movement after four measures of a sort of misty introduction a flute sings a long sustained melody of eleven measures. Then comes the chief curiosity of the symphony. Bass tuba and contrabassoon sing an expressive melody by way of transition passage. The second theme enters expressively for clarinet solo, B major, three-two. Much of this material is then worked as in a development section. Both the first theme and the tuba theme receive attention. There are ominous chords in low trombones with kettle-drums. At the end there are slight reminiscences of the first movement. A recapitulation is much abridged. The first theme sings in strings briefly. A Larghetto merely hints, in clarinet, at the second theme.

A piquant theme in the oboe at once begins the "Scherzoso" movement. After some contrasting material it is repeated in strings. The main contrast, however, is also given to the oboe, "Meno Mosso," more songful in character, and vacillates between D major and F major. These two divisions alternate with each other much after the manner of a rondo.

The last movement, Allegro Risoluto, is the most extended of the four. A very vigorous and rapidly moving passage in eighth notes, taken in unison by strings and wood-winds, forms the chief theme. To that theme, which is much repeated, all else is subsidiary. The movement is the most energetic of the four, forming real climax to the symphony. Harmonically it is also the most daring, reminding more than the other three movements of the harmonic excesses of the decade which began during the World War. Occasionally its wildness, its abandon, suggest the Prokoffiev of an earlier period, say of the "Scythian Suite." Now and again it rises to fury such as only this twentieth century has been able to bring in music.

Rare Mozart

The week-end concerts list also a semi-novelty out of time, all but forgotten. The orchestra this year has a new clarinet soloist, Mr. V. Polatschek. At the coming concerts he will play Mozart's concerto for his chosen instrument. Only once has this concerto been heard at Symphony concerts—on March 29 and 30, 1918, when Mr. Sand was soloist and Mr. Schmitt conducted. Once previously in the history of the orchestra has there been a clarinet solo, when a Mr. Strasser was soloist in 1884. The score of the work bears the date Sept. 28, 1791, at Vienna. It was therefore written very shortly before the death of Mozart. Biographers affirm that it was written in a single day for a convivial friend of the composer who was a great clarinetist.

The concerto moves through the usual three movements: Allegro, Adagio, Rondo. It is Mozartean technic running its normal, pleasant course. There is the conventional form, the conventional tuttis, the conventional solo passages. The clarinet has sufficient opportunities to display dexterity as well as the tone color of its several registers. Beyond which—well, it was a day's work for Mozart.

A. H. M.

Eyes and Ears

The frequenter of the Young People's Concerts of the Symphony Orchestra caught a new, perhaps a belated, impression yesterday afternoon at Symphony Hall—the interest of the children in the visualized action of conductor and players. From the little lad in the red pullover who sat only three or four rows from the stage to the fringe of boys and girls, still of tender years, in the upper balcony, the movements that made the music caught eyes before the music itself sounded in ears. The conductor, whether it was Dr. Koussevitzky or Mr. Burgin, engrossed the child in the pullover who gave his mother—as she doubtless told his father—"a trying afternoon." He saw, watched, remembered, until he could anticipate with his own hands the guiding motions.

More fastened upon the playing orchestra. Thirty-odd violinists, bowing as one through Pick-Mangiagalli's arrangement of a Prelude from Bach, were fascinating to see. The youngest made round eyes and lips when, at moments in Musorgsky's "Pictures at an Exhibition," Mr. Sidow hoisted his tuba and blew upon it lustily. The older lads and girls followed as closely Mr. Polatschek's fingers as they slipped up and down his clarinet in an Adagio from Mozart. Once more sight was the sense that theater or concert-hall touches quickest. These youngsters were as natural as could be—and they saw before they heard. The concert-orchestra, invisible behind a screen, is a vision of superfluous, dehumanized perfection.

To read the program was to mistrust it. Heard, it dispelled misgiving. In and out of the teens these juveniles feel rhythm, stir to sonority. Neither the one nor the other is salient trait of the Allegretto from Beethoven's Seventh Symphony or of the Adagio from Mozart's Concerto for Clarinet. Bach, as it seemed, was to save the day for these elder masters with the lively rhythms and the keen or the full string-tone of the transcribed Prelude (Vivace). To the contrary, the beauty of the instrumental song, the wonders of its course, through Beethoven's Allegretto caught these young ears—caught and held them. Similarly they heard, hushed, the liquid sweetness, the rounded fullness, of Mr. Polatschek's tone through Mozart's transparent measures.

Now and again the onlooker regrets that there are not more of the teens, and less of tenderer ages, at these children's concerts. But would sixteen be as susceptible as twelve to this music which has no other being than itself? In these days the orchestra at Symphony Hall hardly consists of gentlemen of leisure; while to a man they know the tricks of the trade. Through this Bach and Beethoven they might have made the appropriate motions. Instead—Dr. Koussevitzky pointing the way—they played to 2000 listening "kids" as they play to the taut connoisseurs of Saturday evenings. Nor was Mr. Polatschek merely testing himself before an audience. He can hardly be a more marvellous clarinetist tomorrow than he was to the children.

Only Mr. Meyer, as guide to the young idea, was in difficulty with these numbers. What is there to say, for youngsters to grasp on the instant, about a Prelude of Bach, a clarinet-concerto, or Beethoven's Allegretto? Next to nothing. And for pictures? Only Bach's head or Mozart's or the frowning Ludwig's, along with violins, clarinets and such like. Mr. Meyer's turn came with the second half of the program and Mr. Burgin on the conductor's stand—gnomes and chicks and big-wheeled peasant-carts for the numbers from Musorgsky's "Pictures": the Diaghilev Ballet, in full fettle, for the Tartar Dances from "Prince Igor."

Borodin would obviously excite the children; what with melodies, rhythms, native wildness and savagery galore. He surely did. The six pictures, chosen from Musorgsky's series according to Ravel, might evade the young audience—the reviewer said to himself. They required too much programmatic background. But he forgot the rhythm which is their life and soul. Not for nothing did Mr. Burgin turn the lumbering wheels and sound the folk-song of "Bydlo," or set the chicks teetering out of their shells, ballet-fashion. And when Mr. Ritter smote his drums or the brass flamed out for the Tartar Dances, the school-doctors, had they been present, might have counted faster heart-beats. . . . By all odds an amusing afternoon alike to apple cheeks and gray heads. Indeed, one little boy was so absorbed that he forgot to doff his cap. An understanding teacher let it stay.

H. T. P.

Items of the Day

There will be no Symphony Concerts next week when Dr. Koussevitzky and the orchestra carry to New York no less than four symphonies—Roussel's and Brahms's Second on one program; Nabokov's and Chaikovsky's Fourth on the other. . . . At the next pair of concerts at home, on Nov. 28 and 29, Mr. Hanson's new "Romantic Symphony" will be heard and Mr. Gieseking, the pianist, will join the orchestra in Beethoven's "Emperor" Concerto. "Bolero," too, will be played once more.

There is one defender of Mr. Respighi's berated "Metamorphoseon"—the librarian of the orchestra, who spent hours in the correction of the manuscript parts. He cannot say too much for the musicianly scholarship, the command of orchestral resource and instrumental invention that such scrutiny disclosed. He admits that he is a solitary champion. And what if these paper-virtues failed to sound out of public performance? First of all music is written to be heard.

Between Families

Serge Prokoffiev—From The Drawing by Stravinsky's Son

The Composer's New Symphony, Written for the Jubilee of the Boston Orchestra, Will Be Played at the Symphony Concerts Tomorrow and Saturday

VEMBER 13, 1930

Musicians --- The Sc

The New Master

(Horner)

Victor Polatschek

Clarinetist, from Vienna to the Symphony Orchestra, to Be Heard as Soloist at the Concerts of Tomorrow and Saturday

BURGIN CONDUCTS SYMPHONY CONCERT

Bruce Simonds Soloist in Mozart Concerto

First Performance in Boston of Krenek's "Little Symphony"

Globe Dec. 13

Dr Koussevitzky has a cold, and after the fatigue of the Beethoven Festival in Washington last week, felt obliged to turn over the conducting of this week's Symphony concerts in Cambridge and Boston to Richard Burgin, concert master of the orchestra. The two new works by Stravinsky, announced for yesterday, have been postponed till next week. Mr Burgin's program began with Ernest Krenek's "Little Symphony," and included a Mozart piano concerto, in A major and Sibelius' First Symphony.

The program books yesterday included a slip announcing that an exhibition of pictures, music, programs, and other relics of the 50 years of the Boston Symphony is on display in Huntington-av foyer off the first balcony. This exhibition includes a number of interesting photographs, letters of many celebrated musicians, and the portrait of Maj Higginson by Sargent which ordinarily hangs in the Harvard Union. It was thronged yesterday.

Krenek is chiefly known in America by his opera "Jonny spielt auf," produced by the Metropolitan Opera in New York two seasons ago. He was born in 1900 and was a pupil of Schreker. The "Little Symphony" played yesterday is his opus 58.

For Small Orchestra

Like so many of the younger generation of composers, Krenek has definitely broken with the 19th century, and gone back to a style recalling music of the 18th century. This symphony is for small orchestra, ingeniously scored to emphasize percussive and rhythmic effects rather than either sonority or volume of tone. Its form is consciously orthodox. Its mood has none of the sentiment, none of the moral earnestness, none of the striving for epic breadth of 19th century German music. Krenek recalls neither Beethoven nor Wagner, but rather the lighter, more cynical, more impudent writers of the 18th century in Italy. His one aim is to make his music sprightly and entertaining. With all his ingenuity he fails to achieve it except at moments, unless yesterday's performance belied him. Of other composers known here, this symphony can most obviously be compared with some of the work of Hindemith and of Prokofieff. It is more correctly written, according to text book standards, but that is probably because Krenek cannot quite forget all that he undoubtedly learned in his student days about counterpoint in the manner of Reger.

Mr Burgin was warmly applauded by orchestra and audience. In Sibelius' symphony he gave a performance which was not merely intelligent and sympathetic, but full of the dramatic quality the eloquence of which famous orchestral conductors have no monopoly. His reading of this familiar work, and the orchestra's eager cooperation, brought about a performance that deserves to be described as memorable. Mr Burgin's conducting has steadily improved as opportunities have offered. He is now much more than a mere substitute filling an unexpectedly vacant place, as he was when he first conducted the Boston Symphony some years ago.

Bruce Simonds Plays

Bruce Simonds, a young American pianist known to Jordan Hall audiences from several recitals there, repeated the Mozart concerto he had given Thursday night in Cambridge. His performance, though competent enough, lacked distinction of musical style. Mozart is, of course, the most difficult of all composers to play really well. Celebrities far greater than Mr Simonds have failed, as he failed yesterday, to do more than play the notes about as written. The requisite nuances of melody and rhythm eluded him. Mr Burgin, obviously nervous about the difficult task of leading an orchestral accompaniment, was also not at his best in this concerto.

Next week Dr Koussevitzky plans to conduct the first public performances of Stravinsky's new "Symphony of Psalms," Stravinsky Cappriccio for piano, and Mozart's G minor symphony and Bach's fugue in E flat, orchestrated by Schoenberg. The Cecilia Society chorus will assist the orchestra.

P. R.

LITTLE AND BIG WORK BY SYMPHONY

Post Dec. 13

Krenek's Banjo Piece and Sibelius' First Played

Dec 13

BY WARREN STOREY SMITH

For Dr. Koussevitzky, indisposed, so it is said, as the result of his struggles with an ill-trained chorus at the recent Beethoven Festval in Washington, there can be only sympathy and hope for a speedy recovery. Yet the Symphony concert, led by Richard Burgin, yesterday, was one that for the moment amply satisfied, one indeed that could ill have been spared.

SIBELIUS' FIRST

There was yesterday the Little Symphony of Ernest Krenek of "Jonny Spielt Auf" fame, that as a representative work of a much-talked-of composer deserved a hearing in Symphony Hall. There was the second of Mozart's two piano concertos in A major, delightfully played by Bruce Simonds and delightfully accompanied by Mr. Burgin and the orchestra. And there was, for fitting climax to an enjoyable afternoon and in a performance that did full justice to the music, a masterpiece from the hand of one of the few truly vital figures among living composers, the First Symphony of Sibelius.

Krenek's Little Symphony, written in May and June of 1928 when the prolific composer of the most celebrated of jazz operas, was still in his 29th year, is symptomatic of the tendency on the part of many of the Central European music-makers to treat their art not seriously but flippantly and perhaps a shade contemptuously.

Banjos and Mandolins

Krenek writes for a small orchestra from which violas and 'cellos are absent, their places filled by two mandolins, two banjos and a guitar. The first of the three movements is clever, ingenious, original in ideas and in treatment, although the jazz at the end of it seems impertinent and obtrusive, distracting if diverting, amusing yet annoying. The second movement is one of conscious simplicity, not without charm and a personal flavor and distinguished by curious effects in instrumentation.

The Finale, in Tango rhythm, with its liberal use of plucked and pulsatile instruments, aims merely to entertain, and if one be not too highbrow, too jealous of the traditional dignity of symphony concerts, fulfills its mission.

Power and Beauty

But what a rebuke to the fooleries and superficialities of Krenek were the burning sincerities, the passionate utterance, the might and power, the beauty and pathos, of Sibelius' Symphony, written before young men were world-weary and disillusioned. It would be interesting to come back in 50 years and see how the first two symphonies of the Finn have fared in comparison with the more individual but for most of us less forcefully appealing Sixth and Seventh. Incidentally, is it not high time that the Fourth was heard again in Symphony Hall?

Yesterday's audience welcomed this puissant First Symphony gladly and heartily, and applauded until Mr. Burgin bade the players, who throughout the afternoon had given him notable co-operation, rise and bow.

SYMPHONY CONCERT FOR YOUNG PEOPL

Globe Nov. 13

The Boston Symphony Orchest gave yesterday at 4 in Symphony Ha the first of its annual concerts f young people. The program includ a Bach prelude, arranged by Pic Mangiagalli: the allegretto fro Beethoven's Seventh Symphony; t adagio from Mozart's clarinet concert several numbers from Musorgsky "Pictures at an Exhibition," orche trated by Ravel, and the famili dances from Borodin's "Prince Igor.

Dr Koussevitzky conducted t Bach, Mozart and Beethoven. Ric and Burgin conducted the Musorgsk and Borodin numbers. The clarin soloist was Victor Polatschek, the ne first clarinet of the orchestra, who wi play the whole Mozart concerto which one movement was heard ye terday, at the regular subscriptio concerts this week.

Alfred H. Meyer again showed stereopticon slides illustrative of the pieces played, and made brief informal comments, which held the attention of an audience that filled the hall.

This program, which will be repeated today at 4, was well chosen to introduce youthful listeners to the orchestral repertory. It avoided the trivial and the ponderous alike, offering only things likely to delight relatively inexperienced listeners, and yet never condescending to what is miscalled "popular" taste.

DEATHS

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GUESTS AT COLLEGE DINNER IN STATLER BALLROOM

Mrs. Lindbergh is at the centre of the table, facing the camera, at her right is Serge Koussevitsky, leader of the Boston Symphony orchestra; at her left, Eliot Wadsworth. Continuing around the table, from Mr. Wadsworth, Mrs. B. Loring Young, Henry B. Sawyer, Mrs. Koussevitsky, Col. Lindbergh, with back to the camera, Mrs. Wadsworth, Maj.-Gen. Connor and Mrs. Sawyer.

Col. and Mrs. Charles Lindbergh abandon their usual flying togs for formal evening attire. They made a surprise flight to Boston to attend the dinner.

Lindberghs Fly to Boston for Dinner; Colonel Denies He Is Foe of Press

Just before dusk last night Col. and Mrs. Charles A. Lindbergh swooped down on the Boston airport unannounced. They came to attend the dinner at the Statler Hotel at which Col. Lindbergh's illustrious father-in-law, Senator-elect Dwight W. Morrow, was the principal speaker.

As they taxied Mrs. Lindbergh's biplane to the Curtiss-Wright hangar they were greeted by Manager Fred Copeland. The Lindberghs were transported to Boston by taxi, the astonished driver being Philip Landino of East Boston. They went immediately to the Ritz-Carlton Hotel.

Just before they left to attend the dinner given in the Statler Hotel by alumnae of seven women's colleges, an interview was granted to newspaper men at the Ritz-Carlton.

Smilingly Col. Lindbergh denied that he disliked newspaper men and said that some of them are his best friends.

"We are just here for a visit," said the colonel as he introduced Mrs. Lindbergh to the press.

When asked whether he was interested in the political situation he said that every American is interested in his government.

When Mrs. Lindbergh said that this is not her first trip to Boston the colonel reminded her that it is the first time she has flown here. "But we've passed over several times on our way to Maine," she said.

A large crowd, attracted by a large group of cameramen outside the Ritz-Carlton Hotel, had a glimpse of Col. Lindbergh and his wife attired in formal clothes rather than flying togs. The Lindberghs will take off from Boston airport for home this morning about 9:30 o'clock.

Nov. 13

MU

YOUNG PEOPLE'S CONCERT

Dr. Koussevitzky and Mr. Richard Burgin divided the honors at the Young People's concert yesterday afternoon. The program was as follows: Bach-Pick-Mangiagalli, prelude for string orchestra; Beethoven, allegretto from the Seventh Symphony; Mozart, adagio from the Concerto for Clarinet with Victor Polatschek, soloist; Moussorgsky-Ravel, "Pictures at an Exhibition"; Bowdin, Polovetzkian dances from the opera "Prince Igor." There were explanations with stereopticon slides by Mr. Alfred H. Meyer. Dr. Koussevitzky conducted the first three numbers; Mr. Burgin the other two.

The conductors as well as the orchestra were very fortunate in having an audience suff.ciently unsophisticated to react naturally to the music they heard. The silence while the music was played was wonderful to behold in children. Some even dared to assist Dr. Koussevitzky in conducting, but unfortunately were quickly suppressed by their escorts, who really were vandals at this concert and only admitted if a child brought them along.

The program was attentively and respectfully listened to through the Mozart, but enthusiasm did not break loose until the Moussorgsky suite was played. The gnome was received as a kindred spirit; the rumbling and creaking of the Polish cart brought forth a heartfelt burst of applause. Over the Ballet of the Chicks in their shells one felt a slight controversy. To some this ballet seemed quite the proper thing; others were a little skeptical over it, yet not enough so to prevent smiling. Needless to say the instruments of percussion were considered the most fascinating in the orchestra. Though Mr. Polatschek's exquisite phrasing was appreciated, it was the roll of a drum that brought excitement to its zenith.

Mr. Meyer's apt remarks and interesting pictures added much to the enjoyment of the audience, though a more personal and imaginative attitude might have aroused his young listeners to a more attentive response. His mere mention of Dr. Koussevitzky's name was met with a spontaneous outburst.

The program will be repeated this afternoon.

L. B. D.

AND MUSICIANS

Globe Dec. 14

Boston Orchestra Praised

Henry Prunieres, well-known French critic of music, has written for the New York Times his impressions of four American orchestras, which he heard on a recent visit to this country. He says that all four are better than the Berlin Philharmonic, which he thinks is now the best in Europe. And of the four he inclines to prefer the Boston Symphony Orchestra.

This testimony from an impartial foreign critic of high standing would justify any claim local pride in our orchestra may make. According to M Prunieres, the Boston Symphony is today the best orchestra in the world. What would he have said of the old Boston Symphony under Dr Muck, which by common consent of all who remember it surpassed the present orchestra

M Prunieres is editor of the leading serious magazine in France devoted to music, the Revue Musicale. His point of view is not that of the popular journalist, nor does it appear that he aims to flatter Americans. As he says, the presence in the Boston Symphony of 38 Frenchmen suffices to prove that Paris could have just as good an orchestra as Boston has today if anyone in Paris were prepared to spend the necessary large sum of money. The $100,000 annual deficit of the Boston Symphony would look almost astronomical if counted in French francs.

Excerpts from M Prunieres' article, published by the New York Times Dec 7 follow:

"I am quite sure that if the Berlin Philharmonic Orchestra, which is the best in Europe, in my opinion, were to visit America, it would be adjudged as being in the fifth or sixth rank, certainly below that of the Chicago Symphony Orchestra, which seems to me to be inferior to those in Boston, Philadelphia and New York.

Boston Orchestra Preferred

"Which American orchestra is to be ranked the first? I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be an absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.

"At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there appeared to me to possess a sonority more glowing than even that in Philadelphia. There are simply nuances to differentiate these three orchestras, which deserve to be classed and proclaimed equally the best in the whole world.

"Serge Koussevitzky is very popular in Paris, where we are grateful to him for some magnificent concerts which he has given here, and for all the great new works which he has introduced. No other conductor has done so much for modern music in France as Mr Koussevitzky, I am happy to see that he continues along these lines in the United States, for it is due to his initiative that the Boston Symphony Orchestra has commissioned some new works for its 50th anniversary by the best contemporaneous composers, and has brought into existence symphonies by Stravinsky, Prokofieff, Albert Roussel, etc.

"Koussevitzky is a great conductor, and I was enthusiastic when I heard him conduct Albert Roussel's Third symphony, Debussy's "La Mer" and excerpts by Rameau. To judge him, one must hear him at the head of the Boston Symphony Orchestra. May we have this pleasure soon in France!"

Music Notes and Comment

Dr Koussevitzky has postponed until the Symphony concerts of this week the first performances of Stravinsky's new "Symphonie des Psaumes" and Capriccio for piano originally announced for last week.

The soloist at the Monday Symphony concert tomorrow night will be Anton Witek, who was for several years concert master of the Boston Symphony under Dr Muck. Mr Witek, who returned to America last season, now lives and teaches in New York. The program, altered from that first announced, retains Mozart's A major concerto for Mr Witek, and Brahms' Second Symphony. The concert will begin with Handel's concerto grosso in B minor. It is announced from Symphony Hall that Dr Koussevitzky, who did not conduct the regular series concerts last week owing to a slight indisposition, will conduct the Monday concert.

OLD MUSIC DOMINATES SYMPHONY

Post Nov 15

Rimsky's Caprice Puts Prokofieff's Work in Shade

BY WARREN STOREY SMITH

For a time the rich-toned and inspiring performance of Rimsky-Korsakov's Spanish Caprice that ended the Symphony Concert of yesterday afternoon effaced all recollection of what had gone before, of Mozart's Overture to "The Magic Flute,' neatly handled by a diminished orchestra; of that same composers' Clarinet Concerto, with the accomplished Mr. Polatschek as the soloist, and of the New Fourth Symphony of Prokofieff, composed, it now goes almost without saying, for the 50th anniversary of the Boston Symphony Orchestra.

MOZART FOR BEGINNINGS

When the excitements engendered by this gorgeous and compelling version of Rimsky's orchestral show-piece had sufficiently cooled, the listener did recall that Mozart's overture had been given a performance more than usually felicitous, thanks not a little to Dr. Koussevitzky's happy expedient of reducing the number of strings. He recalled, too, that Mr. Polatschek, the orchestra's new first clarinetist, had played with true Mozartian grace and finish, with sensitive phrasing and a tone beautifully controlled, his portion in the Concerto that Mozart in a single day wrote for a contemporary virtuoso; and also that the piece itself, unheard here for many years, is possessed of no small charm, that its Adagio, indeed, is Mozart in one of his rarer moods.

Yes, these things did come back to mind; but although Dr. Koussevitzky undoubtedly never intended it, the music of the elder Russian caused that of the younger to fade quite completely out of the mental picture. This Spanish Caprice was written two years before Prokofieff was born. The listener, wending his way homeward, wondered whether it would not be played and enjoyed long after not only Prokofieff himself, but his compositions too, have gone the way of all the world.

Made to Order Music

We listen as appreciatively as we may to the music of our own day. We have our enthusiasm for this or that school, for this or that composer. But ever and anon there arises a doubt as to whether anything written by the men whom we of 1930 call modernists is endowed with the vitality that defies the years.

At any rate it takes no great courage to declare that Prokofieff's symphony of yesterday has not that quality. Here is a piece made, in a sense, to order, and bearing plainly the earmarks of an appointed task competently performed rather than those of music written out of some inner necessity.

Labor All Around

There are agreeable moments in the new symphony's slow division and again in the Scherzo, and the Finale ends with a vigor and bustle that yesterday elicited a round or two of applause. But the piece is, for Prokofieff, strangely lacking in physiognomy. The musical ideas are not salient; the treatment of them is seldom striking. To speak plainly, the net impression was one of labor; labor for the composer, labor for the players, and labor for the conductor. And then came Rimsky with his frank tunes and rhythms, his glowing orchestration to set that labor quite at naught.

Globe Nov 15

CLARINET SOLO AT SYMPHONY CONCERT

Victor Polatschek Plays Mozart Concerto

Prokofieff's Fourth Symphony Is Performed for the First Time

For the first time in many seasons a concerto for clarinet was heard at yesterday's Symphony concert. The soloist was Victor Polatschek, first clarinet of the Vienna Philharmonic Orchestra from 1912 to 1929, now first clarinet of the Boston Symphony. Mr Polatschek in a Mozart concerto gave a performance that was wholly admirable, and deservedly much applauded. The program also included the first performance anywhere of Prokofieff's Fourth Symphony, opus 47, one of the works commissioned by the Boston Symphony for its current anniversary season.

Mozart's music is the severest of all possible tests of a performer's musicianship. Its melody and rhythm demand the utmost flexibility and subtlety of treatment. There is no possibility of covering up a defective technique or an imperfect sense of musical style by sheer volume of tone, or by any of the other well-worn artifices by which virtuoso players set audiences to clapping. One cannot hurry the climaxes, or exaggerate the pianissimi and fortissimi. One cannot be a "prima donna," on sensation bent, in Mozart's music.

Of First Rank

Mr Polatschek, trained under such conductors as Weingartner, Nikisch, Muck, Walter, Fuertangler and Richard Strauss, in an orchestra still by repute unsurpassed in Europe or America, and admirably gifted by nature, is a musician of the first rank. The sheer perfection of his playing in the adagio of yesterday's concerto was something beyond praise. It went to one's heart to hear a Mozart melody sung once more as such melodies should invariably be sung. An audience, to prone of recent years owing, perhaps, to circumstances beyond its control, to think of Mozart as a writer of tinkling trifles, was obviously deeply stirred.

The clarinet concerto, written out in a single day to oblige a celebrated player and planned to permit ample technical display, is music with a spontaneity, a beauty, that is perhaps a greater proof of Mozart's genius than are his ackonwledged masterpieces. The minor works of Beethoven and Wagner, and even Bach are often dull or tawdry. There are few dull pages in Mozart. All that he wrote has his personal stamp on it. Nearly all is beautiful.

Prokofieff's new symphony is a curiously pallid and dull work to come from the writer of the startling "Scythian Suite," and the deft and fluent "Classical Symphony," unless yesterday's performance failed to do it justice. There is a restless modulation from key to key, after the fashion that often grows annoying in the minor works of Cesar Franck. The scoring for the orchestra is gray and colorless, lacking in clarity and sonority. It was unkind of Dr Koussevitzky to follow Prokofieff's symphony by Rimsky-Korsakov's "Spanish Caprice," one of the best-written works for orchestra yet produced by anyone. But Debussy, Ravel or Stravinsky would have shown up Prokofieff equally clearly if thus juxtaposed. Their woodwind, in particular, would eclipse his.

The only interesting thing about this symphony is the rhythmic groups and contrasting rhythms. One got very weary of 2-4 and 4-4, however, as the music progressed. Perhaps Prokofieff meant his music to win the parodied title "apotheosis of the march." But his rhythms lack the variety and the vitality of those in Beethoven's A major symphony, the "Apotheosis of the Dance."

Strong Point

Dr Koussevitzky, whose Mozart has never been his strong point, had evidently made a special effort with the "Magic Flute" overture and the concerto yesterday. The overture went distinctly better than one anticipated. The so-called "Masonic chords" that interrupt it were twice taken too slowly, but otherwise there was the requisite fluency. Mozart here avoids writing melodic passages.

But in the concerto the orchestral accompaniment failed to measure up to Mr Polatschek's solo playing. It is only fair to add that it was the best Mozart playing in melodic passages that Dr Koussevitzky has yet achieved at these concerts.

The Rimsky-Korsakov, except that the "andante con moto" of the variations became a largo in pace, was brilliantly played and heartily applauded. It, too, showed off Mr Polatschek's virtuosity in incidental clarinet solos.

There are no symphony concerts here next week, as the orchestra goes to New York. For Nov 27 and 28 Beethoven's "Emperor" concerto, with Walter Gieseking as soloists, and a new symphony by Howard Hanson are the chief items on the program as now planned.

P. H.

Piano Nov 14

As He Heard Himself

Nikisch on The Mystery of Conducting

WHEN one of my colleagues, after a concert asks me how I secured a certain effect, I find myself incapable of giving an answer. I have been asked how I communicate my emotions to my men. I can only reply that I do it simply and without consciously knowing how. When I conduct a composition, the power of the music masters me, and I follow it without rules or preconceived plan. I do not sit down beforehand and plan how I am going to realize every effect.

Details of interpretation, therefore, change with almost every concert, for I am mastered by the emotion which the music has evoked. But note, this applies only in details. To feel a symphony of Beethoven one way today and another tomorrow would be as laughable as illogical.

[From a Memorial Volume lately Published in Leipzig

MUSIC

Herald Nov 15

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its sixth concert of the season yesterday afternoon in Symphony hall. Mozart, Overture to "The Magic Flute" and Clarinet concerto (Mr. Polatschek, clarinetist). Prokofieff, Symphony, No. 4 (first performance. Composed for the orchestra's Jubilee). Rimsky-Korsakov, Caprice on Spanish Themes.

It was said before the performance of Prokofieff's symphony that it was more in the line of his "Classical" symphony, than after the manner of his earlier works, splendid in savagery. The performance yesterday, one that would surely have pleased the composer, did not justify the statement. A note from Prokofieff states that in some passages of the symphony he used the same musical material which is introduced in his ballet, "The Prodigal Son." "This does not lead to the conclusion," he writes, "that the symphony is written on the material extracted from 'The Prodigal Son,' or the 'Prodigal Son' on the material from the symphony. Merely, in the symphony I had the possibility to develop symphonically what a ballet-form did not enable me to do." And he cites the example of Beethoven's ballet "Creatures of Prometheus" and his third symphony.

The ballet was produced at Paris in May, 1929; the symphony was composed in 1929-30. There are four movements. Here conventionality stops.

The "Classical" symphony was western in thought and expression. This fourth symphony is oriental as was to be expected after one knew that Prokofieff had used some of his ballet material. Hearing the music, one recognized a spirit that was not western in any way: Not in thematic invention, not in harmonic progressions; decidedly not in the orchestration. For his "Classical" symphony, the composer was quoted as saying that he had written after the manner of Mozart. No doubt he said this with his tongue in his cheek. In the fourth symphony he went back to the earlier Prokofieff. Nor is there in the later work the melodic inspiration that is desired. There are tunes that promise beauty; they are soon tortured. There are also patterns that are ingeniously used, for it would be foolish to question the technical skill of this composer; but one can not live on patterns.

One can easily think that this or that section, especially in the Scherzoso, was planned for dancers; that in the other movements there are pages for those on the stage telling the story in pantomime. A glance at the ballet score might easily show the folly of fancied identifications. The symphony as it stands is absolute music, and as music pure and simple it cannot be ranked with the best of Prokofieff's works. There is no objection to his being the wild man, as in the "Scythian Suite," and "They Are Seven," but in this symphony there is not the barbaric outpourings that have a beauty of their own and impress one by their strength. In former works the orchestration when clangorous was effective; more than a mere shock to the nervous system. In the symphony the orchestration in fortissimo is often only blatant; and when objective or subtle beauty is sought by the blending of instrumental timbres there is, as a rule, a disappointing experiment.

For many years at European symphony concerts there was no hesitation in the introduction of players of wind instruments as soloists. Even at the concerts of the Paris conservatory the flutist, oboist, clarinetist and the player of the horn or bassoon was welcomed and treated respectfully by audience and professional critics. At the concerts of the Boston Symphony orchestra soloists of a few wind instruments have made their appearance, but they were few in number and they appeared at long intervals. Mozart wrote a concerto for the oboe, one for the clarinet, one for the bassoon; for the flute, also for the flute and harp; several for the horn. The clarinet concerto performed yesterday had been played here at a Symphony concert in 1918.

It is characteristically Mozartian by its grace, suavity and the strange tinge of melancholy at times that entered into his music, especially in his latter years. (The concerto was composed only a few months before his death.) Mr. Polatschek, who was warmly welcomed and applauded, played as a musician as well as a virtuoso. His performance was distinguished by tasteful phrasing, and at no time was there an attempt to display the virtuoso at the expense of the composer. Dr. Koussevitzky, always happy in his accompaniment of soloists, brought out the fine details, the ravishing little harmonic and orchestral bits that too often escape the notice of conductors.

A spirited performance of the immortal overture and a brilliant performance of Rimsky-Korsakov's ideas about the nature of Spanish music were greatly enjoyed. The concert will be repeated tonight. The orchestra will be out of town next week. The program of Nov. 28, 29 will be as follows: Wagner Overture to "The Flying Dutchman"; Hanson, Symphony No. 2, "Romantic" (first performance; composed for the orchestra's jubilee). Beethoven, Piano Concerto No. 5 (Walter Gieseking, pianist). Ravel, Bolero.

[Continued bottom of page]

Concerts

HERALD. Nov. 16

By PHILIP HALE

"Confused explosions of the outrageous effrontery of a young man."

Again: "It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

Would not one think that these were the opinions of some who squirm in Symphony or Jordan Hall when they hear the work of a young composer now living, but not a personal friend?

The two quotations are from reviews written about performances of Beethoven's first symphony. The first was published at Leipsic in 1801. The second quotation was published at Paris in 1810.

In recent years the Symphony audience has heard much "contemporaneous" music, some of it from members of the radical school; music that is good, though its idiom may be strange for those accustomed to traditional forms, conservative harmonies, and orchestration of agreeable but obvious character; music that is bad, not because it is "barbaric," "ear-stabbing"; but because it is impotent, without musical ideas, merely a futile experiment in rhythm and in bizarre instrumentation.

There are young hearers in the audience, male and female after their kind, who without a musical background, without a knowledge of musical history, welcome everything that is strange and unexpected in a new composition. To them Haydn is "old hat"; Mozart, childish; Schumann "couldn't orchestrate," and they speak as if they had taken a thorough course in orchestration and knew the inherent character and capabilities of each particular instrument. Beethoven, yes, he is to be endured, but performances should be at long intervals; Brahms, so-so; never Tchaikovsky, and they sneer: he liked tunes and his symphonies are full of them. Unfortunately, they are cocky and voluble; thus they work injury to art, for self-assurance converts some who like Dorothea Brooke's uncle—was it her uncle? We have not read "Middlemarch" for many years—are of miscellaneous opinions and uncertain vote.

The noble army of those unwilling to accept any music that perplexes them or awakens them from peaceful, somnolent listening, assured by the long-accepted name of an orthodox composer, does similar injury to the Muse. They feel personally insulted if the new work does not appeal to them at the first hearing. They may even write indignant letters to Dr. Koussevitzky, who is simply doing his duty in acquainting the receptive, the discriminating, the reactionaries, the prejudiced minds, with modern tendencies. For, it is to be said over and over again that music is not a fixed, a determined, definite art; it is influenced by tradition, to be sure; it is also and largely influenced by the contemporaneous thought and spirit of the world. It would be hard for a young composer to write after the great war as he would have written before it. The music of today often reflects the hurrying, restless, noisy, grossly materialistic, extravagant age we live in.

It is interesting to hear the succession of works written for the Jubilee of the Boston Symphony Orchestra; to see whether this or that composer finds freedom in an obligatory task and can reveal freely and effectively his individuality; whether his composition sounds as if it had lain for two or three years in a portfolio and been taken out, salted and peppered for the festive day; whether a composer simply puts aside his individuality, thinking the occasion a solemn or a pompous one, finding it prudent, perhaps lucrative, to write in a vein foreign to his musical nature. It is all very interesting: to listen to the new works, and be able to applaud honestly, or gnash one's teeth in rage and disgust; to discover in old music hitherto unnoticed beauties, now brought out by genius of interpretation on the part of the conductor and by the present remarkable proficiency of the orchestra; to wonder why a work that now seems feeble, commonplace, dull excited one's admiration in former years.

For if the idioms of music change, so changes the aesthetic receptivity of the hearer. The apostle Paul made some wise remarks on the change in mental workings wrought by the passing years. As they are no doubt familiar to those who still have the habit of reading the New Testament if not the Old we'll not quote them.

[Conclusion of column 5 above]

Post Nov 16

BY WARREN STOREY SMITH

Howard Hanson's "Romantic" Symphony will be the next anniversary piece to be heard at the Symphony concerts on Nov. 28 and 29. Dr. Hanson plans to be present to hear these first performances of the work which he composed, like so many of his confreres, in honor of the semi-centenary of the Boston Orchestra. Then, when Boston has heard it, Dr. Hanson will carry his "Romantic" Symphony to Europe, where it will be heard in Rome no later than Dec. 8, under Dr. Hanson's baton and from the Augusteo Orchestra.

* * * *

This week the orchestra departs for its first New York and Brooklyn concerts of the season. Incidentally it will also give this week, on Tuesday evening, the first of its series of concerts in Providence.

* * * *

Globe Nov 16

Music Notes and Comment

There are no Boston Symphony concerts at Symphony Hall this week, as the orchestra is to visit Providence, New York and Brooklyn. For Nov 28 and 29, the next pair of concerts in the regular series in Boston, the program now arranged includes Wagner's "Flying Dutchman" overture, a new "Romantic Symphony" by Howard Hanson, composed for the 50th anniversary of the orchestra, Beethoven's "Emperor" concerto with Walter Gieseking as pianist, and Ravel's Bolero.

For the first of the six Tuesday afternoon concerts, Nov 25, Dr Koussevitzky plans a program including two Bach preludes, arranged by Pick-Mangiagalli; Beethoven's Seventh Symphony and Brahms' Second Symphony. This series is the one best suited to the tastes of those who love the great classics more than modern novelties of lesser masters.

Dec 2, 3, 5 and 6 the Boston Symphony Orchestra is to give in Constitution Hall, Washington, D C, a Beethoven Festival, duplicating that given in Symphony Hall in 1927.

N. M. J.

Incidents and Prospects Herald Nov 19

The tentative dates for the production at the Symphony Concerts of Stravinsky's new "Symphony of Psalms"—dedicated "to the glory of God and to the Boston Symphony Orchestra"—are Friday and Saturday, Dec. 12 and 13. Seldom has a new piece by Stravinsky been performed for the first times outside Paris. A choir from The Cecilia will assist the orchestra.

One reason why Serge Koussevitzky has held himself aloof from reporters is that he still feels more at home in Russian, French or German than in English. It was only four years ago that President Faunce of Brown astonished a commencement audience by announcing, after the conductor had been granted his honorary degree, that "since Mr

HERALD Nov. 21

SONALITIES

ON HAM

Koussevitzky does not desire the use of our English tongue in public, he will respond in the language of music, which all can understand." Koussevitzky's response, you may recall, was made on the double bass.

Nowadays he is a little more sure of himself in the language of his latest adopted land. He has spoken in public once or twice in the past year and recently he has even essayed a few words on the radio. He still fights shy of interviews. Reporters have such funny ways.

Globe Nov 23

A few season tickets may still be had for the six Tuesday afternoon concerts of the Boston Symphony Orchestra, which begin this week. As the other subscription series are sold out, this is the only chance to hear the orchestra for persons not already subscribers. The Tuesday programs invariably include only standard pieces, chiefly the great classics. They offer a haven of refuge for listeners who dislike modern novelties of the sort so frequently played in the regular Friday and Saturday series.

Music Notes and Comment

GLOBE Nov. 23

Dr Koussevitzky plans to perform at this week's Boston Symphony concerts in the regular series a new symphony by Howard Hanson, his second, with the title, "Romantic," one of the works commissioned for the 50th anniversary. Mr Hanson, a young American, is now director of the Eastman School of Music at Rochester, N Y. His first symphony, with the irritating title, "Nordic," has already been heard at these concerts.

Walter Gieseking, one of the greatest of living musicians, will be the soloist at this week's Symphony concerts, in Beethoven's "Emperor" concerto. Mr Gieseking, like his contemporary, Jose Iturbi, is a pianist, capable of subordinating a remarkable virtuoso technique to a musicianship even more remarkable, and to some listeners, far more important. Gieseking will give his only Boston recital of the season at Symphony Hall Dec 14.

New York Tribune to Boston Jubilee

The Herald Tribune Salutes The Fiftieth Year of the Symphony Orchestra

Herald NOV 24

THESE are festival days (wrote Mr. Lawrence Gilman on Friday last) for the Boston Symphony, which came to town Thursday evening for its first New York concert of the season. As all the world of music knows, the orchestra which has helped to make the East Wind and the Watch and Ward Society bearable is celebrating its fiftieth season of significantly fruitful life. For half a century the name of the Boston Symphony Orchestra has stood for those æsthetic virtues which contribute to the glory of musical art. Other orchestras have sometimes lowered their standards, compromised with expediency; merchants have occasionally trafficked in their souls. We recall no instances of such lapses or perversions in the history of the Boston Symphony Orchestra.

With a singularly constant ideal of rectitude and dignity this great organization combines a liberality of attitude toward the unorthodox and the experimental which has immensely enriched our musical life and stimulated our receptiveness. Great is the orchestra's reward. It is recognized today as a tongue of music unsurpassed for eloquence. It is honored as an institution which justifies the civilization that nurtured and perfected it. We drink a somewhat inky toast to the Boston Symphony Orchestra. May it live forever to make glad the hearts of those for whom such triumphs of the spirit outlast the drums and tramplings of a half-century of material conquests.

Naturally, the B. S. O. has been celebrating, and in a characterstic way. In olden times composers were commiss oned by Princes to supply for this or that occasion such works as inspiration or industry could produce. Today great orchestras have taken over that amiable and often rewarding function, leaving the imperial Mrs. F. S. Coolidge almost alone among those sovereigns of a democratic time who still seek to poke the fires of genius wherever they may be suspected of existence.

The B. S. O.'s addresses to music-makers here and abroad have been of the lordliest kind. The most distinguished contemporary masters have been commissioned or encouraged to write new works for its jubilee. Prokoffiev sent a symphony; Respighi proffered a Theme and Variations; the Parisian composer, Albert Roussel, dispatched a symphony; an anonymous writer, widely suspected of being no less a personage than the eminent present conductor of the Boston Symphony Orchestra—who can play the bull fiddle and compose music as ably as he leads—contributed, with profuse blushes, a "Festival Overture." Professor Edward Burlingame Hill, of Harvard, speaking up for Massachusetts, supplied music for an Ode by Robert Silliman Hillyer (also of Harvard). As for the orchestra's favorite child, the illustrious Igor Stravinsky, it is announced that the composer of "Le Sacre du Printemps" has completed for performance in Boston on December 19 and 20 a choral "Symphony of Psalms," which Mr. Stravinsky has dedicated "to the glory of God and to the Boston Symphony Orchestra." Let us hope that both will prove worthy of the honor.

The first of these musical tributes to be heard in New York was set before us Thursday evening by Mr. Koussevitzky. It was the new symphony by the Parisian master, Albert Roussel, which had it's world première in Boston on Oct. 24. Roussel, now a mellow juvenile of sixty-one, is still a child of his time. He can still be, when he chooses, acerb and delicately drastic. But he drinks out of his own glass. Stravinsky may have dropped in an olive or two (in whose glass has he not done so?); there are several maraschino cherries from the Rimskyan jars—even a tiny drop from Brangaene's inescapable philtre; and the whole is (need one say?) discreetly tinctured with jazz.

But one takes these things for granted. The point is that Roussel, in this music, adds something to the common store—something definitely individualized, a personal way of fusing and arranging elements, an unmistakable particularity of flavor and of pattern. This score has wit, craft, beauty. One is aware of a civilized and distinguished mind at work behind the tones—a mind urbane, critical, challenging; a French mind, lucid and adult, one that rewards acquaintance.

Dr. Koussevitzky played the new work with superlative finesse and the most intimate comprehension. The performance will remain among the outstanding achievements of his visits to New York—a prodigy of sympathetic identification and projective skill. . . . For the remainder of his program the conductor set before us thrice-familiar matter—the brilliantly vacuous "Roman Carnival" of Berlioz and the unparagoned Johannes at his second best—but still Johannes.

Pendant

With a pseudo-Teutonic facetiousness the Evening Post also undertook to celebrate the occasion, saying: "From that still fabulous city where tis said the Lowells speak only to the Cabots and the Cabots speak only to Serge, the Boston Symphony returned to dilate the fervors of its Manhattan thurifers with the first of its Carnegie Hall series of the new season. The current roster of officers as discoverable in the program-books may be taken to indicate, however, that the ancient witticism must be broadened to include the Warrens, the Lodges, the Danas, the Howes, the Hallowells, the Lymans, the Pickmans, the Sawyers, and perhaps even some others, so persuasively has the ameliorating and leveling art of symphony reconciled even Boston to an international speech.

"Berlioz, with his 'Roman Carnival' Overture; Brahms, with his Second Symphony, and Roussel, with a new work composed especially for the fiftieth anniversary of the Boston orchestra, conspired with Dr Koussevitzky to bring Gotham and Gomorrah within its redemptive pale. For the occasion there was a reassembling of clans antedating the Koussevitzky theocracy, and we were again tempted to conclude that it is the Boston Symphony that is rooted most strongly in the older musical aristocracy here, as at home. This was a forty-fifth beginning in New York, only five fewer than in Boston."

A "Romantic" symphony, written for the Boston Symphony Orchestra's jubilee by Howard Hanson, "Mus. Bac., Mus. Doc., F. A. A. R.," born at Yahoo, Nebraska, will be played at the orchestra's concerts this week. The program will also include Ravel's "Bolero," of which it has been said that the theme is Arabian, not Spanish, and the character of the music, rhythm, etc., is not that of a bolero. But why is one so "beastly particular"? As it stands, Ravel's "Bolero" is amusing and exciting. Herald Nov 23

New York Tribune to Boston Jubilee

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TRANS — Nov 24

THESE are festival days (wrote Mr. Lawrence Gilman on Friday last) for the Boston Symphony, which came to town Thursday evening for its first New York concert of the season. As all the world of music knows, the orchestra which has helped to make the East Wind and the Watch and Ward Society bearable is celebrating its fiftieth season of significantly fruitful life. For half a century the name of the Boston Symphony Orchestra has stood for those æsthetic virtues which contribute to the glory of musical art. Other orchestras have sometimes lowered their standards, compromised with expediency; merchants have occasionally trafficked in their souls. We recall no instances of such lapses or perversions in the history of the Boston Symphony Orchestra.

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Dr. Koussevitzky's most conservative audience awaits him, five times a year, in Brooklyn. To it he must play only classics and a few generally accepted moderns. Perish the thought that a modernist should defile the purity of the program. Hence, last Friday, the Overture to "The Magic Flute," the Prelude to "Lohengrin," Beethoven's Seventh Symphony, two transcribed Preludes from Bach, Rimsky-Korsakov's "Spanish Capice." In these days, fancy that in either Boston or New York.

H. T. P.

Incidents and Prospects

Says Le Temps, the Parisian newspaper, in its most official tones: "Monsieur Henri Rabaud, member of the Institute, director of the national Conservatory of music and declamation, has been designated, for a new period of five years, director of the establishment." The same Rabaud who, for one, was conductor of the Boston Symphony Orchestra—the shortest term in all its fifty years.

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Sneeze Spoiled Big Photo of First Boston Symphony Orchestra

George W. Stewart Recalls Early Days of Famed Organization

By JOHN E. PEMBER

George W. Stewart, founder and manager of the Boston Festival orchestra, was one of the original members of the Boston Symphony orchestra, whose 50th jubilee season is being celebrated this year with more than a little pride and enthusiasm.

There are not many of them left. Father Time has cut a devastating swath in the ranks of the men who played in the first concerts, but there are many music lovers who recall those epoch-making appearances in 1881, when the wisdom of Col. Henry L. Higginson in launching so tremendous an enterprise was doubted by many, and even so acute a critic as the late A. W. Apthorpe, gave the orchestra a scant two years to live.

The big photograph of that first symphony orchestra, published in the Sunday Herald rotogravure section recently, is the rare and treasured possession of those who are so fortunate as to own a copy. There is a good story in connection with its taking, and Mr. Stewart, while in a reminiscent mood, related to a Sunday Herald man the other day.

SNEEZE MADE PHOTOGRAPHER'S WORK GO FOR NAUGHT

"Taking photographs in 1881 was a very different thing from taking photographs today," remarked Mr. Stewart, "and this occasion was no exception. The picture narrowly escaped not being made at all.

"When the season opened it was felt by many that a photograph ought to be taken of the orchestra as a memento of the event and several attempts were made to do so. It proved almost impossible to get the 70-odd men together at one time. Invariably it was found that one or more had unbreakable engagements whenever a time was suggested, and the business was delayed again and again. But eventually they were all collected after a rehearsal, the photographer was on hand, and the attempt was made.

"The orchestra took its place on the platform of old Music hall and the photographer set up his camera in one of the balconies. Nowadays he would have told his subjects to 'keep still' for a moment, snapped his shutter, and it would have been all over. But things were different then.

"It seemed to take that photographer forever to get ready. He adjusted his apparatus over and over again and appeared and disappeared from beneath his black covering until the musicians' patience was completely exhausted. They wanted to get out and were restless and annoyed.

"Finally, after at least three-quarters of an hour of preparation, the man said he was ready and enjoined the players to sit absolutely motionless while he made the long exposure.

"The seconds ticked by and the endurance of the orchestra members was almost at the breaking point, when, right in the middle of things, one of the players burst into the most tremendous sneeze I have ever heard. He tried to strangle it, and the resulting combination of bark and sizzle and groan was absolutely astonishing. As one man the entire orchestra burst into uncontrollable laughter and fairly rocked in their seats with mirth.

"That ended the attempt to take a photograph—in that way. Afterward the musicians went one by one to Notman's studio and were taken individually. From these pictures a composite of the whole was carefully built up. It was a terrible job to match them all in correctly, in the proper order of arrangement, but it was done at last. A representation of the famous Music Hall organ and the bronze statue of Beethoven was painted in as for a background and the whole was then re-photographed as a unit. It was a great success. In fact, I think the result was much better than subsequent pictures, taken with modern apparatus, in which the orchestra was photographed entire."

One of the classic "yarns" concerning the Boston Symphony orchestra which is always narrated when the players get together, is about an incident that took place 25 years ago. Let Mr. Stewart tell it:

"The Boston Festival orchestra happened to be in Pittsfield on a tour," he said, "and we were on the station platform waiting for a train to take us to North Adams. An express train pulled in from the West, from which descended Gen. Nat Wales, division superintendent, and a well-known character, attended by an English friend.

"In amazement, the Englishman looked at the crowd of musicians and the instrument cases of the orchestra, piled up on the trucks, ready to be taken to the baggage car. He had never seen anything like it.

"'Bless my soul!' he exclaimed. 'Look at all these men and all these instruments! What in the world does it mean?'

George W. Stewart.

"'That, sir,' replied Gen. Wales, who thought it was the Boston Symphony on its travels, 'is the greatest orchestra in the world.'

"Before he could explain further I spoke up and said: 'Right! And the Boston Symphony orchestra comes next.'

"'Hell!' remarked Gen. Wales, turning on his heel.

"Fred Comee, assistant manager of the Symphony orchestra, was accustomed to relate this story with great glee. Gen. Wales never got over it."

Mr. Stewart told another anecdote, at the expense of a famous member of the Symphony orchestra, now deceased. Out of consideration for his living relatives the name is suppressed.

"While the orchestra was travelling—I think we were in Cincinnati"—said Mr. Stewart, "Mr. Gericke, the director, during rehearsal announced that a trunk belonging to one of the players containing his concert clothes, including his dress suit, was missing, and asked if the trunk showed up in the room of any player that he would put it in the hotel corridor and notify the management.

"The trunk had been traced to the hotel all right, but it had evidently been delivered to the wrong room. However, no word was heard of it and the unlucky player either had to appear in his travelling rig or hire a suit—I don't know which he did.

"When the orchestra came to leave the hotel, lo and behold! the porters came upon the missing trunk in the room of the player who is nameless for the occasion. It had been there all the time. Mr. Gericke, rather nettled over the occurrence, called upon the man to explain. The reply is one of the orchestra's traditions.

"'Why, Herr Kapelmeister!' expostulated the player, round-eyed and unconscious of offence, 'the trunk wasn't in my way.'

"There was nothing to be done. The situation was beyond words."

"There is another story about Gericke," continued the narrator, "which, so far as I know, has never been told. When he first came to direct the orchestra he was regarded as somewhat radical in his musical taste. Henschel, his predecessor, had always, in accordance with the custom of the time, included one or two light numbers in the program, something of 'a pleasing nature,' as it used to be called. Gericke sternly cut that out. His programs were strictly classical and aesthetic. Nothing 'light' for him.

"The newspapers slated him pretty severely for this departure. He was attacked savagely. Ben Wolfe, I remember, expended the full measure of his cutting and biting tongue upon him. Mr. Gerricke, who was of a sensitive nature, felt this criticism severely.

Stage Hands Moved Piano On Sieverking, but He Played His Encore

"Now, it happened to be very cold weather at this time, and Mr. Gericke, walking to the hall from his home on Beacon Hill, was accustomed to wear a very handsome beaver coat, mink-lined, with great fur cuffs and collar. One day, on Arlington street opposite the Public Garden, a great mastiff jumped upon him in a clumsy, good-natured way. His claws ripped and tore the fur coat and reduced it to rags.

"Surveying the wreck, Mr. Gericke exclaimed, with feeling, 'Ach! Effen der togs are against me!'"

Neil Patterson, the veteran baggage-master of the orchestra, who sees that its multitudinous belongings are properly transported when it is "en tour," recalled this one.

As is well known, when soloists appear with the Symphony Orchestra, no encores are allowed under any circumstances. They take time and cause suburban patrons who are more interested in the concerted numbers than in the soloists either to miss their last trains home or lose part of the programme.

This was not always so. At first the soloists took as many recalls as they could get. Eventually Col. Higginson limited the number of encores to four, then to two, and finally prohibited them altogether. It was while the four limit was in force that the orchestra was playing in Washington. Martinus Sieverking, the Swedish pianist, was the soloist. Sieverking was a very vain man and the ruling on encores irked him sorely.

Now, in order to discourage the encores the order had been given to the stage hands that after the fourth recall they should close the piano and move it back to the rear of the stage. On this occasion the order was carried out. The piano, a heavy grand, was laboriously deposited between the projecting feet of a statue, in a situation where it took at least two ordinary men to budge it.

The audience resumed its applausive outbursts and Sieverking, who was a regular Hercules of a man, oblivious of the rule, marched down to the front, shoved the piano back into place with consummate ease, opened the case, sat down, and, to quote Mr. Patterson, "played for 35 minutes without stopping."

It was a sublime exhibition of self-assurance and resulted in the definite prohibition of encores thereafter.

TUESDAY SYMPHONY SERIES

The Boston Symphony orchestra gave its first Tuesday afternoon program yesterday at 3 P. M. Dr. Serge Koussevitzky conducted. The program was Bach, Two Preludes (arranged for string orchestra by Pick-Mangiagalli); Beethoven, Symphony No. 7 in A major, Opus 92; Brahms, Symphony No. 2 in D major, Opus 73. Her. Nov 26

It is an old idea and a good one—this concert of the three great B's. Toscannini used it to usher in his Sunday afternoon concerts in New York. Here Dr. Koussevitzky used it yesterday to inaugurate his Tuesday afternoon series.

In spite of barometric and financial depressions, Symphony Hall was crowded. A temperate welcome greeted the conductor, but the audience increased the warmth of its enthusiasm as the afternoon progressed. At the intermission the orchestra was called to its feet and when the glorious sonorities of the Brahms Finale closed the program, the listeners were slow to leave. If they had come to be shown, they went away enlightened and enlivened.

From Bach and the tender manipulation of Pick-Mangiagalli, came two Preludes. The first, originally an organ prelude, sustained a mood serene and glowing from within. The second, from the Third Partita, was swift and spirited in rhythm and the orchestra, after its fatiguing travels, seemed to find it exacting. In neither instance did Bach lose anything at his transcriber's hands or at his interpreter's. For many he gained new clarity.

In the Beethoven Seventh the performance came close to perfection. The players seemed to identify themselves completely with the composition, reliving again the surprises in accent and pause which characterize the first movement, making of the Alegretto a contemplative but not unhappy song; ascending through the vigor and fire of the third movement to the ecstatic climax of the fourth ;a glorious re-creation.

After intermission, the Brahms Second Symphony filled the cup of pleasure to brimming. More complex in development than the work which preceded it, its stabs of emotion were many barbed. It swept on, from the masterful, stirring opening, into the brooding calm of the second movement, from which, with renewed strength, the Scherzo burst forth joyously. The ascendant and transcendent harmonies of the Finale left the audience with flushed cheeks and sparkling eyes. Small wonder they were loathe to leave. For Dr. Koussevitzky and the orchestra, another triumph.

F. S. F.

CLASSICS HEARD AT SYMPHONY CONCERT

Globe Nov 26

The Boston Symphony Orchestra gave yesterday afternoon in Symphony Hall the first of its annual series of six Tuesday afternoon concerts. It goes without saying that the hall was full. Empty seats at a Boston Symphony concert would be what instructors in journalism call "a news event." Dr Koussevitzky, in bringing about this state of affairs, has accomplished something few conductors can accomplish. His great vogue with the Boston public is beyond dispute.

This Tuesday series has become a refuge for those conservative listeners who shun modern music and consider Cesar Franck a modern and Debussy almost insanely radical. Of these listeners, for whom the past 30 years in musical history are a descent into chaos, there are many. Yesterday they heard only music by great composers, Bach, Beethoven and Brahms. It must be added that some of them seemed to find two symphonies, Beethoven's Seventh and Brahms' Second, on one program, almost too much of a good thing, if lukewarm applause and half-suppressed yawns mean anything.

The Bach was the two preludes arranged by Pick-Mangiagalli, lately performed in the regular subscription series. The strings yesterday played these preludes more smoothly, more finely than they did at the first Boston performance of them on a recent Friday afternoon.

The Beethoven and the Brahms symphonies need no comment as music. Both are masterpieces acknowledged even by those who do not love them. One cannot say anything to the point about such music. It is, in the hackneyed phrase, "beyond words."

One might say a good deal about certain characteristic shortcomings in Dr Koussevitzky's interpretations. It may all be summed up in the remark that he is never content to let the great masters speak for themselves. One must listen, not to Beethoven or to Brahms, but to highly personal and eloquent interpretations by Serge Koussevitzky, based more or less on Beethoven and Brahms.

P. R.

FIRST TUESDAY CONCERT GIVEN

Symphony Plays List of the Classics

Post Nov 26

Evidently it is the intention of Dr. Koussevitzky to give the subscribers to the six Tuesday afternoon Symphony concerts an intensive education in the weightier symphonic masterpieces. He may regale the listeners of Friday afternoon and Saturday evening with Ravel's "La Valse" and "Bolero" or Rimsky-Korsakov's "Spanish Caprice," nor does he deny such tidbits to those who attend the concerts on Monday evenings. But for the audiences of Tuesday a strict diet of the classics is prescribed until the conductor's generally chronological scheme vouchsafes them the moderns at the end of the series.

Yesterday afternoon there began at Symphony Hall a new series of these Tuesday concerts and on the programme stood music by Von Bulow's "three B's," Bach, Beethoven and Brahms. The first named composer was represented by the two preludes so successfully arranged for string orchestra by Pick-Mangiagalli and played for the first time anywhere in that arrangement at this season's second pair of Symphony concerts. From Beethoven came the Seventh Symphony, and from Brahms his Second, in D major. A stiff dose, this; yet yesterday's audience showed no sign of finding it more than it could assimilate. Throughout the concert there was much enthusiasm as distinguished from dutiful or perfunctory applause. And the performances, after the fashion of performances at these Tuesday concerts,

First Inning for Native Composers

Howard Hanson Contributes A "Romantic Symphony" To Current Rites

TRANS — NOV. 26

THIS week at the Symphony concerts an American presents a major work for the anniversary. Again it is a symphony. The composer is Doctor Howard Hanson of the Eastman School of Music of Rochester, N. Y. The symphony is the composer's second. He labels it "Romantic." He has appended to it the annotation, "Begun April, 1928; finished July, 1930." Thus again there arises suspicion that the work is not in the strictest sense a "pièce d'occasion," but that it is a work that was already planned and well in hand when the composer received his invitation to write for the year of jubilee. Otherwise one must assume that these commissions were given to composers something like two years in advance of the occasion. And unless some responsible officer of the orchestra, or some person equally "in the know," expressly makes a statement to that effect, the conclusion is more reasonable that many composers are dedicating to the orchestra pieces already planned. Certainly works thus planned are more likely to result satisfactorily than works written purely "to order."

Dr. Hanson's second symphony runs through three movements: (1) Adagio and Allegro moderato; (2) Andante con tenerezza; (3) Allegro con brio. The score carries no key designation. But if ever a composer was justified in describing a symphony as being in two keys (one recalls Arnold Bax of last year) he is so justified in this symphony. And by that one does not mean polytonality. This new symphony begins in vague tonality, with a leaning toward C minor. Toward the end of the introduction, however, it is definitely in C major. And the main body of the movement being in C major. Passing through a variety of keys during its course, it ends with equal definiteness in D-flat major. The second movement begins and ends in C major. The third, like the first, begins in C major and ends in D-flat.

The symphony in its structure follows the principles first laid down by César Franck, and more fully developed by his chief disciple, Vincent d'Indy. One refers of course to the principles of building an entire symphony upon one or two short, simple (always?) mottos. Two such mottos appear in the slow introduction to the present work. The first comes in the first measure of the introduction. Melodically it is exceedingly simple, consisting of three notes ascending stepwise. The supporting harmonies are, however, very complex. If one heard no more than this one measure one would grant Dr. Hanson complete right to title which he has affixed to his symphony, "Romantic." Even the single measure suggests at once the possibility of Byronic moods; Byronic not so much in prospects of rages and ironies—though if one wanted to stretch a point one could read even these into certain later portions of the symphony—but Byronic in the moodiness and mellowness, the poignancy which these harmonies connote. Probably few symphonies save those of Chaikovsky are equally emotion-drenched. The machine age, the age of hard and brittle counterpoint, has found its exception.

This measure, out of which not a little of the thematic material of the symphony springs, is repeated, literally and in transpositions, four times in woodwinds, further with addition of strings; is expanded and developed until a second, more rhythmical, motif appears in horns. For a measure this new motif rocks back and forth between dominant and tonic, then leaps up boldly through two intervals of the fourth: G, C, F. It too is a motif pregnant for the future course of the symphony.

The Allegro moderato begins with the first harmonies of the introduction. Out of them, rather than out of the melodic motif grows the first part of the principal theme. This theme is given to four horns, with each note of it in the score provided with a heavy accent mark. The end of the theme brings in the two successive fourths, this time in descending form and rhythmically emphasized. The transitional or "bridge" theme, more quietly goes to an oboe. One can trace its derivation from portions of the principal theme, though the detailed explanation is too abstruse for newsprint. The second theme, "Lento" and in notes chiefly of long times values, again goes to a horn. Not by accident, one surmises, is the horn thus much used. (More will be heard of it in the final movement.) Its golden tones are ideal vehicles for the entirely "romantic" content of the symphony.—The development is chiefly on the first theme and figures from it—taken in augmentation, diminution, with all the wiles and ingenuities of the expert contrapuntist. The climax of the movement comes at the end of the development, is exceedingly stormy. It leads directly, through a repetition of the rhythmed tonic and dominant of the last measures of the introduction to the recapitulation, with its normal beginning with the principal theme of the symphony. This time the bridge theme goes to a clarinet the second theme again to horns. The energy and passion of the movement gradually subsides and finally ends very quietly in low strings on a simple D-flat major chord.

The second movement begins in much lighter, less intense vein. Two flutes sing a theme not the least of whose qualities are simple graciousness and pure charm. The little theme of a measure and a half is worked in many and various forms in this movement. There is a secondary theme (some of the intervals of which are suggested no doubt by the second motif of the introduction) more songful in its nature, given to the massed strings. There are also many references to the material of the introduction, to the sustained second theme of the first movement. The middle portion of this movement amounts practically to a further development of the matter of the first movement plus the principal theme of the second. It ends with a reworking of the theme as at first presented at the beginning of the movement. The final measures are again quiet, as in the first movement.

The last movement, after an introductory quasi-impressionistic figure in swiftly moving sixteenth notes, also much used for background throughout many portions of the movement, presents no new material. The chief theme, again for horns, is only an expansion of the second motif of the introduction. The second theme, above rapidly repeated Schönbergian chords built up entirely in fourths, is made up of motives from previous themes: the fourths of the second motif of the introduction, the first measure of the bridge theme of the first movement, the seconds of the first motif, and again the fourths. It is played by English horn. Then follows the most extended development yet presented of the matter of the entire symphony: the cheerful theme of the second movement, now energetic in horns: a broad treatment in strings and trumpets of the first theme of the first movement, then of its second theme; finally, a working of the chief theme of this last movement itself. At the conclusion a last Largamente brings two measures of brass with a highly accented statement of the theme of the middle movement over suggestions of harmonies of the opening motto of the symphony. Then, after a downward glissando, there is final peace on a simple D-flat major chord.

A. H. M.

New: From Stravinsky

A Choral "Symphony of Psalms" and a Caprice for Piano at the Symphony Concerts

NEXT Monday Dr. Koussevitzky and the Symphony Orchestra depart to Washington for a Beethoven Festival four concerts long. They will return on the following Sunday to make ready a notable pair of concerts, on Dec. 12 and 13, in the regular series. At them Stravinsky's new "Symphony of Psalms" will be heard for the first times anywhere and his recent Caprice for Piano and Orchestra for the first times in America. A chorus from The Cecilia, prepared by Arthur Fiedler will take the voice-parts in the Symphony. Mr. Sanromá will be the pianist in the Caprice. Contrary to custom, the Symphony, which is short, will be heard twice at each concert. The Psalms are numbers XXVIII and XXXIX, both in part, and number CL as a whole. They will be sung in the Latin of the Vulgate. . . . Mozart and Bach will soothe the ears—and the tempers—of those who find "this new music" trying.

A Tuesday May Prove Remarkable

Conductor, Orchestra, House, In Full Mettle Through Symphonic Classics

Transcript Nov 26

HOWEVER hard the times, they shall not deprive us of our pleasures—so far as we may shun that doleful fate. Say that our living is divided into compartments, like those of an ocean-going ship. In days of lessened incomes we may close this or that altogether; restrict ourselves in others; yet to the end keep one open—that from which the companion-ways lead to favorite pleasures. . . . So it is, perhaps, that every seat for the Symphony Concerts of Friday and Saturday is still taken; that for the supplementary "Monday Series" there is scarcely a vacant place; that for the "Tuesday Matinées," which began again yesterday, the audience seems undiminished, larger even than that of last season. As it happened the empty seats appeared where they were least to be expected—on the sides of the upper balcony. Now, that balcony is the stronghold sure of nearly every concert in Symphony Hall. To it flock musically inclined youth, dwelling in this town or for the while students within it. Interspersing them are older comers whose purse is not so long as their interest is ardent. Most of us remember such years.

And it was there, of all places, where default was plainest. For once parquet and lower balcony bore away the palm. Can it be that paternal remittances have lessened? Perish the thought before it is written. Who of us would not have his dinner-jacket shinier rather than deprive "the kid" of the means to desirable pleasures? Or are there ewer of the musically inclined hereabouts? Not by the evidence of many an autumn concert. There is reason to suspect error and delusion. Whenever Dr. Koussevitzky conducts—it is custom to believe—there are no empty seats. But he leads his orchestra sixty times in the course of the symphonic year. There is usually an exception to prove every rule. For the moment, it is to be discovered in the second balcony at the Tuesday Matinées. There, if they would only believe it, les jeunes, to say nothing of their elders, may still find room.

As it is, this "Tuesday audience" remains unique in quality. No matinée of a favorite star at one of the "better" theaters assembles so many middle-aged or elderly ladies of a type peculiar to this Boston. (A Saturday matinée at the Metropolitan Opera House is the only comparison.) They are gentle folk, quite sure of their places in this world, awaiting receptively the unquestioned classics that, they know, conductor and orchestra will play to them. Their coiffures and dress are unobtrusive evidence of the taste that has guided all their lives. Their manners put to shame the juniors of a rougher-coated time. We lookers-on in paradise watch their brightening eyes, their fine-lined faces, as the music stirs them; watch wistfully and with regret. There should always be such a generation in the boldest of our concert-rooms—and the present Symphony Hall is surely such. We others, for better, for worse, are of a different time, breeding and temper. . . .

There are more to be counted. Those who know the audiences of Friday afternoon and Saturday evening are surprised to see how many have come from them. Some because they cannot have enough of symphonic music, of the present conductor and his orchestra. More, because they hunger for the great, established classics over and over and over again. Wisely Dr. Koussevitzky now makes the Tuesday programs almost wholly of such pieces. And in this division of the audience, be it noted, men predominate. (At best, there are not too many at these matinées.) Perhaps, after all, it is they, not the women, who are ingrained conservatives. . . .

By no means forget the assembled youth. Upstairs and down, they patch the hall; in the intermission brighten the gray corridors to the eye; while their tongues set them ringing to the ear. They are discovering those "great, established classics"; fortunately in performance that keeps them vital and aglow, renewing the light and heat when even they were "new: first times." Or they are learning to know them better; in the process discovering that the art of music is a flowing, changeful stream, as each new age turns and troubles the current; re-shapes the banks. So are they better grounded to sift out the modernisms that may touch them nearer. So are they also discerning that this musical art is born less of theory and principles and all the other pedantries than of the individual men whose manifold or intensified powers wrought within it. If one chooses, one may overhear much in those resonant corridors of Symphony Hall. Between two cigarettes young wisdom shares its impressions of Beethoven, No. 7, or Brahms, No. 2. As often as not, they are surprisingly clear and just. This youngest generation is heartening.

Connoisseurs of the four series of Symphony Concerts say that the conductor and the orchestra oftener excel themselves on a Monday evening or a Tuesday afternoon than on a Friday or a Saturday in regular course. It is easy to agree, since they are playing music, for the most part, that has come to riper and riper performance through the preceding weeks or months. The psychologically minded proffer deeper explanation. On Friday afternoons, they say, when conductor and orchestra are producing the current program, testing it, and themselves in it, for the first time before an audience, they work under no little tension. On Saturday evenings, the musical big-wigs of the town confront them; or having done wonders on Friday they must now repeat them; or this or that mis-judgment must be corrected; or what failed at first hearing must be made to prevail at second. Under such exigency the tension is renewed. On a Monday evening or a Tuesday afternoon, the audience comes more to receive than to judge; the performance is already ripened and secure. Conductor and orchestra feel this freedom; being free, lead and play, as artists should, at the top of their bent. Certainly there are no routined, perfunctory repetitions for Dr. Koussevitzky himself. Though he open a score for the hundredth time, yet once more it enkindles him. Long since the orchestra was remade in his image.

Certainly again, both excelled themselves yesterday. The string choir phrased as one man, gained a mutual and unified depth of tone, through the Adagio transcribed by Pick-Mangiagalli from Bach; were as one in rhythm, brilliance and élan when their bows bit into the succeeding Vivace. In both divisions, the conductor's pace and shadings were aptness themselves, disclosing, characterizing, vitalizing each several page. Here, the listener might say, were the perfect transcriptions as perfectly played. Bach sounded in his own voice; yet how suitable seemed the new medium through which it prevailed!

Beethoven's Seventh Symphony followed. Once upon a time, with an inferior orchestra, Mr. Toscanini played it in Boston. Some who heard believed that no one but him, of present conductors, could so lead the principal theme of the first Allegro from germ to development, from development to all-pervading sound, ever upspringing. Yet Dr. Koussevitzky and his orchestra now did equally that Beethovenish feat. There are times when one rages against the recurring Pilgrim Hymn of the Scherzo. Will Beethoven, infatuate with repetitions, never have done? At each return, yesterday, Dr. Koussevitzky and the orchestral tone heightened and deepened it. It is old-new objection that if the Finale be played at the pace, with the rhythm, in the exuberant tumult that Beethoven imagined, much will pass blurred—less music then passion. On Tuesday it had all the "expressive" qualities; yet not a phrase or an accent went clouded. The Allegretto sang in golden tone; not a sentimentality marred it; not an effect for the effect's sake distorted it. From the Symphony throughout sounded the Beethoven of up-flinging power and out-leaping beauty. Though the Titan was relatively at play, he was Titanic still.

After Beethoven, Brahms, the lighter Brahms of the Second Symphony. Though the sunshine of this world floods in upon his music-making, yet must he have his brooding moments, autumnal tints, his haunted sense of "the tears of things." Mr. Boettcher's horn, often the darker strings with him, deep-dyed these autumnal hues. Persuaded by Dr. Koussevitzky, the Brahmsian spirit brooded over the slow movement gravely, not thickly; intently, not dryly. Finely turned were the descents and the shadings, when the free-flowing, quick-spirited Brahms of the first movement and the finale is reminded, as by unescapable impulse, of the melancholies and the vanities of this mortal being in a world that presses upon it not lightly. Then brusquely, as tone and accent went, would he brush them away. To every high-placed conductor his Brahmsian masterpiece. Mr. Toscanini's partisans hold out the First for their idol. Mr. Stokowski's followers allot the Fourth to him. For Dr. Koussevitzky, surely and beyond compare, the Second. . . . Tuesday matinée though it was, and "all-classic," a remarkable concert.

H. T. P.

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MUSIC AND MUSICIANS

Globe Nov 30

Conductors Change Places

In the old-time New England small town ministers of churches and faiths not too diverse used sometimes to exchange pulpits, a proceeding which invariably furnished their congregations with subject matter for many a discussion. Now two of the most admired orchestral conductors in America have exchanged places for a fortnight. Last week and this week Toscanini is conducting the Philadelphia Orchestra as guest and Stokowski is conducting the New York Philharmonic.

The subscribers to the respective series of concerts will have plenty to say, and so will the newspaper reviewers, of the merits of the two. Stokowski, always a clever journalist, has chosen this moment to make public his naturally very enthusiastic opinion of Toscanini's conducting.

One wishes that another season Dr Koussevitzky would exchange places with Toscanini for a fortnight, or, failing that, with Stokowski. Boston more than New York or Philadelphia, is in need of hearing a variety of prominent orchestral conductors. In New York there are annual series of concerts by both the Philadelphia and Boston Orchestras. In Philadelphia the New York Philharmonic gives a series of concerts each season. But Boston rarely hears any orchestra of high rank, or any of the foremost conductors, except its own Symphony under its permanent leader.

Not that one would wish to encourage the custom of entrusting an orchestra to a series of guest leaders. All experience proves that the best artistic results are obtained by having an orchestra play most of its concerts under one man. But a fortnight of Toscanini or Stokowski would do our orchestra no harm and might do our audience much good.

Effects on Orchestra

Perhaps the most interesting thing about such an exchange of conductors is the effect on the playing of the orchestra. One can readily estimate the share the conductor has in the performance of the players. The Boston Symphony, under such guests as Sir George Henschel, E. Fernandez Arbos and Eugene Goossens, has in recent seasons retained many of the qualities it has under Dr Koussevitzky, and shown in some instances powers Dr Koussevitzky does not elicit from it.

Think, for example, how well Mozart's music, conducted by Bruno Walter, and on a more recent occasion by Sir Thomas Beecham, sounded from the Boston Symphony. Dr Koussevitzky does not do Mozart justice. Think, on the other hand, of the music of Skriabin and of Tchaikovsky, in which no other conductor has succeeded as Dr Koussevitzky so notably succeeds.

In New York most listeners have so far agreed that Toscanini gets more from the Philharmonic than any one else among the numerous leaders of recent seasons there. In Philadelphia opinion is unanimous that only Stokowski can make the most of the Philadelphia Orchestra, which is his personal creation. He built it up from mediocrity to its present proud position, unsurpassed in the world.

In Boston it is Dr Koussevitzky who, building on a foundation laid by Mr Monteux, has raised the Boston Symphony to its present high estate after the tragic collapse in 1918. Could even Toscanini or Stokowski, or, for that matter, Dr Muck, under whom the Boston Symphony reached heights never attained before or since by any orchestra anywhere, at once do notably more with Koussevitzky's orchestra than Koussevitzky himself commonly does?

One would like to know. We shall not have Muck as guest conductor, for reasons unconnected with the art of music. But we could perhaps have Toscanini or Stokowski, or some European celebrity like Fuertwangler.

Dr Koussevitzky is now a far greater conductor than he was in 1924, thanks to the opportunities given him in Boston. He is admired greatly in New York as well as in this city. He, as well as Stokowski, is entitled to be treated on equal terms by Toscanini.

GIESEKING HEARD AT SYMPHONY CONCERT

Great Pianist Triumphs in Beethoven Concerto

First Performance of Hanson's New "Romantic Symphony" Given

Globe Nov. 29

Walter Gieseking again proved his right to rank as one of the greatest of concert pianists by a remarkably fine performance in Beethoven's "Emperor" Concerto. Dr Koussevitzsky and the orchestra surpassed themselves in this number, making the occasion one to be remembered. Too seldom is a great classic given so notable a performance.

A new "Romantic Symphony," dedicated to the Boston Symphony Orchestra by Dr Howard Hanson, director of the Eastman School of Music at Rochester, N Y, was played for the first time anywhere. A program which proved less lacking in imaginative unity than one might assume from reading it, began with Wagner's "Flying Dutchman" overture and ended with Ravel's "Bolero."

Mr Gieseking, a musician of the finest taste as well as a remarkable pianist, gave so compelling an interpretation of the Beethoven concerto that even those to whom this piece has not in the past seemed the masterpiece it actually is, must have been impressed. Dr Koussevitzky and the orchestra provided Gieseking with the best accompaniment they have given any soloist. For a parallel one would have to go back to the memorable day in 1915 when the Boston Symphony under Dr Muck aided Kreisler in a performance of the Beethoven violin concerto that still seems to one who was lucky enoug to hear it to have realized an ideal. This performance yesterday was renewed evidence that Dr Koussevitzky and the Boston Symphony are not resting upon their laurels, but attaining greater heights each season. It is to be hoped that they will some day do for most classics what yesterday they did for the "Emperor Concerto."

Romantic Symphony

Dr Hanson, in a program note, explains that his "Romantic Symphony" represents for him "a definite and acknowledged embracing of the romantic phase."

"I recognize, of course," writes the composer, "that romanticism is at present the poor stepchild, without the social standing of her elder sister, neo-classicism. Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young, and vigorous growth."

This is a courageous and honest stand to take. The composer's aim in the symphony heard yesterday was, he further tells us, "to create a work young in spirit, romantic in temperament, and simple and direct in expression."

Although one cannot honestly feel that Dr Hanson succeeded in achieving his aim, one cannot but respect him for attempting, not what current Parisian musical fashion would dictate, but what he himself desired to do.

One thought yesterday, listening to Dr Hanson's symphony, of Dvorak's "New World" symphony, and of Charpentier's opera "Louise." There was no direct imitation or reminiscence of either work, though reminiscences of other familiar music occasionally obtruded themselves on the listening ear. But a Dvorak who had heard Stravinsky's rhythms and the dissonant harmonies now common property might, in his less inspired moments, have written such a work as this Romantic Symphony.

It was probably the cloying sweetness of much of Dr Hanson's dissonance that recalled Charpentier, as well as his manifesting at a rather late date romantic intentions. The audience seemed less pleased with the new work than one would have expected in view of its relatively tuneful and simple character. The composer was present, but did not conduct his work. Dr Koussevitzky's reading of it was notably eloquent and sympathetic.

Eloquent Reading

When Ravel's Bolero was first played here last season the audience made a demonstration hitherto unheard of at these concerts. Yesterday's applause for this tour de force, now grown stale through familiarity, was mildly cordial. More interesting was the fact that a number of persons were impelled to leave the hall during the music, driven no doubt by its monotony, which to some listeners is now almost intolerable. The present reviewer, having now listened to this Bolero six times, would never willingly listen to it again.

The reading of Wagner's early and, on the whole, rather empty and trivial overture was eloquent, but the orchestra played it less accurately than they did the other numbers.

There are no Symphony concerts here next week, as the orchestra will give a Beethoven Festival in Washington, D C. For Dec 12 and 13 the announced program includes the first public performance of Stravinsky's new "Symphonies de Psaumes," the most eagerly awaited of the several novelties commissioned for the 50th anniversary.

P. R.

Music Notes and Comment

The new "Symphonie des Psaumes," which Stravinsky has written for the Boston Symphony Orchestra's 50th anniversary celebration, will be performed for the first times at the next pair of Boston Symphony concerts at Symphony Hall, Dec 12 and Dec 13. A chorus from the Cecilia Society, Arthur Fiedler, conductor, will assist. Dr Koussevitzky plans to repeat the Stravinsky on the same program. Its text is verses from the 28th and 29th Psalms and the 150th Psalm. The words are Latin. At this concert Stravinsky's Capriccio for piano and orchestra will be performed for the first time in America, with Jesus Maria Sanroma as soloist. Mozart's G minor symphony and Bach's organ fugue in E flat, transcribed by Schoenberg, are the other numbers.

The Boston Symphony is to give in Washington, D C, this week a Beethoven festival, akin to the one heard in this city in 1927. There are accordingly no concerts in the subscription series here this week.

GIESEKING IS SYMPHONY SOLOIST

Amer Nov 29

By MOSES SMITH

Soloists are rare birds nowadays at the concerts of the Boston Symphony Orchestra — soloists, that is, of distinguished names, intended to bolster up the drawing power of the purely symphonic program. Serge Koussevitzky has succeeded notably in selling symphonic music to audiences on its own merits.

It is fortunate, however, that Walter Gieseking, extraordinary pianist, is the assisting artist at this week's concerts, for without him they would prove very tame. Playing the Beethoven E-flat major Concerto, Gieseking exhibited again at yesterday's matinee the superlative artistry which has elicited such lavish praises during the past three or four seasons. The fire and storm, the exquisitely attuned lyricism, the rare moments of virtuosity, the noble, classic restraint—all these things were present in a performance that could probably not be matched in the world today. The orchestral accompaniment, sympathetic in most respects, was inclined to be ragged at times. It did not approach the perfection attained at the time of Gieseking's first appearance with the orchestra several years ago.

The Concerto was preceded by the Second "Romantic" Symphony of Howard Hanson, American composer, director of the Eastman of Music at Rochester. Composed for the fiftieth anniversary of the Boston Orchestra and played yesterday for the first time this symphony made on this writer the impression of a series of fragments with no central, unifying force, most of them uninteresting and unoriginal in character. Occasional moments of quiet beauty, as at the end of the first movement, did not seem to atone for second-hand Strauss of "Till Eulenspiegel" or Debusseyan impressionism. Perhaps the work will sound better at second hearing.

A stirring performance of Wagner's Overture to "The Flying Dutchman" and a slow-paced rendering of Ravel's "Bolero" began and ended the concert.

GIESEKING PLAYS WITH SYMPHONY

Pianist Does Wonders With Beethoven's Concerto

Boston Post Nov 29

BY WARREN STOREY SMITH

With an overture of Wagner, that to "The Flying Dutchman," a new "Romantic" Symphony from the facile and agreeable pen of Dr. Howard Hanson, a piano soloist, Walter Gieseking, doing wonders with Beethoven's "Emperor" Concerto, and finally Ravel's "Bolero," the most popular piece of last season's pop concerts, all on one programme, the subscribers to the Symphony concerts of this week have a cup that is running over.

GIESEKING'S ARTISTRY

There are those, to be sure, who regard "Bolero," with its studied monotony of rhythm, its ingenious long crescendo, its surprise modulation at the close, as a piece to be heard once and once only; but the concert-going public as a whole has by no means had its fill of it. Some among yesterday's audience may have felt that Dr. Koussevitzky's dramatic reading of the "Dutchman" overture was marred by the exuberant vigor of trumpets and trombones, now and then blown not wisely but too well. And those who are inconsiderate enough to scrutinize too closely a gift symphony may complain that Dr. Hanson's orotund and tuneful composition, written for the 50th anniversary of the Boston Symphony Orchestra, is undistinguished, unduly reminiscent, and lacking in that indefinable yet precious and essential quality known as style.

But if any there were yesterday who found fault with Mr. Gieseking's and Dr. Koussevitzky's Beethoven, they were hard to suit indeed. Granted that there have been performances which lent this music greater breadth, a more heroic, more imperial quality, to make reference to the title which someone has foisted on this Concerto No. 5, in E-flat major. Yet finely chiseled, subtly proportioned as was Mr. Gieseking's version of this music, it was never anaemic, never lacking in vitality. And what a wealth of beauty was yesterday revealed in a work played within the last two decades at no less than nine pairs at Symphony concerts.

By common consent Beethoven nodded when he wrote the finale of the "Emperor." This movement has not the greatness, the lofty utterance, of the other two. But yesterday, thanks to the art of Mr. Gieseking and no less to that of Dr. Koussevitzky, this discrepancy was for once not marked. A rhythm firm yet flexible, a marvelous command of nuance, a rare delicacy, fineness and precision; these things yesterday made this finale engrossing. Mr. Gieseking has always seemed an admirable pianist. Yesterday he had gained a new stature. From him had come, and again conductor and orchestra must be given their share of the credit, a performance to be treasured in the recollection, one to serve as a standard by which future performances may be gauged.

Needless to say, the audience of yesterday rewarded Mr. Gieseking with warm and long-continued applause, as it had already bestowed its favor upon Dr. Hanson, called to the stage by Dr. Koussevitzky when the performance of his Symphony had come to an end.

MUSIC

Nov 29 Boston Herald

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its seventh concert of the season yesterday afternoon in Symphony Hall. Wagner, overture to "The Flying Dutchman." Hanson, Symphony No. 2 Romantic (first performance, composed for the 50th anniversary of the Boston Symphony orchestra). Beethoven, Concerto for piano, No. 5 (Walter Gieseking, pianist). Ravel, Bolero.

As the overture Leonore No. 3 is to "Fidelio," so is the overture to "The Flying Dutchman" to the opera. The two overtures give the condensed and essential drama. Beethoven spares us the tiresome secondary love affair and the quartet in which four persons, each with an individual emotion, express them by singing the same tune. In Wagner's we are relieved of the avaricious father who is delighted at the thought of handing over his daughter to the mysterious stranger; nor does one have to hear the bleatings of the saphead lover. No wonder Senta preferred the Dutchman.

Wagner's overture is a stormy seascape. The Dutchman knew no calm seas. The music that typifies him is one of Wagner's happiest inventions. Poor Vanderdecken sings nothing so compelling, not even in his monologue. One hears enough of Senta's ballad in the overture; one is not tempted to laugh at the operatic spinning wheels that stick when they should revolve; one does not find Wagner trying to write with Italian melodiousness. The performance yesterday deserved heartier applause than that awarded it.

Dr. Hanson, director of the Eastman School of Music at Rochester, New York, is not so burdened by official duties, that he cannot indulge in the luxury of composing. His Nordic symphony was performed here in April last year, and we believe that chamber music by him has been heard here. As director of the school, he has aided young composers by bringing out their works in concerts, so that they can hear them and revise them if necessary. His Romantic Symphony has interesting pages, especially those that are purely lyrical. It is a pity that he is so enamored of one or two figures, not important in themselves, that he cannot bear to leave them. The abrupt contrasts between measures that border on the sentimental and those that are chiefly noticeable for their stentorian outbursts do not gain dramatically what they lose in logical continuity. It is when Dr. Hanson is gently romantic that he is effective. The "sturm und drang" measures seldom impress, nor in them is his instrumentation so rich a garment for the ideas. He has ideas of value, which is more than can be said of Respighi's Theme and Variations also composed for the orchestra's ubilee. Dr. Koussevitzky and the players did everything in their power to put the symphony in a favorable light.

Mr. Gieseking and the orchestra gave a memorable performance of the concerto. That the pianist's technical proficiency was fully displayed goes without saying; yet one cannot help alluding to his treatment of octave passages in the first movement—the crescendo and diminuendo here as in many runs; the quiet, unostentatious brilliance of it all; the delicate dynamic gradations. More than all this was the grasp of the aesthetic, emotional contents. If the concerto was grandly planned by the composer, it was grandly understood by the pianist, by his adjustment of the piano to the part given to the orchestra, by the prevailing spirit of the interpretation. At no time did the piano assert itself impertinently; it did not refuse to furnish a beautiful accompaniment; when it was called on to have its own say, what Beethoven gave it, was said eloquently. Seldom does one hear so perfect and engrossing ensembles, for Mr. Gieseking does not play, whoever the composer may be, for self glorification. No merchant traffics in his soul.

With the concerto and the impression of pure music the concert might well have ended. As it was, it was too long. Ravel's clever and amusing trick does not excite surprise and wonder by repetition, no matter how deftly the trick is performed. The judge which feared not God neither regarded man finally allowed a widow seeking vengeance to see him, saying within himself, "Lest by her continual coming she weary me." The judicial audience—we speak out of courtesy—is apparently not wearied by the continual coming of Ravel's theme which is said to be of Arabian origin, chiefly because those who hear it for the first time are agog to know what is coming next.

The concert will be repeated tonight. The orchestra will be in Washington, D. C., from Tuesday evening to Saturday afternoon, inclusive. The program of the concerts Dec. 12, 13 will be as follows: Mozart, Symphony in G minor; Stravinsky; Symphony of Psalms for orchestra with chorus (the Cecilia)—verses from Psalm 38 (in the Vulgate)—not 28 as Stravinsky has it on his title page—verses from Psalm 39—and the whole of Psalm 150. This symphony was composed for the jubilee; Stravinsky's Capriccio for orchestra with piano solo (Mr. Sanroma), and a repetition of Stravinsky's symphony.

Symphonic Afternoon, Brim-Full

Dr. Hanson's New Symphony, From Wagner to "Bolero," Memorable Concerto

Hans. Nov 29

THE THIRD of the symphonies with which commissioned composers have responded to the jubilee of the Boston Orchestra was played for the first time, yesterday, at Symphony Hall. It happened to be work of an American composer, Dr. Howard Hanson, director of the Eastman School of Music at Rochester. The circumstance does not signify, since it is the just and catholic policy of Dr. Koussevitzky to make no distinctions of nationality (Americans included', whether he is distributing commissions or choosing a program. Of the symphonies preceding Dr. Hanson's, one was Roussel's; the other Prokoffiev's. Both were short; while Dr. Hanson's kept to that same benignant measure. Undoubtedly, symphonic lengths, like those of Bruckner and Mahler—to say nothing of Strauss's later tone-poems — are out of fashion. There are even young image-breakers who prefer the Brahmsian four to the Beethovenian nine, because Johannes is usually more compact than Ludwig. Thanks to the modernists, brevity is now the symphonic word, as Stravinsky, Honegger and Hill—also of the commissioned—will subsequently testify.

Roussel and Prokoffiev followed another happy modernistic fashion. The matter and manner of both their symphonies was relatively light. Now, there is not a reason why a symphony should be necessarily weighty of content and portentous of speech, except that much German example and more German dogma affirm that so must it be. The eighteenth century, to which most musicians are harking back, held to the tolerant view. Let a symphony be what the composer chose for substance and surface, so long as it was musically unified and musically interesting. Roussel, last month, added lightness of design and content to many another merit. With Prokoffiev, not long ago, a kindred lightness soothed irritating repetitions. Lightness, like brevity, is again the symphonic fashion.

Seemingly Dr. Hanson would also be "in the movement." In a program-note he writes of his new symphony: "My aim was to create a work young in spirit, romantic in temperament, simple and direct in expression"—all of which implies a music light in conception and executon. But the hallowed leaven of Teutonic length, breadth and thickness has long worked within him. From it rose the matter and the manner of "Pan and The Priest" and the Nordic Symphony, his two pieces of large dimensions hitherto heard in Boston. In the Romantic Symphony, played on Friday, he has creditably discarded length; but cannot put by breadth and thickness. The big tone, of which a modern orchestra is capable, sorely tempts him. To this day he cannot resist it through sonorous measures in full harmony.

Then and there Dr. Hanson's music indeed "sounds," but it also runs thickly. There are pages in this new symphony, when the composer is straining toward heights and depths, that might have been written by some German of the second or the third rank, soused in the theories and practice of 1910. Yet the American knows and, on occasion, utilizes a better way—the cleanly cut, sharply charactered, "open-work" play of timbres and harmonies that is one of the modernist gains to music. By so much there is progress in the present and promise for the future. It is high time that Dr. Hanson renounced the outmoded symphonic tradition of the Germans; accepted frankly the modernist procedures, toward which certain pages of the Romantic Symphony incline. To some of us his most individual piece is still the String Quartet of 1923, not little of which was frankly modernist.

Otherwise this new symphony suffers under the shortcoming that pursues Americans equally as composers or executants of music—the lack of individual, and therefore distinctive, quality. The commissioned symphony of Roussel —"young master at sixty-three," as Mr. Gilman aptly phrased it—is his and no other's. Prokoffiev's Fourth Symphony, though it is secondary, not to say minor Prokoffiev, bears many of his earmarks. The lay ear found Respighi's commissioned Variations over-written and tedious; but to the professional listener they teemed with his characteristics, faults included. Among us Americans, Mr. Loeffler of the elder generation; Mr. Carpenter and Mr. Hill of the middle; Mr. Copland and Mr. Sessions of the younger, have individualized themselves. Among executants, who of us, following Mr. Spalding's career, has forgotten how long he worked to achieve an individual style as violinist?

Now, in the light of these examples, recall Dr. Hanson's symphony of yesterday. The basic musical thoughts—that is to say the germinating and principal motiv that pervades the whole music, the subordinate motivs outspringing from it or contrasting with it—are clear-spoken and engaging. The composer develops them with skill and a measure of interest to hearers. But do they, or the development, bear any stamp by which ear, mind and imagination recognize the thoughts, processes, moods and emotions of Howard Hanson composing and of no other music-maker? Rather, they are too close to the regular thing in the regular way — not imitative, to be sure, but none the less conventional; out, so to say, of the general—and not the particular—stock of music in our plenteous time.

Note again the implications of the title—a Romantic Symphony. Possibly the essence of romance is personal intensity of vision, imagination, emotion and creation; therewith an impinging strangeness, as of new worlds discovered, upon the intensified hearer. Of such are the impassioned first movements of Beethoven's greater symphonies; the finer or ampler tempered songs of Schubert; or, to descend to lesser men, the symphonies of Berlioz where they are not yet withered, or the tone-poems of Liszt, when something still remains under sound and fury. Does the listener feel this essence suffusing Dr. Hanson's Romantic Symphony, penetrating and illuding? More than half persuaded by the label, he believes he detects it; listens the more intently only to discover that it smacks of formula; that it lacks intensity and individuality. Better he says to himself the discordant whirl of Mr. Copland's forgotten and now discarded piano-concerto than this tame replica of a half-emotional, half-musical convention. All of which is not to discourage Dr. Hanson; but to bid him find himself as an individually imaginative and accomplishing composer. At thirty-four, there is still bonne chance.

Needless to say, Dr. Koussevitzky spared no pains in the performance of Dr. Hanson's symphony; while by this time from sheer instinct the orchestra answers to his will as to no conducting composer. As it seemed, he drew forth all that the music contained; clarified, animated, and would character it along the way. Dr. Hanson, indeed, might have repeated Monsieur Roussel's concise word —"parfait"—at the final hearing of his Symphony. . . . The conductor was less fortunate with his version of Wagner's overture to "The Flying Dutchman" with which the concert began. He overdid it, almost exactly as he overdid Beethoven's third "Leonora" overture, when he first laid it before Bostonian ears. Then, Dr. Koussevitzky would dramatize every curve, every contrast, every transition, almost each phrase and each modulation. Inevitably the listener heard the overture as so many intensified "bits" laid side by side, not in flow, sweep and ascendant climax. Soon Dr. Koussevitzky lessened this over-zeal; remembered that a dramatic overture is also a piece of unfolding, close-knit music; then attained the two-fold performance of the "Leonora" overture that we now hear, marvelling at the musical and the dramatic eloquence fused.

Gradually, no doubt, the conductor's version of the overture to "The Flying Dutchman" will undergo like transformation. There is no need to exhaust the art of conducting upon the Hollander's storm-tossed music at beginning and at return. Wagner, foreshadowing his mature self, gave it sufficient force. The hush, until there is scarcely audible sound, as it dwindles toward the first hint of Senta's devoted and redeeming presence, exceeds the musico-dramatic contrast. So onward through the overture, with more than enough "theater" and rather less than enough music. Until the final idealizing of Senta's theme, proclaiming release and salvation to the cursed and haunted Hollander. Then Dr. Koussevitzky, stilling the tempest and opening the heavens, goes hand in hand with Wagner himself.

There were amends in the conductor's repetition of Ravel's "Bolero." At his hands, more than ever before, the piece seemed the tour de force that it actually is rather than an exercise in instrumental technique, through willed repetitions, to rack the nerves of hearers. Faithfully, Dr. Koussevitzky accepted the composer's deliberate pace. More than usual he stilled the beginnings. Like an insidious force the motiv, the rhythm, the tune, spread from wind instrument to wind instrument, until group after group, choir upon choir, seized, enhanced, enriched. As hardly before, the listener heard that endless and changeless plucking of the lighter strings until it is their turn to take over and sharpen that ceaseless tune. As hardly before, conductor and orchestra drove crescendo over crescendo, each drawing tauter the suspense, until the flashing modulation into E major and the final outburst of cumulated musical sound. Call "Bolero" a feat, as it undoubtedly is; but there are feats that come close to genius. In this instance the genius of orchestral manipulation—instruments, groups, choirs, tonal detail and tonal mass. Nor does the effect upon hearers diminish. "Bolero" ended a long concert. To the end a "Friday audience" stayed.

Already, the climax had come in the performance of Beethoven's Concerto in E-flat with Mr. Gieseking as pianist, with conductor and orchestra no less than he in the vein. Together they played the piece symphonically. Now and again the piano was the predominant, outspeaking voice; yet from the frame and body of the whole; while constant was the interchange between it and the orchestra as mated or contrasted media for the musical thought, suggestion, emotion. From the beginning, as though it would gather and fuse the sources of the music, to the end in rhythmic brilliance and tonal power, the first movement swept forward loftily, superbly, as though for once this "Emperor Concerto" should deserve its name. Various as Beethoven were pianist and conductor, yet firmly they concentrated and cumulated the advance.

In the slow movement, the Gieseking who had been all for vigor began as one all for finesse; while the orchestra answered him with its suavest euphonies. Together they enlarged the melody to a serene and deeper-toned beauty that is complement to the first Allegro of power, Mr. Gieseking made the transition into the finale with conjuring fingers. The rest was the give-and-take of a virtuoso pianist and a virtuoso orchestra—musicians both—through Beethoven's gay riot of motivs and motion. . . . Since Dr. Muck's afternoon with Kreisler there has been no Beethoven in concerto-form to match yesterday's—not even when Heifetz was "assisting artist." H. T. P.

They Shall Not Creak

Footnote to the Chronicles of Symphony Hall

WITHIN recollection a mystery play, acted in Boston, was named "The Creaking Chair." In it, at proper moments, a chair creaked ominously. On the stage of Symphony Hall, through more years than the weeks over which the play ran, chairs have also creaked—annoyingly. They creaked because they were made of wood, with joiner-work that stirred unsympathetically under the movements of sitting orchestral players. The regular conductor and all but the most sensitive players gradually accustomed themselves to this minute obbligato. But when a guest-conductor led, or a composer put the orchestra through his own piece, the creaking often rasped his nerves and irritated his temper.

Hence the change to the chairs on view for the first time last Tuesday, discovered yesterday by the subscription audience of Friday afternoons. In shape and color they are more seemly to the observing eye; but that is a minor merit. The more essential virtues are two: First, at the small of their backs the players fit neatly into the new chairs. Second, for that reason and inasmuch as the chairs are made of jointless metal, there is not, and there cannot be, any creaking. With this amelioration of orchestral conditions—as the solemn historians may write, fifty years on—this slight footnote to the chronicle of Symphony Hall may end.

At a pair of Symphony Concerts in December, Dr. Koussevitzky, the orchestra and two assisting singers will repeat Mahler's "Song of the Earth," first heard at Symphony Hall two seasons ago, generally counted the composer's masterpiece.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
NOV 30 1930

NOTABLE WEEK TO CELEBRATE HALF CENTURY

One of the greatest festivals of orchestral music ever offered in the United States, and an event without parallel in the musical history of Washington, will be given at Constitution Hall on Tuesday, Wednesday and Friday evenings at 8:30 o'clock and on Saturday afternoon at 3 o'clock of the current week, December 2, 3, 5 and 6, when the Boston Symphony Orchestra, Serge Koussevitsky, conductor, celebrates the fiftieth anniversary of its founding with a mighty four-performance Beethoven festival.

Three great Beethoven concertos, three of the same composer's most famous overtures and five of his mightiest symphonies will be given by Dr. Koussevitzky and his orchestra during the week at hand, but what is of even greater moment is the fact that at three of the four performances, three world-famous instrumentalists—Myra Hess and Josef Hofmann, pianists, and Efrem Zimbalist, violinist—will appear as soloists. The fourth and final performance will be notable for its presentation of 200 voices with four additional soloists.

The program follows:

First performance—Tuesday evening, December 2, at 8:30 o'clock: Overture to Goethe's "Egmont," Opus 84. Concerto for pianoforte No. 4 in G major, Opus 58—Allegro moderato; Andante con moto; Rondo vivace; Myra Hess, soloist. Symphony No. 3 in E flat major, "Erocia," Opus 55—Allegro con brio; Marcia funebre; Adagio assai; Scherzo: Allegro vivace, trio; Finale: Allegro molto.

Second performance — Wednesday evening, December 3, at 8:30 o'clock: Overture to "Leonore," No. 3, Opus 72. Concerto for violin in D major, Opus 61—Allegro ma non troppo; Larghetto; Rondo, Efrem Zimbalist, soloist. Symphony No. 5 in C minor, Opus 67—Allegro con brio; Andante con moto; Allegro, trio; Allegro.

Third performance—Friday evening, December 5, at 8:30 o'clock: Overture to Collin's Tragedy, "Coriolanus," Opus 62; Concerto for pianoforte No. 5 in E flat major, Opus 73—Allegro; Adagio un pocomosso; Rondo: Allegro ma non troppo, Josef Hofmann, soloist. Symphony No. 7 in A major, Opus 92—Poco sostenuto, vivace; Allegretto; Presto, Assai meno presto: Tempo primo; Allegro con brio.

Fourth performance—Saturday afternoon, December 6, at 3 o'clock: Symphony No. 1 in C major, Opus 21—Adagio molto, allegro con brio; Andante cantabile con moto; Menuetto: Allegro molto e vivace, trio; Finale: Adagio, Allegro melto e vivace. Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy," Opus 125—Allegro, ma non troppo, un poco maestoso; Molto vivace, presto; Adagio molto e centabile; Presto; Allegro assai; Presto; barytone recitative; quartet and chorus: allegro assai; Tenor solo and chorus: Allegro assai vivace alla marcia; chorus: Allegro assai; chorus: Andante maestoso, Adagio, ma non troppo, ma divote, Allegro energico, sempre ben marcato; quartet and chorus: Allegro ma non tanto: Prestissimo; soloists, Jeanette Vreeland, soprano; Nevade Van Der Veer, contralto; Dan Gridley, tenor; Fraser Gange, basso; chorus of 200 by National Capital Oratorio Society, Albert W. Harned, director.

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YOUR ATTENTION IS CALLED TO THE ATTACHED CLIPPING WHICH APPEARED IN LAST THURSDAY'S ISSUE OF THE MUSICAL LEADER.

New Russian Symphony Played

On Saturday afternoon, in addition to Glinka's Overture to "Russlan and Ludmilla" and Tchaikovsky's Fourth Symphony, The Boston Symphony played a new symphony by Nicolas Nabokov, a young Russian composer, living in Paris. Koussevitzky aroused great applause by his vital and dramatic interpretation of Tchaikovsky. The orchestra is in splendid shape and the tone is full and beautiful. The symphony by Nabokov is in three movements. It is short and romantic in character with moments of dramatic climax. Its form is concentrated, the last movement being very short in proportion to the rest. There is practically no development of the themes, although there are long melodic lines and well harmonized parts. Perhaps one might call the work ultra-modern in its form and in the fact that the young Russian has gone away completely from the recent cacophony which the public has come to expect of contemporaneous works.

Roussel Symphony Produced

The Boston Symphony Orchestra opened its forty-fifth season in New York, Nov. 20. Dr. Serge Koussevitzky conducted a program of contrasts consisting of Berlioz's "The Roman Carnival," Roussel's Symphony in G minor, opus 42, and Brahms' 2nd symphony, in D Major. The Roussel work was written for the fiftieth anniversary of the Boston Symphony Orchestra and had its first performance in Boston a few weeks ago with the composer present. Mr. Roussel who came to this country as the guest of Mrs. Elizabeth Sprague Coolidge for her Festival of Chamber Music in Chicago, was an officer in the French Navy and took up the study of music at the Schola Cantorum where he worked for nine years under the direction of Vincent D'Indy. His list of compositions is long and includes many works for orchestra, opera-ballet, vocal works, chamber music, songs, piano pieces, an impromptu for the harp and a work for guitar called "Segovia." The symphony is in four movements: Allegro vivo, Adagio, Vivace and Allegro con spirito. It is marked with splendid rhythmical vigor and is short and concentrated in form. Roussel has expressed himself in an individual fashion, yet favoring present day methods. While the first movement is full of interest and vitality the second movement shows a rich sense of emotional feeling and beauty. It is harmonically strong and effective. The scherzo movement starts most originally and entertainingly. He develops a banal waltz theme with clever technical embellishments. The finale abounds in rhythmical contrasts and entertaining figurations. The effect of the entire symphony is excellent and makes one desire to hear it again. Koussevitzky gave it a brilliant and sympathetic reading.

His interpretation of the Brahms Symphony was noble, broad, poetic, and satisfying.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
DEC 1 - 1930

Music and Musicians

Reviews and News of Capital's Programs.

Sacred Concert Given At St. Dominic's Church.

A SACRED concert of more than usual interest took place last night at St. Dominic's Church. Constantino Yon, celebrated organist of St. Ferrer Church, New York City, and a double male quartet were the guest soloists. The program included music that is notable in ecclesiastic music circles and was offered by the artists with considerable skill.

The acoustics in this church being particularly true, Mr. Yon had a chance to give the new organ—which was being dedicated—the widest possible range. Playing selections by Ravanello, P. Yon, Guilmant and Boes, Mr. Yon demonstrated not only the beauty of the recently installed organ, but his own technical proficiences in the matter of performance. Attaining the utmost in tone and harmony, the music swelled through the church with a mellow quality that is seldom heard outside of the very old cathedrals.

Assisting Mr. Yon were singers, most of whom are soloists at St. Ferrer Church, besides being members of various opera companies, and, hence, among the foremost singers in the land. Mr. Barbieri, for instance, who sang the "Populo Meus," by Palestrina most excellently, is a member of the La Scala Opera Co. of Milan, and Ivan Velikanuff is a member of the German Opera Co. and Arturo Imparato of the San Carlo Opera Co. Included also among the soloists were: Guiseppe Reschiglian, distinguished for his services at the Venice Opera Co. and the Philadelphia as well; Abcar Bovajian, Irving Alvey, Alfredo Carniato and Frank Weber—all of whom, in greater or lesser capacity, contributed much to the gala concert.

THE first of three concerts of the Georgetown music series will take place next Thursday night at Christ Church Parish Hall, the artists including: Helen Belt, violinist; Richard Lorleberg, cellist, and Adolf Torovsky, pianist. The program will include the Mendelssohn "Trio No. 1, Op. 49," selections for the piano by Cyril Scott, the Bach "Air," Chopin-Sarasate "Nocturne" and "Spanish Dance" by Rehfield. The concert is scheduled for 8:30 p.m.

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DEC 1 1930

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New Russian Symphony Played

On Saturday afternoon, in addition to Glinka's Overture to "Russlan and Ludmilla" and Tchaikovsky's Fourth Symphony, The Boston Symphony played a new symphony by Nicolas Nabokov, a young Russian composer, living in Paris. Koussevitzky aroused great applause by his vital and dramatic interpretation of Tchaikovsky. The orchestra is in splendid shape and the tone is full and beautiful. The symphony by Nabokov is in three movements. It is short and romantic in character with moments of dramatic climax. Its form is concentrated, the last movement being very short in proportion to the rest. There is practically no development of the themes, although there are long melodic lines and well harmonized parts. Perhaps one might call the work ultra-modern in its form and in the fact that the young Russian has gone away completely from the recent cacophony which the public has come to expect of contemporaneous works.

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J. DEMERATH
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Roussel Symphony Produced

The Boston Symphony Orchestra opened its forty-fifth season in New York, Nov. 20. Dr. Serge Koussevitzky conducted a program of contrasts consisting of Berlioz's "The Roman Carnival," Roussel's Symphony in G minor, opus 42, and Brahms' 2nd symphony, in D Major. The Roussel work was written for the fiftieth anniversary of the Boston Symphony Orchestra and had its first performance in Boston a few weeks ago with the composer present. Mr. Roussel who came to this country as the guest of Mrs. Elizabeth Sprague Coolidge for her festival of Chamber Music in Chicago, was an officer in the French Navy and took up the study of music at the Schola Cantorum where he worked for nine years under the direction of Vincent D'Indy. His list of compositions is long and includes many works for orchestra, opera-ballet, vocal works, chamber music, songs, piano pieces, an impromptu for the harp and a work for guitar called "Segovia." The symphony is in four movements: Allegro vivo, Adagio, Vivace and Allegro con spirito. It is marked with splendid rhythmical vigor and is short and concentrated in form. Roussel has expressed himself in an individual fashion, yet favoring present day methods. While the first movement is full of interest and vitality, the second movement shows a rich sense of emotional beauty. It is harmonically strong and effective. The third movement starts most originally and [illegible] develops a banal waltz theme with [illegible] bellishments. The finale abounds [illegible] trasts and entertaining figuration. The entire symphony is excellent [illegible] hear it again. Koussevitzky [illegible] sympathetic reading.

His interpretation of [illegible] noble, broad, poetic, and [illegible]

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
DEC 1 - 1930

Music and Musicians

Reviews and News of Capital's Programs.

Sacred Concert Given At St. Dominic's Church.

A SACRED concert of more than usual interest took place last night at St. Dominic's Church. Constantino Yon, celebrated organist of St. Ferrer Church, New York City, and a double male quartet were the guest soloists. The program included music that is notable in ecclesiastic music circles and was offered by the artists with considerable skill.

The acoustics in this church being particularly true, Mr. Yon had a chance to give the new organ—which was being dedicated—the widest possible range. Playing selections by Ravanello, P. Yon, Guilmant and Boes, Mr. Yon demonstrated not only the beauty of the recently installed organ, but his own technical proficiences in the matter of performance. Attaining the utmost in tone and harmony, the music swelled through the church with a mellow quality that is seldom heard outside of the very old cathedrals.

Assisting Mr. Yon were singers, most of whom are soloists at St. Ferrer Church, besides being members of various opera companies, and, hence, among the foremost singers in the land. Mr. Barbieri, for instance, who sang the "Populo Meus," by Palestrina, most excellently, is a member of the La Scala Opera Co. of Milan, and Ivan Velikanuff is a member of the German Opera Co. and Arturo Imparato of the San Carlo Opera Co. Included also among the soloists were: Guiseppe Reschiglian, distinguished for his services at the Venice Opera Co. and the Philadelphia as well; Abcar Bovajian, Irving Alves, Alfredo Carniato and Frank Luber—all of whom, in greater or lesser capacity, contributed much to the gala concert.

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
DEC 2 - 1930

BEETHOVEN FETE TO OPEN TONIGHT

Boston Symphony Orchestra Arrives for Opening Concert of Program.

From Denver to Bath, Me., people are coming to Washington today for the opening of the Beethoven festival—probably the greatest music festival that this city has ever seen. Starting tonight, with a program given by the Boston Symphony Orchestra under Serge Koussevitzky, this gala week of music, which is dedicated to the fiftieth anniversary of Beethoven's death, will continue through until Saturday, other concerts being scheduled to take place Wednesday and Friday evenings and Saturday afternoon at Constitution Hall.

This morning two special cars arrived bringing the Boston orchestra with its 115 men and its staff of technicians. They scattered to various quarters during the day and assembled later at Constitution Hall for a final rehearsal. Tonight at 8:30 the initial concert gets under way.

Distinguished Artists.

Not since the Boston held its famous festival in 1927 has such a complete program of Beethoven been assembled at one time and in one city. The greatest interest has been aroused through all sections of the country.

Not only one of the most famous symphony orchestras, but the most distinguished artists have been assembled for this occasion. Josef Hofmann, Efrem Zimbalist and Myra Hess are to appear during the week as soloists. Miss Hess, who arrived in this city yesterday, will be the first guest artist on the program playing a Beethoven concerto at tonight's concert. Efrem Zimbalist, world famous violinist, will play at Wdnesday's concert and Josef Hofmann comes Friday to appear as guest artist with the Boston Symphony.

Local Chorus of 200 Voices.

Appropriately enough, a fitting climax to this great musical week will be the performance at Constitution Hall on Saturday afternoon of Beethoven's "Ninth Symphony"—which besides the orchestra and soloists, will include a local chorus of 200 voices. This chorus, which has been trained by Dr. Albert W. Harned of Washington, is composed of members of the National Capital Oratorio Association, and is one of the largest ever to be assembled in this city.

Dr. Serge Koussevitzky will conduct all four concerts at Constitution Hall. The festival is under the local management of Mrs. Wilson-Greene.

ARTISTS IN BEETHOVEN FESTIVAL

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Myra Hess, pianist, who are appearing at Constitution Hall tonight.
—Drawn for The Star by Lydia Hess.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
DEC 2 - 1930

Bostonians To Pay Honor To Beethoven

The Boston Symphony Orchestra and its noted conductor, Dr. Serge Koussevitsky, will give at Constitution Hall tonight, Wednesday and Friday evenings and Saturday afternoon, the long-heralded Beethoven festival, one of the special features of the orchestra's fiftieth birthday season. At the same time, it gives Washington a belated repetition of its celebrated Boston centenary festival of Beethoven music in 1927. Reservations have been received from as far away as Denver on the West Coast and from as far north as Bath, Me.

The Boston Symphony Orchestra, composed of 115 men and staff of technicians, will reach Washington this morning at 7:50 o'clock on special cars attached to the Federal Express. They are assigned to quarters in various parts of the city and will assemble later in the day at Constitution Hall for a final rehearsal before the first concert.

Myra Hess, pianist, will be the soloist at the first performance this evening, playing Beethoven's fourth concerto for piano. On Wednesday evening, Efrem Zimbalist, the violinist, will be the soloist, playing with the orchestra the Beethoven violin concerto in D major. Josef Hofmann, pianist, will be the soloist at the third performance, on Friday evening, playing Beethoven's fifth pianoforte concerto, while at the final performance on Saturday afternoon, there will be four soloists and a chorus of 200 voices singing the final chorus from Schiller's "Ode to Joy" as a part of the Beethoven Ninth Symphony.

All four concerts will be conducted by Dr. Koussevitzky in person, while the chorus of 200 voices Saturday afternoon is drawn from the National Capital Oratorio Association, trained by Dr. Albert W. Harned. The Beethoven festival is under the local management of Mrs. Wilson-Greene.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
DEC 2 - 1930

The first secretary of the British embassy and Mrs. Shone entertained at dinner last evening in compliment to their house guest, Miss Myra Hess, the young British pianist, who will play with the Boston Symphony Orchestra at the first concert of the Beethoven Festival this evening. Others in the company included the counselor of the British embassy, Mr. Ronald Ian Campbell; the first secretary of the Belgian embassy, Viscount de Lantsheere; Mrs. Lawrence Townsend and her god-daughter, Miss Natalie Mai Coe, who is her house guest, and Mr. and Mrs. Franklin H. Ellis.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle
DEC 3 - 1930

Dr. Hanson's New Symphony Variously Impresses Music Critics of Boston Papers

In the comment written by Boston music critics on Howard Hanson's new symphony, played in that city last week by the Boston Symphony, there is consensus on only two points: First, the symphony is a distinct departure from Dr. Hanson's work previously heard; second, that the audience plainly liked the new symphony. The work received extensive comment, and only excerpts of the various opinion can be reprinted.

Philip Hale, dean of Boston critics, writes: "The Romantic Symphony has interesting pages, especially those which are purely lyrical. It is a pity he is so enamored of one or two figures, not important in themselves, that he cannot bear to leave them. The abrupt contrasts between measures that border on the sentimental and those that are chiefly noticeable for their stentorian outbursts do not gain dramatically what they lose in logical continuity. It is when Dr. Hanson is gently romantic that he is effective. The 'sturm ud drang' measures seldom impress. He has ideas of value, which is more than can be said for Respighi's Theme and Variations also composed for the orchestra's jubilee."

Boston Transcript

Something of the same opinion is indicated in the following excerpt from H. T. Parker's article in the Boston Transcript: "The big tone of which an orchestra is capable sorely tempts him. To this day he cannot resist it through sonorous measures in full harmony. Then and there Dr. Hanson's music 'sounds' but it also runs thickly. There are pages in this new symphony when the composer is straining toward heights and depths that might have been written by some German, soused in the theory and practice of 1910. Yet the American knows and on occasion uses a better way—the cleanly cut, sharply charactered, openwork play of timbres and harmonies that is one of the modernist gains to music. To some of us Dr. Hanson's most individual piece is still the string quartet of 1923."

Christian Science Monitor

Leslie M. Sloper, critic of Christian Science Monitor, who wrote in cordial praise of Dr. Hanson's "Nordic" Symphony when it was played by the Boston Symphony last season, is plainly surprised by this new work, and seems to question its frank and appealing return to obvious romanticism. He writes: "The composer employed as in his 'Nordic' symphony the cyclic form of Cesar Franck. Mottoes set forth in the first movement are developed with erudition. But when the composer called it romantic, he understated the case. Neither Byron nor Goethe nor Schumann nor Tschaikowsky was ever quite so romantic as this. Dr. Hanson has felt mildly the influence of modern harmonic idiom, but he has not here been touched by the detachment which is alleged to be the mark of his generation. There is nothing in this symphony to offend the most tender ear; nothing which might not have been written at any time in the last ninety years.

Boston Globe

The critic of the Boston Globe, signing his article P. R., writes: "The composer's aim in yesterday's symphony was, he tells us, 'to create a work young in spirit, romantic in temperament and simple and direct in expression.' Although one cannot honestly feel that Dr. Hanson quite succeeded in achieving his aim, but cannot but respect him for attempting, not what current Parisian musical fashion would dictate, but what he himself desired to do. One thought yesterday of Dvorak's 'New World' and Charpentier's 'Louise.' There was no direct imitation or reminiscence of either work, though reminiscences of other music occasionally obtruded themselves. But a Dvorak who had heard Stravinsky's rhythms and the dissonant harmonies now common property might have written such a work as this symphony. And it was probably the cloying sweetness of much of Dr. Hanson's dissonance that recalled Charpentier."

Boston Post

Warren Story Smith, critic of the Boston Post, comments on "the new Romantic Symphony from the agreeable and facile pen of Howard Hanson" as "Orotund and tuneful" and "well designed to appeal to hearers" but finds it "lacking in that indefinable yet precious quality known as style."

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS
DEC 3 - 1930

MUSIC

A British woman plays Beethoven superbly and the Festival by the Boston Symphony has a brilliant start, with 'Eroica' for its pace-setter

BY RUTH HOWELL

WHEN this week is over, no one in Washington who goes to musical things will have the slightest doubt that Ludwig van Beethoven was one of the greatest symphonic composers that ever lived.

The festival of his music, played by the Boston Symphony Orchestra and three renowned soloists, began last night. And ensuing programs will have to be superb to be better.

The greatest symphony, "Eroica," was anticipated as the meat of this first concert. But the Fourth Concerto, preceding the symphony, and played by Myra Hess, the English pianist, probably is the most important thing in the audience's memory today. Miss Hess comprehended Beethoven in his most poetic mood and skillfull writing; and she made the audience understand what greatness, what subtlety, what marvelous working and reworking of themes, what imagination, Beethoven had.

Best Choice

No better pianist could have been chosen to play with the Boston Orchestra, or to play that particular concerto. She and the orchestra and the music were one in mood; and it was Miss Hess who set the example, and the orchestra, under Serge Koussevitzky, followed the sensitive lift of her eyebrows, and the ideal of beauty set by her skillful fingers.

She played with style and sweep, yet with the utmost control. No riproaring concerto for hers, but an intelligently brilliant one. Her tone was superb, her phrasing the most polished imaginable.

Not to belittle Koussevitzky, however. The brilliant leader guided his men wisely thru the subdued orchestral background of the concerto, and thru the delightful contrasts of the "Egmont" overture; and then led them out into the sunlight of "Eroica" where they showed dazzlingly. Always the music was pre-eminent.

Excellent Reading

One cannot describe a Beethoven symphony; but it can be said that Koussevitzky found the right amount of delicacy in the scherzo; the correct foreboding quality and often deep tragedy in the funeral march; the elegance and triumph in the first and last movements. The choirs of his orchestra performed perfectly, the rich horns following the leader's finest demands, and the basses beating out their undertone of catastrophe.

It is a noble symphony, too little heard in Washington.

The second festival concert is tonight Efrem Zimbalist is solist in the violin concerto, and the Fifth Symphony will be played.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
DEC 3 - 1930

BOSTON SYMPHONY IN BEETHOVEN TRIUMPH

An evening of Beethoven. More, an evening of Beethoven with the Boston Symphony Orchestra and Dr. Serge Koussevitzky conducting!

Such was the extatic treat in which musical Washington reveled last night at Constitution Hall, and it was the start of a Beethoven festival that will long be remembered.

It was three years ago at the Beethoven centenary that the Boston Symphony gained international reknown with the grandeur of its Beethoven programs.

And now, at the jubilee year of the orchestra, it has been possible to bring it to the Capital that Washingtonians may hear that music.

And no finer choice nor presentation could have been offered than that of last night. It seemed fitting that the "Egmont" Overture, without doubt one of Beethoven's masterpieces should serve as the introduction to the festival program.

For that overture carries with it the theme of triumph and the brilliant fanfare of full orchestra against crashing brass and antithisis of woodwinds seemed to pressage the triumphs to come.

The second number on the program was the one with the greatest appeal, for it brought Myra Hess, pianist, as soloist of the program. It was the Concherto for Pianoforte No. 4 in G Major.

Miss Hess gave a rendition that was a triumph in itself. Her power was tremendous and her technique superb. The movement itself is filled with sweet melodies and wild, freezied bits of exaultation, and the three movements blend into the most delightful concerto.

The well-known "Eroica" filled out the program, and while this is a long, and sometimes tedious symphony to hear, yet the orchestra under that magnetic baton of Dr. Koussevitzky gave a new reading, bringing out some undreamed of effects, especially in that magnificent Funeral March.

Tonight brings the second of the four programs on the Beethoven Festival, with Efrem Zimbalist as the soloist, playing the Concerto in D Major for Violin.

The "Lenore" Overture and the Symphony No. 5 in C Minor are the other numbers on tonight's program.

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THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

DEC 3 - 1930

KOUSSEVITZKY WITH SYMPHONY ATTRACTS 3,000

Beethoven's Musical Fete Brings Lovers From as Far Away as Lower Mississippi

By STANLEY OLMSTED

It is said that for Washington's first Beethoven Festival many have journeyed here from as far away as Louisiana or Mississippi. With the Boston Symphony and Kappellmeister Serge Koussevitzky as protagonists, the opening concert drew a fine public to Constitution Hall last night—an audience socially and musically prepresentative to the point of saturation.

Ours is a city whose concertgoers like the classics. A warmth of expectancy might be noted, followed by that responsiveness which breathes easily nor is bewildered. Among these 3,000 or more people were hundreds manifestly enkindled in a fashion far other than when it's Schoenberg, or even Honneger or Respighi.

BEETHOVEN RULES

One touch of Beethoven makes all the music world akin, and here were many, many touches, to be followed by three more feasts from the one German great enough to share the enshrinement of Goethe with whom he was contemporary.

The peak of enthusiasm was reached after Miss Myra Hess had played the G major piano concerto, No. 4. She is a personable young woman who approaches her keyboard with relaxation. If her playing is dainty rather than crackling, it is yet far too musical ever to go cold. Her trills and passages are not those of d'Albert, with whom this work was a favorite when he used to electrify a piano-mad universe in the mauve decade. His "rondo vivace"—the third movement—was like whimsical firecrackers set popping in a dozen dynamics. But Miss Hess' cantilena caresses. She had to take five bows, demanded with stormy unanimity.

One major Beethoven opus, the "Eroica" Symphony, No. 3, came last on the program. Inspired, at least in its first movement, by the composer's admiration for Napoleon, his publishers made special directions that it always be played first. Otherwise the composer's purpose might fail of due effectiveness, with "an audience whose attention will be already wearied by preceding pieces."

GIGGLING DAYS

But those were days when a Paris gathering giggled at its unheard-of innovations, as people sometimes giggle at Stravinski today. Nobody's attention is strained any more; and here Koussevitzky could offer his best. It is said that in his own Paris they don't like his Beethoven, regarding him as a specialist in modernities. No lack of rapproachment, however, is discernable to Americans. Though neither in this "Eroica" nor in the opening Egmont overture last night, did he seem to reach his own keenest fusion with the work before him, he was faithful to a rigid classical spirit. Perhaps a shade too rigid, but that would remain a matter of taste. Often last night he seemed determined rather than joyful.

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BULLETIN

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NEWS

DEC 4 - 1930

MUSIC

Morning concerts at Mayflower begin with gentle but excellent singing by Mme. Clairbert and Richard Crooks; Fifth Symphony stirs in festival concert

BY RUTH HOWELL

* * *

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HERALD

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Constitution Hall is an elastic interior, but its vacancies, if any, made no spots of conspicuous hiatus in the vast seating scheme. It must always be remembered that this auditorium has ever room for a few more. You may fill it with over 4,000 and still there will be several places left for late comers or deadheads.

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These chamber music sonatas were composed 25 years apart, the one in 1800, the other in 1825. Between their rendition, the distinguished lecturer, Dr. Philip Hale, threw light on many aspects of Beethoven in an analytical and biographical address.

The two works plainly were chosen to contrast an earlier conformity with the vaster sweep of the composer's imagination as he grew older and sadder, tormented, but never fettered, by his deafness. They dramatized the growth of a Promethean rebellion within him.

The concert filled in a Thursday which otherwise would have been left empty in a Beethoven Week. It was a courtesy to the Capital, from the Boston Symphony's board of trustees and from its director, Dr. Serge Koussevitzky. Richard Burgin, Robert Gunderson, first and second violins, with Jean Lefranc and Jean Bedetti, playing viola and violoncello, make up this quartet personnel.

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DEC 3 - 1930

KOUSSEVITZKY WITH SYMPHONY ATTRACTS 3,000

Beethoven's Musical Fete Brings Lovers From as Far Away as Lower Mississippi

By STANLEY OLMSTED

It is said that for Washington's first Beethoven Festival many have journeyed here from as far away as Louisiana or Mississippi. With the Boston Symphony and Kappellmeister Serge Koussevitzky as protagonists, the opening concert drew a fine public to Constitution Hall last night—an audience socially and musically prepresentative to the point of saturation.

Ours is a city whose concertgoers like the classics. A warmth of expectancy might be noted, followed by that responsiveness which breathes easily nor is bewildered. Among these 3,000 or more people were hundreds manifestly enkindled in a fashion far other than when it's Schoenberg, or even Honneger or Respighi.

BEETHOVEN RULES

One touch of Beethoven makes all the music world akin, and here were many, many touches, to be followed by three more feasts from the one German great enough to share the enshrinement of Goethe with whom he was contemporary.

The peak of enthusiasm was reached after Miss Myra Hess had played the G major piano concerto, No. 4. She is a personable young woman who approaches her keyboard with relaxation. If her playing is dainty rather than crackling, it is yet far too musical ever to go cold. Her trills and passages are not those of d'Albert, with whom this work was a favorite when he used to electrify a piano-mad universe in the mauve decade. His "rondo vivace"—the third movement—was like whimsical firecrackers set popping in a dozen dynamics. But Miss Hess' cantilena caresses. She had to take five bows, demanded with stormy unanimity.

One major Beethoven opus, the "Eroica" Symphony, No. 3, came last on the program. Inspired, at least in its first movement, by the composer's admiration for Napoleon, his publishers made special directions that it always be played first. Otherwise the composer's purpose might fail of due effectiveness, with "an audience whose attention will be already wearied by preceding pieces."

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Mr. Zimbalist, a virtuoso who seems to become more popular in each successive visit to this city, played the "Concerto in D Major for Violin. Op. 61" with great ease, much velvetness of tone, especially in the "larghetto" movement, and a technical proficiency that, barring one or two untrue notes, defied criticism. After the first movement he was applauded vigorously, having with no apparent effort bridged the sea of difficulties that are in waiting most conspicuously during that part of the concerto. Again, toward the end, where an "ad lib" coda tests pretty much the skill of bow and fingers, Mr. Zimbalist fairly dazzled his audience by the speed and accuracy of his playing and brought his portion of the program to a close in splendid style.

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By STANLEY OLMSTED

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MUSIC THRILLS CROWD ON 2D FESTIVAL NIGHT

Zimbalist and Koussevitzky Studiously Avoid Personal Pyrotechnics in Program

By STANLEY OLMSTED

An even larger audience than on Tuesday evening was magnetized for attendance at the second instalment of the four-part Beethoven festival, Wednesday night.

Constitution Hall is an elastic interior, but its vacancies, if any, made no spots of conspicuous hiatus in the vast seating scheme. It must always be remembered that this auditorium has ever room for a few more. You may fill it with over 4,000 and still there will be several places left for late comers or deadheads.

PROGRAM ENGROSSING

The program was, on the whole, more engrossing than on the previous night. The overture to Beethoven's only opera, "Leonore," edited so restlessly by the master, is always an adventure for the listener, whatever may be the choice of formats. It gave its unique dramatic kick to the start of a continuation where everybody was attuned.

Zimbalist was violin soloist for the second number, a favorite of Kreisler's, the concerto in D major, opus 61. The artist subordinated himself to his task. You listened to the music rather than to Zimbalist. He is not of those who strive strenuously to limelight themselves in a masterwork embalmed by tradition. You heard the concerto and not an exigent ego.

IGNORES THE RAPS

As climax, the Fifth Symphony in C minor—was delivered with an equal immolation of Conductor Koussevitsky in the classic formula. Not once did he strive for individual "cleverness." The three raps on the door, its main theme, were ignored as of little consequence in the superstructure. Poe had not written "the Raven" when this favorite of H. L. Mencken's was composed, and Mr. Koussevitsky was not concerned with "suddenly there came a tapping as of someone gently rapping."

He perceives the Fifth Symphony as a pure abstraction with no concrete moments.

He was also less formally conscientious than on the festival's opening night. He seemed to be taking everything for granted, as did also the audience.

These Beethoven concerts are basic to musical underpinnings, and their result should be educational, in the highest degree, with the uninitiated, or with those whose initiation has been inattentive or superficial. Mrs. Wilson-Greene had a sound ideal when she conceived them and brought them about.

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HERALD
DEC 5 - 1930

MUSIC THRILLS CROWD ON 2D FESTIVAL NIGHT

Zimbalist and Koussevitzky Studiously Avoid Personal Pyrotechnics in Program

By STANLEY OLMSTED

An even larger audience than on Tuesday evening was magnetized for attendance at the second instalment of the four-part Beethoven festival, Wednesday night.

Constitution Hall is an elastic interior, but its vacancies, if any, made no spots of conspicuous hiatus in the vast seating scheme. It must always be remembered that this auditorium has ever room for a few more. You may fill it with over 4,000 and still there will be several places left for late comers or deadheads.

PROGRAM ENGROSSING

The program was, on the whole, more engrossing than on the previous night. The overture to Beethoven's only opera, "Leonore," edited so restlessly by the master, is always an adventure for the listener, whatever may be the choice of formats. It gave its unique dramatic kick to the start of a continuation where everybody was attuned.

Zimbalist was violin soloist for the second number, a favorite of Kreisler's, the concerto in D major, opus 61. The artist subordinated himself to his task. You listened to the music rather than to Zimbalist. He is not of those who strive strenuously to limelight themselves in a masterwork embalmed by tradition. You heard the concerto and not an exigent ego.

IGNORES THE RAPS

As climax, the Fifth Symphony in C minor—was delivered with an equal immolation of Conductor Koussevitsky in the classic formula. Not once did he strive for individual "cleverness." The three raps on the door, its main theme, were ignored as of little consequence in the superstructure. Poe had not written "the Raven" when this favorite of H. L. Mencken's was composed, and Mr. Koussevitsky was not concerned with "suddenly there came a tapping as of someone gently rapping."

He perceives the Fifth Symphony as a pure abstraction with no concrete moments.

He was also less formally conscientious than on the festival's opening night. He seemed to be taking everything for granted, as did also the audience.

These Beethoven concerts are basic to musical underpinnings, and their result should be educational, in the highest degree, with the uninitiated, or with those whose initiation has been inattentive or superficial. Mrs. Wilson-Greene had a sound ideal when she conceived them and brought them about.

Beethoven Concert Given At Congressional Library

A Washington week dedicated to Beethoven was made richer by a supplementary illustration of the master's work at the Library of Congress, yesterday. In the Coolidge Auditorium, two string quartets, Opuses 18 (No. 2) and 132, and respectively in G major and A minor, were played by the Burgin String Quartet.

These chamber music sonatas were composed 25 years apart, the one in 1800, the other in 1825. Between their rendition, the distinguished lecturer, Dr. Philip Hale, threw light on many aspects of Beethoven in an analytical and biographical address.

The two works plainly were chosen to contrast an earlier conformity with the vaster sweep of the composer's imagination as he grew older and sadder, tormented, but never fettered, by his deafness. They dramatized the growth of a Promethean rebellion within him.

The concert filled in a Thursday which otherwise would have been left empty in a Beethoven Week. It was a courtesy to the Capital, from the Boston Symphony's board of trustees and from its director, Dr. Serge Koussevitzky. Richard Burgin, Robert Gunderson, first and second violins, with Jean Lefranc and Jean Bedetti, playing viola and violoncello, make up this quar-

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STAR
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Music and Musicians

Reviews and News of Capital's Programs.

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This quartet, which is part of the Boston orchestra, composed of Richard Burgin, Robert Gunderson, Jean Lefranc and Jean Bedetti, played the Beethoven "String Quartet in G Major, Op. 18, No. 2," and the "String Quartet in A Minor, Op. 132," with obvious devotion and for the most part pleasing results. Overtopped a trifle by the first violin, the performance on the whole was keen and well co-ordinated, the rather long movements of the second composition retaining their dignity and charm at all times.

Mr. Hale began by saying, "I am not going to lecture. I am not going to give an address. I am simply going to talk to you informally about a man called Beethoven." And with that he launched into a sprightly and invigorating "talk." Admitting the great composer to be a genius in the realms of music, Mr Hale yet "debunked" him thoroughly as a man. He said he was a very ordinary "mortal," far from the saint that many biographers had made him. Calling him "a bit of a pagan," religiously, and emphasizing G. B. Shaw's remark about him to the effect that "he had the manners of a bisobliging steam roller," Mr. Hale made Beethoven seem very human, indeed.

Incidentally, before the program began, applause drifted through the hall, and Koussevitzky was seen trying to get to his seat before any further demonstrations of approval ran their fiery courses. E. de S. M.

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Last night the soloist was Josef Hofmann, that wizard of the piano, and he gave that exquisite concerto No. 5 in E Flat Major. A brilliant composition. Hofmann, ever the brilliant pianist, gave a thrilling rendition that won him rounds of applause.

The orchestra presented Symphony No. 7, one of the most vivid of the great composer, rising to great heights of beauty. The rather heavy overture to Coriolanus opened the program and served well to bring out the contrasted beauty of the other two numbers.

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There was not only a certain saltiness apparent at the first quiver of the maestro's wand, but Beethoven himself seemed to be at his best, flinging notes, chords, harmonies into the attentive ears of his admirers with his mightiest inspiration. For the "Coriolanus" overture is an enticing bit, the "Concerto for Pianoforte No. 5 in E Flat Major, Op. 73," is one of the grandest of full-voiced mediums for the piano, and the "Symphony No. 7 in A Major" has so much that is familiarly soothing about it, and so much that is bright and exciting, that the combination is fairly and literally unbeatable.

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PAWTUCKET, R. I.
TIMES
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Symphony Orchestra to Give Its Second Concert on Dec. 16

Music of old and modern Russia will provide the music for the second concert by the Boston Symphony orchestra to be given in the Albee Theatre, Providence, on Tuesday evening, Dec. 16. On that occasion Dr. Serge Koussevitzky will first perform in Providence two notable scores recently composed, the "Symphonic Lyrique" of Nicolas Nabokov, and the "Capriccio" for piano and orchestra, by Igor Stravinsky. Nabokov is a young Russian now living in Paris, who has attracted a great deal of attention in Europe in the last few seasons, more particularly by this symphony. Dr. Koussevitzky, performing it in Boston and New York, has introduced it to America.

One of Stravinsky's latest scores is his "Capriccio" for piano and orchestra, which likewise will have its first American performance when this orchestra gives its concerts in Boston next Friday and Saturday. In the "Capriccio" the solo part will be taken by Jesus Maria Sanroma, both in Boston and Providence. This young pianist of rising fame has made a particular name for himself in modern music.

The closing piece will be Tchaikovsky's "Symphony No. 4" in F-minor, which is considered one of the most brilliant achievements of the Russian conductor.

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Koussevitzky and His Players, Warmed by Familiarity of Environment, Are Supreme

By STANLEY OLMSTED

Symphony orchestras, and their conductors, offer their greatest when warmed by familiarity of environment. One hears, for example, how the Boston Symphony, satisfying as it may seem to listeners when on tour, glows in its home city until "road" performances go pale by comparison.

Proving this claim, three concerts of the Beethoven Festival, have offered vivid testimony. At the first of them Koussevitzky and his men were substantial veterans, so much on their mettle you lost the feel of eagerness. On the second evening there was some manifest easing up; some elusive crescendo of vitality. Last night, third instalment of the four, at Constitution Hall, a thousand reserve forces were let loose; sprayed as scintillantly as spark showers from soaring roman candles.

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You caught the resilience at first lifting of the baton for the "Coriolanus" overture. You relaxed in your chair with beatific uplift. These players and their leader had been all right before. Now, though, they were really off! It was like champagne after the sauterne vintage.

Then came Josef Hofmann, detached as usual, to the point of preoccupied unconcern. His usual manner of readiness to deliver a piano job, as a minor item, unimportant amid graver matters. It is all such an old story to him. He's been doing it, before all the world including these good folks, since he was 7 or 8. Jupiter, accustomed to Olympus, no doubt dangled his thunderbolts, in some such fashion, in two absent-minded hands.

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If to his unapproachable mastery that thrill of the "personal" might be added—that gusto of emotional adventure which must have been Liszt's and Rubenstein's and is Paderewski's today—he would efface every existing legend of keyboard magic,

He does not do so. D'Albert, in the 90's, was not the unperturbed conqueror that little Hofmann long has been. And d'Albert entertained you better with this work (played by him in every city in the world) though he awed you less, gave you less of your own inferiority complex.

When the Seventh Symphony, in A major, capped the program's climax, Koussevitzky, leapingly enkindled by the "solo" he had just accompanied, became a Mercury, with two wings to either heel. No more ebullient and electrial reading of this perhaps loveliest of Beethoven's masterpieces, challenges the memory.

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The overture to "Coriolanus" serious and somber, was read magnificently, the best of the overtures in the festival.

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The Minister of Switzerland and Mme. Peter were among those in the distinguished audience to hear the fourth of the series of concerts in the Beethoven festival given by the Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, in Constitution Hall. The symphony arranged four appearances with famous soloists, Josef Hofmann, pianist, playing last evening. The last performance will be given this afternoon at 3 o'clock, when the great "Ninth Symphony," with chorus, will be presented. Among others in the audience were the Speaker of the House and Mrs. Longworth, Representative and Mrs. J. Charles Linthicum, Representative and Mrs. Sol Bloom, Miss Vera Bloom, the secretary of the British embassy and Mrs. Shone, Assistant Secretary of State and Mrs. William R. Castle, Mrs. William Howard Taft, Mrs. Stephen B. Elkins, Col. and Mrs. U. S. Grant, 3d, and their daughter, Miss Julia Dent Grant; Mrs. Thomas F. Walsh and her guest, Mrs. Thomas Riley Marshall; Mr. and Mrs. Frank B. Noyes and their son-in-law and daughter, Mr. and Mrs. Willmott Lewis; the Rev. Dr. and Mrs. Robert Johnston, Mr. and Mrs. George Hewitt Myers, Mr. and Mrs. Adolph Caspar Miller, the former Attorney General and Mrs. George W. Wickersham, Mrs. Robert Lansing, Mrs. Lawrence Townsend, Miss Mabel Boardman, Mr. and Mrs. George Bowie Chipman, Mrs. John Hays Hammond, the Rev. Dr. and Mrs. George Fiske Dudley, Canon Anson Phelps Stokes and his daughter, Miss Olivia Phelps Stokes; the Rev. Dr. F. Ward Denys, Mr. and Mrs. Edward H. Droop, Mr. and Mrs. David Meade Lea, Mrs. Medorem Crawford, Miss Dalores Crawford, Mr. and Mrs. Walter Bruce Howe, Judge John Barton Payne, Mr. Charles Moore, Miss Laura Harlan, Mr. and Mrs. David St. Pierre Gaillard, Mr. and Mrs. Carl A. Droop, Mr. and Mrs. Christian Heurich and Mrs. William Kearny Carr.

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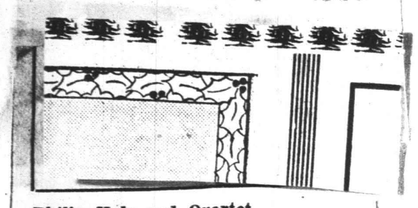

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There was, besides, present Josef Hofmann. That in itself brought forth applause that rocked the great building to its foundations and forced the great master of the keys to bow and smile and bow and smile, until, even if he would, he couldn't have any more. Mr. Hofmann's playing of the "Concerto" was not only an interpretation that was technically solid, but it had grandeur and at the same time finesse, and if—as has been rumored—this composition has been done more justice to before—to the eyes of the layman, last night's rendition was not only satisfactory but superb. Mr. Hofmann did his share of work with zealous skill and co-ordinated himself with the orchestra so that at no time was there the slightest difference of opinion between them. He seemed, in fact, the ideal soloist, since even in the echoing scale-like progressions, he was never either a second ahead or a second behind, waiting for Koussevitzky to say the word and then plunging in with an exactness that was most enviable and becoming in a great artist.

There was, however, no letdown after Mr. Hoffmann's number. The Boston Orchestra, as fresh, if not fresher, than ever, took hold of the "Seventh Symphony" and shook the very life out of it, subduing itself in the noble and distinctly touching "allegretto" movement to pay melodic tribute to one of the loveliest of Beethoven's themes, and then finishing with an alacrity that tumbled the audience home in the best of humors.

Just why, it would be hard to say, but for some reason this concert was by far the best of them, and leads one to regret more and more that this afternoon is the last time one will have a chance to say such a thing again. E. de S. M.

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WASHINGTON, D. C.
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The Minister of Switzerland and Mme. Peter were among those in the distinguished audience to hear the fourth of the series of concerts in the Beethoven festival given by the Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, in Constitution Hall. The symphony arranged four appearances with famous soloists, Josef Hofmann, pianist, playing last evening. The last performance will be given this afternoon at 3 o'clock, when the great "Ninth Symphony," with chorus, will be presented. Among others in the audience were the Speaker of the House and Mrs. Longworth, Representative and Mrs. J. Charles Linthicum, Representative and Mrs. Sol Bloom, Miss Vera Bloom, the secretary of the British embassy and Mrs. Shone, Assistant Secretary of State and Mrs. William R. Castle, Mrs. William Howard Taft, Mrs. Stephen B. Elkins, Col. and Mrs. U. S. Grant, 3d, and their daughter, Miss Julia Dent Grant; Mrs. Thomas F. Walsh and her guest, Mrs. Thomas Riley Marshall; Mr. and Mrs. Frank B. Noyes and their son-in-law and daughter, Mr. and Mrs. Willmott Lewis; the Rev. Dr. and Mrs. Robert Johnston, Mr. and Mrs. George Hewitt Myers, Mr. and Mrs. Adolph Caspar Miller, the former Attorney General and Mrs. George W. Wickersham, Mrs. Robert Lansing, Mrs. Lawrence Townsend, Miss Mabel Boardman, Mr. and Mrs. George Bowie Chipman, Mrs. John Hays Hammond, the Rev. Dr. and Mrs. George Fiske Dudley, Canon Anson Phelps Stokes and his daughter, Miss Olivia Phelps Stokes; the Rev. Dr. F. Ward Denys, Mr. and Mrs. Edward H. Droop, Mr. and Mrs. David Meade Lea, Mrs. Medorem Crawford, Miss Dalores Crawford, Mr. and Mrs. Walter Bruce Howe, Judge John Barton Payne, Mr. Charles Moore, Miss Laura Harlan, Mr. and Mrs. David St. Pierre Gaillard, Mr. and Mrs. Carl A. Droop, Mr. and Mrs. Christian Heurich and Mrs. William Kearny Carr.

Pawtucket

Y. W. C. A.

Of the special events in the Y. W. C. A. schedule for the coming week, the most significant is the invitation extended by the industrial committee ... during the evening.

At the business meeting held during the evening the members voted to send a check to the Pawtucket Lodge, B. P. O. Elks to assist them in the Christmas charity work.

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And the seven times she was called back to the stage after the concerto—a real ovation in Washington. And just outside the stage door, where only those sitting on the side could see, Koussevitzky's enthusiastic gestures of approval to Miss Hess. You could see how he felt—and everyone felt the same way.

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CABINET CALLING engaged the interest of society on Wednesday and on Friday came the first entertainment for this season at the Congressional Club—a reception with the ladies of the Cabinet group as the special guests.

Shining lights of the musical and literary world have contributed importantly to the interest of the week's activities. For Efrem Zimbalist, soloist with the Boston Symphony at one of its Beethoven festival concerts, and Mme. Zimbalist—the lovely Alma Gluck—Mrs. James F. Curtis gave a delightful reception on Wednesday evening. This followed a small dinner, at which Mrs. Louis Spears (Mary Borden, writer of a half-dozen brilliant novels,) was a guest.

For Myra Hess, brilliant young British pianist, soloist with the Boston Symphony at another concert of the series, Mr. and Mrs. Terence Shone, of the British embassy, gave a dinner. And Richard Crooks and Mlle. Clare Clairbert shared honors, and Mrs. Lawrence Townsend's luncheon following her first concert of the season, at which they presented the program.

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By STANLEY OLMSTED

Joy, thou spark from flame immortal,
Daughter of Elysium!
Drunk with fire, O heav'n-born goddess,
We invade thy halidom!

So runs Schiller's "Ode to Joy," which enthused poor Beethoven, stone-deaf and nearing his end, to strive to soar, like Icarus, into the very heart of the blazing sun, as he penned his Ninth Symphony.

You know how the original lilts along—Freude, schoene Goetterfunken, Tochterraus Elysium! etc. The translation is by "the late" Henry G. Chapman. No living poet is likely to make a fresh stab at English with the ode. By the taste of today, Schiller's megaphonic super-trumpet lacked restraint. It could no more get into Harriet Monroe's verse magazine than a Tintoretto or a da Vinci could get into a Corcoran biennial show!

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Sold out at last to its final seat, a mammoth Constitution Hall strove to out-shout Schiller, plus Beethoven, when the Ninth Symphony made a last-act curtain for the four-day festival brought locally to pass by Mrs. Wilson-Greene. Koussevitzky's biggest moment came when his moments here, for the time being, were over.

Banners waved, figuratively. There was the all the wild alarum of pomp and circumstance. The Boston symphonic helmsman wouldn't stand for it alone. Perhaps it was too much to digest without an appetizer. He brought forward his half-feminine choral quartet. They had been more or less submerged by some two or

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three hundred choral shouters of joy, in a key so high only a deaf man would have dared ever to imagine it. Also they had had to be soloists in but briefest snatches. Just a little phrase, here and there, and chorus and orchestra clamors them down in the Ninth Symphony. It clambers also all over them. Their bits are like first buddings of little coral atolls in the Pacific.

By the hand he drew forth Jeanette Vreeland, soprano. Taller and fairer than a Daniel-French Victory on a pillar, she embodied the "daughter of Elysium" alluded to in the context, trailing pale-green draperies, very decollete. She in turn drew forth Nevada Van Der Veer, contralto; Dan Gridley, tenor, and Fraser Gange, basso, in a linked chain.

HALL IS PACKED

Packed Constitution Hall shouted anew! It was all but a coda, in character, to Beethoven's mightiest chanting, as the dusk of his day presaged night.

The first symphony of his muse, in C major (which began the concert), was chosen no doubt for measuring unit, giving the scale of his last one, as naturalists sometimes place a pollywog by a pachyderm in a museum. This is Beethoven when still young, and at his imitative smallest. The very authenticity of its authorship once was questioned. It might just as easily have been Mozart, ridding himself of another of those dozens of cheerful little immortal symphonies before lunch.

INFORMATION OBSCURED

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Lawrence Gilman, on the whole more favorably disposed toward the same work, writes in the Herald-Tribune about in summing up:

"The point is that Roussel, in this music, adds something to the common store—something definitely individualized, a personal way of fusing and arranging elements, an unmistakable particularity of flavor and of pattern. The score has wit, craft, beauty. One is aware of a civilized and distinguished mind at work be[illegible] tones— a mind urbane, cri[illegible] challenging; a

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The first symphony of his muse, in C major (which began the concert), was chosen no doubt for measuring unit, giving the scale of his last one, as naturalists sometimes place a pollywog by a pachyderm in a museum. This is Beethoven when still young, and at his imitative smallest. The very authenticity of its authorship once was questioned. It might just as easily have been Mozart, ridding himself of another of those dozens of cheerful little immortal symphonies before lunch.

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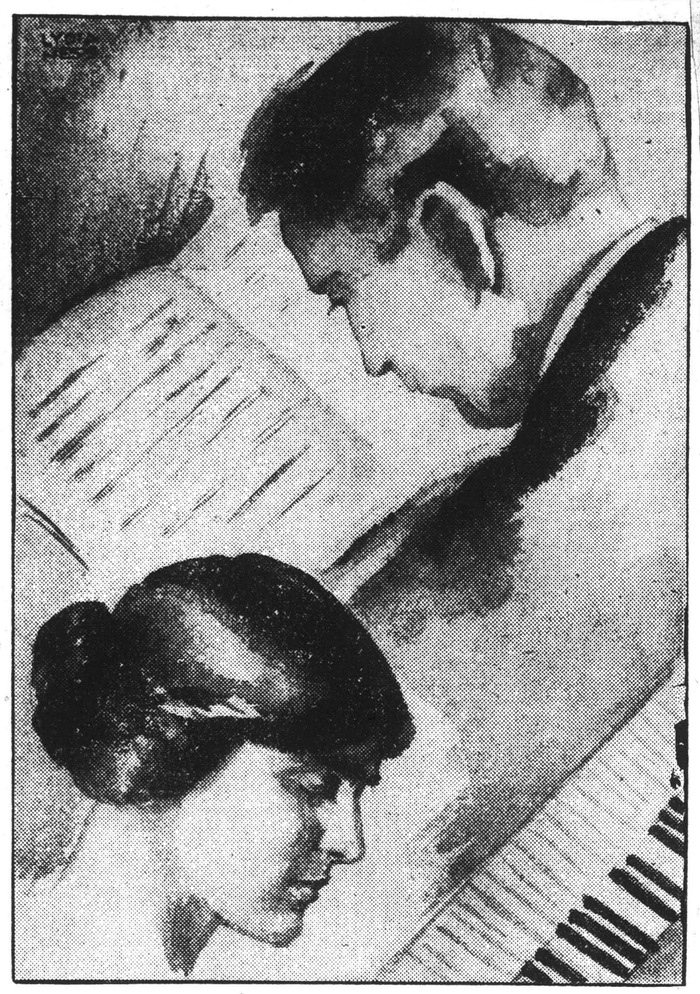

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There was not only a certain saltiness apparent at the first quiver of the maestro's wand, but Beethoven himself seemed to be at his best, flinging notes, chords, harmonies into the attentive ears of his admirers with his mightiest inspiration. For the "Coriolanus" overture is an enticing bit, the "Concerto for Pianoforte No. 5 in E Flat Major, Op. 73," is one of the grandest of full-voiced mediums for the piano, and the "Symphony No. 7 in A Major" has so much that is familiarly soothing about it, and so much that is bright and exciting, that the combination is fairly and literally unbeatable.

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There was, however, no letdown after Mr. Hoffmann's number. The Boston Orchestra, as fresh, if not fresher, than ever, took hold of the "Seventh Symphony" and shook the very life out of it, subduing itself in the noble and distinctly touching "allegretto" movement to pay melodic tribute to one of the loveliest of Beethoven's themes, and then finishing with an alacrity that tumbled the audience home in the best of humors.

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This quartet, which is part of the Boston orchestra, composed of Richard Burgin, Robert Gunderson, Jean Lefranc and Jean Bedetti, played the Beethoven "String Quartet in G Major, Op. 18, No. 2," and the "String Quartet in A Minor, Op. 132," with obvious devotion and for the most part pleasing results. Overtopped a trifle by the first violin, the performance on the whole was keen and well co-ordinated, the rather long movements of the second composition retaining their dignity and charm at all times.

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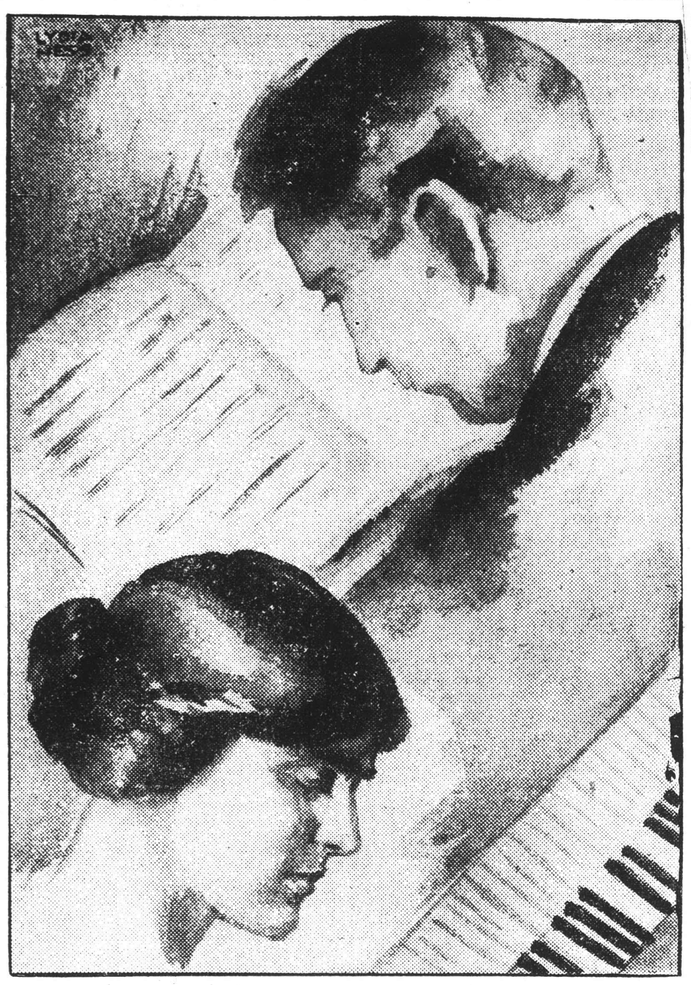

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many moons. Occasionally, some hardy soul evolves something a bit out of the ordinary, such as the Hammond invention, demonstrated in Boston and other cities a few years ago, which contained a shutter, similar to the sound-box in the organ. With this contrivance, it was possible to play a chord with the box closed, and then, by opening the shutter, produce the effect of tone increasing in volume after its inception — something hitherto impossible on the piano. As the inability to increase the volume of a note or chord without striking it again has always been considered a handicap in piano playing, one might have supposed that musicians would hail this invention with glee; but there has appeared to be no particular demand that piano makers develop and add this feature to their future instruments. Evidently since Beethoven, Brahms, Chopin, and Liszt, could be adequately performed on the existing piano, why worry over new effects that would be used only in the works of living, and therefore inferior (?) composers?

This season, we are being offered another invention, and it will be interesting to see whether the Pianists' Union (intangible, but a strictly closed shop, nevertheless) will take any serious notice of it.

The new piano is known as the Bechstein-Moor. It is made by the house of Bechstein, according to the invention of Emanuel Moor, and it is being used on tour by the inventor's wife, Winifred Christie, a pianist who has been heard many times at the standard piano.

The feature of the new Bechstein is a second keyboard, like a second manual on an organ. The upper manual is an octave higher than the main rank, and there is a pedal by which this upper manual may be coupled to the lower. There will be nothing new about this to an organist, of course, but to the pianist accustomed to the limitations of ten fingers on one keyboard, the possibilities are fascinating. Embellishments in the higher register can be played on the upper manual without taking the hand far from position; counter-melodies that would ordinarily cause the two hands to conflict can be kept separate if, as the *Herald* reviewer wrote, "one hand takes the high road and one takes the low road"; by coupling the two manuals, one can play rapid octaves with a single scale; and harmonically the gain is greatest of all, since the doubling in the octave makes it possible for one player to approach the richness and fullness of a four-hand arrangement.

These various possibilities were shown in the recital recently given by Miss Christie in Symphony Hall, where a good-sized audience listened with evident interest — some persons even crowding up on the stage afterward to see the construction of the new piano. Unfortunately, the owners whisked it away before "a good look could be had by all."

Miss Christie's program contained no music later than Schumann and Franck, but it would be equally interesting to hear what might be done on this promising instrument with more modern music. Imagine, for instance, George Copeland arranging some of his atmospheric Debussy and delectable Spanish repertoire for the double keyboard — or George Gershwin tossing delightful rhythmic arabesques around some of his lilting melodies. That would be something to write home about, what?

We see that these inviting pianos are on sale in various cities throughout the country — alas, not in Boston (Why *is* that?) — and that they cost from $3,000 up. Why don't they make one at a price within the reach of some people who could play it? Mr. Gershwin excepted; for what are a few thousands to the Rhapsodist in Blue?

Even if this new piano is not taken up by pianists in general — the price is certainly a barrier at present, though doubtless a way would be found to make instruments at a more reasonable figure — it should be invaluable in broadcasting studios where the piano is a vital feature of the small orchestra. In fact, wherever a piano is relied on to "fill in" and otherwise augment the effect of a limited instrumentation, the increased richness of the Bechstein-Moor would be a musical gold mine.

Will it, however, prove to be another disastrous labor-saving device, succeeding merely in putting one pianist in every two-piano team out of business? Fortunately, no one has yet perfected a device by which one man can play two muted trumpets!

BEING a prima-donna conductor is no sinecure. You must have plenty of "it", or you won't please the greater part of the audience, and then the other people will say you are just a good showman. You must make your interpretations different enough from other conductors so that the fans can say you make the old works take on new life, and then your critics will say you distort the composers' ideas to exploit your own ego.

But the latest criticism of a conductor came from a little girl at a concert who saw the orchestra come in and take their places; then, as customary, the conductor. The reverential stillness was broken by her small voice — "Mamma, that man's late again."

Phonograph Review

November, 1930, Vol. V. No. 2

Koussevitsky — the "Pathetique"

TCHAIKOWSKY: Symphony No. 6 (*"Pathètique"*) played by the BOSTON SYMPHONY ORCHESTRA under the direction of SERGE KOUSSEVITSKY. VICTOR Masterpiece Set M-85 (5 D12s, Alb., $10.00).

Every great conductor has certain works in his repertoire that are distinctly his own métier, for the interpretation of which he has a decided flair whether by temperament, nationality or application. These have in the performance a remarkable sense of rightness and unquestioned authority.

It was my great pleasure to hear Serge Koussevitsky the first time that he conducted the *Pathètique* in this country. I felt at the time that here was the true Tchaikowsky for the first time just as I had always hated to believe in other performances that the composer could be such a dull and maudlin sentimentalist. It is still within the reach of fact that he might have easily been depressed and sad at the time he wrote the work, but any idea that he sought death, a theory brought forth by one of his famous pupils, has long been disaproved.

It seems that he must have had a much greater motive in mind than that of the purely personal. Certainly judging from his letters to the Grand Duke Constantine, in which he anticipated favor for his latest composition and surprise for the use of an adagio as a final movement, he was rather more content than usual. In reality he had written a masterpiece, which when re-created in the light in which he wrote it was to remain as an eternal monument to Russia and his genius. Even if the subjective quality of the music is entirely disproved it still remains by far the most emotionally stirring of all his works. I feel that his loss of Madame von Meck's patronage and epistolary companionship must have caused him much less sorrow than resentment, far from enough real pain to be the inspiration of such a work.

It is in the mood of greatness, then, an autumnal brilliance of a passing heroism, that the present performance is cast. The melodies sing and are done, passionate sorrow gives way to the caressing *allegro con grazia,* on to the trio with Death beating the drum, impelled by ironic despair. The conductor never languishes over the music, many of the rhythms are taken faster than one has ever heard them. The march-scherzo rolls up an impulse that at its climax sweeps the hearer away. Conservative Bostons applaud as a spontaneous tribute to the feelings stirred and stimulated. You will do the same! The bitter hopelessness of the last movement bites deeper than over before. There is a feeling that eternity will never heal the wound, that life will drag on in endless tragedy. Even the mordant beauty of the music itself leaves but momentary solace. Russia, perhaps, twisted and tattered by rebellion and revolution, but an embittered composer, never!

It is not for me to praise anew the glories of a renewed Boston orchestra. From his first appearance here there was genius in Koussevitsky. He has constantly gained in all of the virtues that go to make a well-rounded conductor. To-day I may even say that he is incomparable. Too seldom the gramophone has caught the interpretations of the finest efforts of a conductor. With this performance the over-played Sixth Symphony once more emerges as it really is, one of the great masterpieces of symphonic expression.

RICHARDSON BROWN

FROM BOSTON

By CHARLES REPPER

IF there is anyone still in doubt about the artistic possibilities of the motion picture, he should lose no opportunity to see *The Adventures of Prince Achmed*, the "Oriental Film Fantasy in Silhouette", created by the German artist, Lotte Reiniger, and set to music by Wolfgang Zeller.

In fact no one, whatever his opinion of films, should miss this remarkably beautiful and imaginative picture. It was given its first Boston showing (released by the University Film Foundation of Cambridge, Mass.) on Nov. 3rd in Symphony Hall, for the benefit of a local charity, with the usual *charitable* system of charging $5.00 for the best seats. In spite of this, the hall was well filled. It was pleasing to learn that another performance would soon be given at prices within the reach of the average patron of theatres and movies; for this picture well deserves more extended showing, and the public should be given a chance to see it.

The charm of these pictures cannot be conveyed in cold type; one must see for oneself the fascinating scenes in Oriental courts, with suggestions of old Chinese and Persian paintings, the delicacy of the landscapes and draperies, the fascination of the figures and their groupings. To look at these drawings as "stills", one after the other, would be a delight, but when it is considered that they have motion, the talent of the artist rises to genius.

Special music to accompany the pictures was composed by Wolfgang Zeller. It was played at this performance by an orchestra of thirty members of the Boston Symphony.

The score was interesting, and of course well played, but at a "first performance" of this kind, the fascination of the pictures tended to relegate any music to second place in the attention, and another hearing would be necessary to the making of any intelligent comment on it. Here was a golden chance, at any rate, for those who have been crying for the return of orchestras to motion picture houses, thoroughly to enjoy themselves; for there was not merely a band of living players in the "pit" (or where the "pit" would be in Symphony Hall, if there were one), but their performance was of a quality to be compared only with that of the very few first-rank orchestras that have ever been offered to the motion-picture public.

Before leaving the subject of this picture, let us quote a sentence, in confirmation of our own opinion concerning it, from a review by the *Herald*'s regular critic of photoplays who said, "For fantastic charm and truly remarkable artistry, it is doubtful whether the screen has yet produced anything to compare with *The Adventures of Prince Achmed*." So if you see it announced anywhere within walking or motoring distance, don't fail to see it — and we trust you will also have the pleasure of hearing the musical score in its original form.

A VERY unusual and distinctive concert was that given in Jordan Hall this month in honor of Georges Longy, whose death in France, last March, was a great loss to his many friends and admirers. Boston's musical world lost him five years ago, when he resigned from the Symphony Orchestra and retired to France to spend the rest of his life in the congenial surroundings of his native land. Internationally famous, classed among the greatest players of the oboe, he was one of the stars of the Boston Orchestra, and an outstanding figure in the city, where he was conductor of several orchestras and ensemble groups, many of which he had organized. He was also the founder of the music school that bears his name, and which continues under the direction of his disciples.

The program at the memorial concert consisted of seven short numbers, some of them brief compositions, some of them single movements from quartets or sonatas. The composers represented were: Debussy, Loeffler, Respighi, Pizzetti, Ravel, Chausson, and Franck. The list of musicians who paid tribute to Mr. Longy by taking part in the concert is too long to give completely, but among these were: The Burgin, the American, and the Durrell String Quartets; some forty members of the Boston Symphony Orchestra; Adolfo Betti; Archibald T. Davison; Heinrich Gebhard; Carmela Ippolito; Walter Piston; Rulon Robison; Carlos Salzedo; Marie Sundelius; Georges Miquelle (son-in-law of Mr. Longy); and Renée Longy-Miquelle (daughter of the distinguished musician). An interesting address, given by Olin Downes, now music critic of the New York *Times*, but formerly of the Boston *Post*, and for many years a friend of Mr. Longy and supporter of his work, was also part of the program. It was a beautiful and impressive concert, highly appreciated by a large audience that included about "everybody" in the musical community, especially those who had been in contact with Mr. Longy and who held his memory in respect and affection.

CHANGES and improvements in either the notation of music or the mechanism or form of the instruments for playing it, as a rule come about very slowly. Musicians must be more conservative than other people; at least they seem so when one is struggling with awkward clefs and transpositions in orchestral notation that could be done away with in short order if musicians only had half the initiative and enterprise of even the average commercial manufacturer. If engineers and business men were like musicians, we should doubtless still be using kerosene lamps instead of electric bulbs, quill pens instead of typewriters, and velocipedes instead of motor cars.

So far, composers have been the only ones with any daring, and they have made what progress they could with the instruments and notation at hand; but instruments remain much as they were, except for refinement of detail, and to make the sun to stand still seems no more difficult than to induce the musical world to weed out needless complexities of notation in order to help both composer and performer by removing some quite unnecessary sources of brain-fag and nerve-strain.

Jazz, being the music of the non-conformists, has, within a limited field, brought about some experimentation in the construction of the instruments that happen to be important in the production of the special jazz effects. Thus banjos, mandolins, and guitars, have been crossed and re-crossed, so that in any instrument shop you may now see specimens with the stringing of one, the head of another, and perhaps the body of a third. What one calls these hybrids, is a question — possibly Guibanjolins, or something like that. Anyway, the movement seems all to the good, because out of the experimentation of these musical Burbanks may come something new and of permanent worth.

If musicians as a whole are conservative, however, the priests of classical music are the most conservative of the lot, and so it is not surprising to find that no radical change has been made in the piano for

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many moons. Occasionally, some hardy soul evolves something a bit out of the ordinary, such as the Hammond invention, demonstrated in Boston and other cities a few years ago, which contained a shutter, similar to the sound-box in the organ. With this contrivance, it was possible to play a chord with the box closed, and then, by opening the shutter, produce the effect of tone increasing in volume after its inception — something hitherto impossible on the piano. As the inability to increase the volume of a note or chord without striking it again has always been considered a handicap in piano playing, one might have supposed that musicians would hail this invention with glee; but there has appeared to be no particular demand that piano makers develop and add this feature to their future instruments. Evidently since Beethoven, Brahms, Chopin, and Liszt, could be adequately performed on the existing piano, why worry over new effects that would be used only in the works of living, and therefore inferior (?) composers?

This season, we are being offered another invention, and it will be interesting to see whether the Pianists' Union (intangible, but a strictly closed shop, nevertheless) will take any serious notice of it.

The new piano is known as the Bechstein-Moor. It is made by the house of Bechstein, according to the invention of Emanuel Moor, and it is being used on tour by the inventor's wife, Winifred Christie, a pianist who has been heard many times at the standard piano.

The feature of the new Bechstein is a second keyboard, like a second manual on an organ. The upper manual is an octave higher than the main rank, and there is a pedal by which this upper manual may be coupled to the lower. There will be nothing new about this to an organist, of course, but to the pianist accustomed to the limitations of ten fingers on one keyboard, the possibilities are fascinating. Embellishments in the higher register can be played on the upper manual without taking the hand far from position; counter-melodies that would ordinarily cause the two hands to conflict can be kept separate if, as the *Herald* reviewer wrote, "one hand takes the high road and one takes the low road"; by coupling the two manuals, one can play rapid octaves with a single scale; and harmonically the gain is greatest of all, since the doubling in the octave makes it possible for one player to approach the richness and fullness of a four-hand arrangement.

These various possibilities were shown in the recital recently given by Miss Christie in Symphony Hall, where a good-sized audience listened with evident interest — some persons even crowding up on the stage afterward to see the construction of the new piano. Unfortunately, the owners whisked it away before "a good look could be had by all."

Miss Christie's program contained no music later than Schumann and Franck, but it would be equally interesting to hear what might be done on this promising instrument with more modern music. Imagine, for instance, George Copeland arranging some of his atmospheric Debussy and delectable Spanish repertoire for the double keyboard — or George Gershwin tossing delightful rhythmic arabesques around some of his lilting melodies. That would be something to write home about, what?

We see that these inviting pianos are on sale in various cities throughout the country — alas, not in Boston (Why *is* that?) — and that they cost from $3,000 up. Why don't they make one at a price within the reach of some people who could play it? Mr. Gershwin excepted; for what are a few thousands to the Rhapsodist in Blue?

Even if this new piano is not taken up by pianists in general — the price is certainly a barrier at present, though doubtless a way would be found to make instruments at a more reasonable figure — it shou invaluable in broadcasting studios the piano is a vital feature of the orchestra. In fact, wherever a piano lied on to "fill in" and otherwise aug the effect of a limited instrumentation increased richness of the Bechstein- would be a musical gold mine.

Will it, however, prove to be another astrous labor-saving device, succee merely in putting one pianist in every piano team out of business? Fortuna

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contained in the architect's instructions, he would make but a sorry job of it. In considering the study of an instrument, let us substitute for the builder's raw materials the different exercises in a Method, such as scales, various forms of slurring and articulation, single, double, and triple tonguing, characteristic studies, and all forms of etudes devised to train the lips, the muscles of the lips, wind control, and endurance. No more than the builder can build properly without referring to his blue prints, can a student practise these exercises properly without reading the text that accompanies them, corresponds to the builder's blue prints, and tells *how* the thing shall be done. A student should always study thoroughly the text of a cornet method, and if this procedure is properly adhered to, he is bound to progress. When in doubt, he should ask questions, not from a person who plays the piano, violin, or drum, but from some other cornet player of authority who has made his mark in the musical world.

I should like to quote just one observation

Are Musicians Peo

By L. G. del CASTILLO

[The morals of keys—the morals of artists—the amatory restlessness of movie stars—the soft-heartedness of theatre musicians—the pet antipathy of a child wonder—the tactlessness (to Del) on the part of George W. Chadwick: these are the things of which this article is composed.]

FROM a perusal of a late *New Yorker*, and, if rumor can be trusted, *all* New Yorkers are late, both at theatres and at night clubs, this is beginning to get as involved as Henry James, however, I don't care, the more involved the better, that is, as long as I am writing at space rates, it appears, to gradually work back toward the beginning of the sentence, that the play by Arthur Schnitzler called *Reigen*, which is to say, "Round Dance", the title having to do with the going-around-in-circles form of the action, has been, according to the New Yorker previously mentioned, involved — Oh, phooey! Let's start all over again.

Moral and Immoral Keys

It seems that Schnitzler's play *Reigen* has been in considerable difficulty with the censors, both in book form and as acted. At its premier in Berlin a few years ago, the incidental music became the subject of attack as well as the play itself, and therein lies the story. The matter came up in court, and the music was finally absolved from charges of immorality and corruption, mainly because it was in *E*-flat. The court held that *E*-flat was "an especially gloomy and heavy key which has no power to define immorality, if music can ever do that." This, mind you, in the face of the court's compatriot Wagner, who could make music do anything and did, though not necessarily in the key of *E*-flat.

There has long been professional agitation over the color, so-called, of different keys, in that some are more brilliant than others. Flat keys are generally supposed to be more subdued than sharp keys, which I suppose would make the key of *D*-flat much duller than that of *C*-sharp. *E* is a so-called brilliant key, and *F* is more subdued. Of course these are the major keys. No minor key is going to be very cheerful, even though its relative major should be one of the very hotsy-totsy depraved roués of keys; the blackest sheep of the relatives, in truth. The *New Yorker* suggests that *Drink to Me Only With Thine Eyes* is in *E*-flat, so it can't be so bad. I don't know myself that that makes it so good, and anyway "Drink To Me" is only in *E*-flat provided that a contralto sings it!

So far as the morals of music are concerned, it is more likely that the temperament of the composer is of a lot more consequence than the key. The chances are that any good composer who had been prolific in composition could be proved to have composed in practically every key there was. I say *good* composer, because the hack composer generally sticks to conservative keys like *F*- and *G*-major, partly with an eye on his customers, and partly because his musical mentality works that way. An ingrowing feller like Chopin, on the other hand, loves to set himself musical exercises in incredible numbers of sharps or flats, and to wallow in an orgy of accidentals. And, in his case, whatever the key, there will then be a certain substratum of pale-lavender boudoir sentiment, which can be found to be peeping through even such virile music as the Polonaises and Etudes.

But if Chopin writes boudoir music, Haydn and Mendelssohn balance the scale with an orthodox chaste primness. And if Stravinsky leads the muse into an emotional frenzy that blasts the Ten Commandments to their foundations, Sir Edward Elgar is on hand to counter-check its waywardness with a stern British uprightness, the soul of conservative morality in every joint and strophe. Music escapes no more than anything else from the deadening uniformity of the cross section. For musicians are people, little as some of them might seem to be, and there are good ones and bad ones from other standpoints than those of musicianship and technic.

Artists Often 99 44/100% Pure

It might not be amiss, while on the subject, to emphasize that all artists are not morally rotten. This now thoroughly exploded idea started its exit and gradual decease along with the passing of Queen Victoria. It was originally given weight by various economic absurdities (such as that artists as a class could not earn an honest living), and social idiocies (such as that artists need be unconventional in order to express themselves freely, and that the development of artistic ability creates a vacuum in other more important, if less spectacular, functions of the brain). The average musician, then as well as now, could not be distinguished from other members of the "body domestick" except for an instrument in the offing, or a slightly seedy look — rather more

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

DEC 7 - 1930

BEETHOVEN'S WORKS STIR HUGE AUDIENCE

Festival Closes in Triumph for Boston Symphony, Soloists and Chorus.

IMMORTAL NINTH GIVEN

The Beethoven Festival by the Boston Symphony Orchestra in Constitution Hall yesterday ended in a blaze of musical glory with an outstanding presentation of that master's immortal Ninth Symphony, 200 singers of the National Capital Oratorio Association, Albert W. Harned, director, providing the choral feature.

Four soloists, Jeannette Vreeland, soprano; Nevada Van Der Veer, contralto; Dan Gridley, tenor, and Frazer Gange, bass, were heard in the magnificent finale with which Beethoven crowned this most pretentious of all his symphonies.

Every seat in the house was sold when the performance began at 3 p. m. Hundreds of students in Washington schools and colleges were present at this program of the festival, which had been arranged for their special benefit and to promote musical interest in Washington by Mrs. Wilson Greene, the impresario, under whose management in the National Capital the festival has been given.

Conducted by Koussevitzky.

The conductor of the afternoon was, of course, Dr. Serge Koussevitzky who, despite his prodigious labors in leading four great festival programs this week, was in a vigorous mood yesterday. The Symphony Orchestra played both the Ninth Symphony and the shorter Symphony No. 1 in C major, which preceded it, with perfect ensemble tone, evident enthusiasm and quick response to the inspired baton of its leader.

The Symphony No. 1 in C major proved to be possessed of many beauties, especially in the third movement when the menuetto was an exquisite gem of orchestral playing All its delicate phrases were woven by Dr. Koussevitzky into a musical pattern of intricate loveliness. The other movements of the symphony were adequately handled.

After the intermission the big moment of the entire festival arrived: the playing of the unique Ninth Symphony, undoubtedly Beethoven's symphonic masterpiece.

Audience Is Enthralled.

The audience sat enthralled as the orchestra proceeded on its melodic way, the first movement, the allegro, majestic in its music of the spheres timed to the rhythm of ectasy. Then came the delicious scherzo of the second movement, admirably done, the individual voices of the orchestra each telling the story in its own beautiful way, and then the poetic adagio, leading movement by movement and measure by measure to the finale.

The audience thrilled with civic pride when Dr. Koussevitzky, at the conclusion of the symphony, presented the soloists who had given such good account of themselves and shared with them and the mammoth chorus the tremendous series of ovations which marked the close of the presentation.

The chorus showed a well-trained, finely developed ensemble tone and sang with ardor and interest, portraying how much good material vocally speaking has been assembled in the National Capital Oratorio Association singers.

Deserves Much Credit.

Dr. Harned, their leader, deserves much credit for his share in preparing them to assist the Boston Symphony Orchestra in its laudable endeavor to bring the best of Beethoven to Washington as part of their celebration of their jubilee year.

The thanks of the music-loving public are due to the Boston Symphony Orchestra, its dynamic director, Dr. Koussevitzky, and Mrs. Wilson Greene, the local impresario, for this week of festival music, which will remain memorable in the Capital City for some time to come.

A hearty welcome awaits the Boston Symphony Orchestra and its conductor when it comes again to Washington.

E. E. P.

THIS CLIPPING FROM
N. Y. TIMES

DEC 7 - 1930

A FRENCH MUSIC CRITIC HEARS AMERICAN ORCHESTRAS

Henry Prunieres, the French music correspondent of THE TIMES, *upon his return to Paris has written his impressions of our leading American orchestras. They are reflections of a practical and impartial observation of the principal Eastern and mid-Western symphonic organizations of the United States.*

By HENRY PRUNIERES.

PARIS, Nov. 19, 1930.

I WILL not be guilty of the pretension of forming for myself a definite judgment on America after three weeks of travel across the United States, nor do I intend to imitate the example of a certain Frenchman of letters who, after a hardly longer sojourn, thought himself capable of writing a book stigmatizing the customs of the new continent.

I had heard the New York Philharmonic-Symphony Orchestra under Arturo Toscanini in Paris last season, and I had communicated my enthusiasm at that time to the readers of THE TIMES. Secretly, I had mistrusted my impressions just a bit. I had known Toscanini a long time. He is a magician. Just as the most mediocre opera will seem to you a masterpiece, if it is his wish, in the same degree is it in his power to transfigure the interpreters. I have heard at La Scala some operatic productions of amazing perfection in spite of second-grade singers and a rather commonplace orchestra. This, then, is the triumph of Toscanini, that he knows how to make the most even of the deficiencies of the interpreters. Under his baton the New York orchestra had seemed splendid to me, but perhaps this might have been a mirage.

Now that I have heard this same orchestra without Toscanini, I no longer doubt that in itself it is beautiful. To make any sort of comparison between an organization of this standard and the orchestras of Paris, or indeed with the best in Europe, is out of the question. I am quite sure that if the Berlin Philharmonic Orchestra, which is the best in Europe, in my opinion, were to visit America, it would be adjudged as being in the fifth or sixth rank, certainly below that of the Chicago Symphony Orchestra, which seems to me to be inferior to those in Boston, Philadelphia and New York.

* * *

No doubt this is caused by the fact that the various European orchestras are made up of personnels which follow too strictly purely nationalistic lines. The Germans excel on brass instruments and the clarinets. The quartets of their orchestras, composed of musicians who individually do not have a very fine tone, produce a fine effect, thanks to the admirable discipline which obtains there. The French possess incomparable woodwinds, and the Italians are distinguished by their mastery of wind instrument playing in general, while the Russians, Poles, Czechs and Hungarians surpass in the string sections.

The great American orchestras are essentially cosmopolitan in character. They bring to their midst the best musicians of the world and employ instruments of the highest quality. The French orchestras are to be found wanting in the quality of their brasses, especially in horns and trombones. They have remarkable trumpets in C, but they lack the noble and powerful sonority of the German trumpets. This is a question of instrumental manufacture rather than one of professional skill in playing. Ravel himself inclines to this point of view. Interviewed on this matter, he became enthusiastic about the trumpets in the Boston Orchestra, played, so he said, by Germans. As a matter of fact, the principal trumpet players are French, playing partly upon French and partly upon instruments of German manufacture.

It is exactly this employment of the best musicians in Europe which makes for their unheard-of perfection in Boston, New York and Philadelphia. The Slavs dominate the strings, the French and Italians the woods, the Germans the brasses, and so on. Among these are to be found a limited number of excellent American executants; the whole forms an ensemble incomparable from the tonal point of view. The Chicago Orchestra is of a slightly different sort. It sounds more like a German orchestra, but I do not know any in Central Europe which is better.

American orchestras have, in addition, the advantage of numbers. They boast of 110 to 125 men, whereas in Europe an organization of more than eighty-four is rare. This permits effects of a fullness and mellowness in dynamics impossible to an orchestra of fewer personnel. Finally, like the German orchestras, they are superior to the French from the point of view of discipline and rehearsal. It should not be thought that French musicians cannot submit to hard work and discipline. There are thirty-eight Frenchmen in the Boston Orchestra. In the United States, however, musicians are well paid and gain a generous livelihood. They are not preoccupied with material considerations and think only of their work.—(? Ed.)

* * *

In Paris, musicians play in the symphony orchestras because of their idealism and for the love of their profession, but receive ridiculous salaries. Usually belonging to rival associations, they have no fixed fees, and share slender profits during the season.

Some of them, with rehearsals and playing publicly four times a week for six months, earn a sum equivalent to that earned by a second violin in a single month in the United States. Under these conditions they are forced to give lessons and to play wherever they can. They give the least possible time to rehearsals and come to the performances fatigued. How can one be surprised at the results? As for myself, I do not believe that any better results could be secured from such maltreated musicians in any other country.

If Paris, instead of eight orchestras giving thirteen concerts weekly, possessed but two orchestras, I am sure that these would be the best in Europe, and in matter of tone would approach most nearly the great American orchestras: always with the proviso that they were conducted by good directors. Though such seed may be rare in our soil, we have at our disposal a Pierre Monteux, an Albert Wolff, and, among the younger men of the future, a Vladimir Golschmann, the last French, despite his Russian name.

I trust this digression will be pardoned, for I cannot give my opinion of American orchestras except by comparison with those in Europe; and it has therefore seemed to me serviceable to explain why the French orchestras are so inferior to the American orchestras, since in the Boston Orchestra is to be found a very great number of French solo instruments.

* * *

Which American orchestra is to be ranked the first? I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.

At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there appeared to me to possess a sonority more glowing than even that in Philadelphia. There are simply nuances to differentiate these three orchestras, which deserve to be classed and proclaimed equally the best in the whole world.

It is, in truth, a very difficult matter to determine the intrinsic worth of these orchestras without taking into consideration the conductors who have slowly fashioned them. The sonority may change according to the director. All those whom I have heard in the United States are extraordinary technicians. I will not return to Toscanini again. He is the king and every one bows before his mastery and genius.

Leopold Stokowsky dazzles me. I am not sure that he is always correct in his very free interpretations of masterworks, but I must admit that I have thought of this only in retrospect. During the performance, in spite of my surprise in hearing the finale of the Franck symphony so filled with personal and original effects that I no longer recognized the orchestration, I applauded enthusiastically. And then, what a marvelous execution of the Debussy "Nocturnes"! Never have I heard them played so! The "Fêtes" (with the unheard-of effect of the brasses giving a pianissimo echo) struck me as being that which Debussy had dreamed, without the hope of ever hearing it realized.

An astonishing musician is this Leopold Stokowski, and I hope with all my heart that Europe will be able to hear him some day at the head of the Philadelphia Orchestra.

Serge Koussevitzky is very popular in Paris, where we are grateful to him for some magnificent concerts which he has given here, and for all the great new works which he has introduced. No other conductor has done so much for modern music in France as Mr. Koussevitzky. I am happy to see that he continues along these lines in the United States, for it is due to his initiative that the Boston Symphony Orchestra has commissioned some new works for its fiftieth anniversary by the best contemporaneous composers, and has brought into existence symphonies by Stravinsky, Prokofieff, Albert Roussel, &c.

* * *

Koussevitzky is a great conductor, and I was enthusiastic when I heard him conduct Albert Roussel's Third symphony, Debussy's "La Mer" and excerpts by Rameau. To judge him, one must hear him at the head of the Boston Symphony Orchestra. May we have this pleasure soon in France!

Frederick Stock impresses me as belonging to a category other than these two directors. One feels that his taste and make-up are essentially classical. He has a profound respect for the works he interprets, and forces himself to translate all the author's intentions, effacing himself as much as possible behind the writer. For me, he and Stokowski stand at the opposite poles. Incontestably, he is a great servant of music.

He conducts works with extreme simplicity, without any sought-after effects. One feels him to be in possession of all the secrets of his profession and to be playing upon his orchestra with absolute sureness. Some virtuosi have confided to me that nowhere have they felt more at ease than when playing a concerto in Chicago, knowing they can do anything they wish with the certainty of being followed always by the orchestra.

America is fortunate is possessing such orchestras and such conductors.

Tullio Serafin, with the authorization of Nicholas Tcherepnine, has made a further cut of about ten minutes in the second act of Moussorgsky's "The Fair at Sorochintzy."

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

DEC 7 - 1930

Music and Musicians

Reviews and News of Capital's Programs.

Beethoven Festival Has Impressive Finale.

ONE of the most stirring climaxes that musical Washington will probably ever hear was brought about yesterday afternoon at Constitution Hall, when Serge Koussevitzky, the Boston Symphony Orchestra and a large local chorus paid final tribute to the week's Beethoven festival by an inspired rendition of the "Ninth Symphony."

Albert W. Harned.

With Koussevitzky at the helm, the gigantic lyricisms of the famous chorus on Schiller's "Ode to Joy," soared through the great hall on the wings of what must inevitably be called "greatness." For, after a not too invigorating performance of the "First Symphony," Koussevitzky shook himself and his orchestra from the sluggishness of the early afternoon and summoned up fire and thunder, and a leadership that swept everything before it, and made an audience that listened breathlessly applaud feverishly when it was all over.

This was, in fact, something that will not easily be forgotten. It is something that Washington should be proud of for having had, and Boston, proud of for having given.

There is, furthermore, a local aspect of it that makes it all the warmer. The chorus that has been training these many months, under the nimble baton of Dr. Albert W. Harned, sang with an intensity and a display of professionalism that raised it up at once into the clouds, and pointed to its being an organization for whom no music seems too difficult. It sang, too, not in sections, nor with highlights and lowlights that were lumpy in their graduations, but as a whole—and as one—with an eye for the leader—who could not, of course, lead it astray. If there is any fault to be found, it was that the ladies outshone the men—the soprano strains coming forth with clarity and ease—putting the stronger sex somewhat in the shade.

The soloists, Jeannette Vreeland, Nevada Van Der Veer, Dan Gridley and Fraser Gange, all of them artists of distinction, sang their parts with no thought save that of blending in with the whole, and thus—not able to express their own individual merits to any great degree—were yet responsible for much that was especially melodious and soothing to the ear.

All of which, with Koussevitzky at his most majestic, summoning voices and instruments into complete harmony, brought the week's fete to a triumphant close and made one shed more than a single tear that such a resume of the greatest works of Beethoven should have come and gone so speedily.

E. de S. M.

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SPRINGFIELD, MASS.
REPUBLICAN
DEC 7 - 1930

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The principal theme of the first movement is aggressive and virile. To this mood the symphony returns with even greater force and concentration in the last movement, whose chief theme may well be describved as rugged and exceedingly wild. The contrasting theme in the first movement is suave and ingratiating, suggesting the so-called "Mozartean" style of the composer's earlier "Classical Symphony." On the whole, the themes seem to the writer to be of no little musical significance. And the treatment is entirely worthy of them.

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Needless to say, Dr Koussevitzky and his men were lavish in the expenditure of time and effort upon these two new scores, and splendid performances were the result. At the second of the concerts there was another event of importance. Victor Polatschek, new clarinetist of the orchestra, was introduced as soloist in the Mozart Clarinet concerto. One admired not less the fine, sensitive, well-colored tone than the sublety and variety of interpretation.

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As Providence would have discovered had things remained unaltered, neither the present-day Stravinsky of the Capriccio nor the youthful Nabokov is especially formidable. But for every hearer who craves the new in music there are at least a dozen who prefer the tried and true (which incidentally was itself once new and debatable), so that the change of program will undoubtedly please more than it disappoints.

Although he did not wear his heart upon his sleeve and although he avowed no program for his music, in which content is always subservient to form, the Mozart of the G-minor Symphony, one of the three which he wrote in the summer of 1789, is himself something of a romanticist, anticipating by some three decades the Schubert of the "Unfinished" Symphony, also classic in structure but distinctly personal in expression. The little G-minor, the symphony without trumpets, or drums, is tinged with a melancholy that must have represented something more than the pattern-making in tones, the fashioning of beautiful sounds and of melodies spirited, gay or placid, that was the be-all and end-all of the classical symphony.

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But if we cannot find the simon-pure classicist in Mozart of this symphony, we can find him in Handel of the 12 Concerti Grossi for strings which he wrote in the space of one month in the autumn of 1739. This Twelfth Concerto, in B-minor, has long been overlooked by Dr. Koussevitzky's predecessors, and most unjustly, since its general level of interest is sufficiently high and its slow movement is one of Handel's finest. The broad chief melody of this movement, in which Italian sweetness and German strength are happily blended, is as typically Handelian as that of the celebrated Largo from "Xerxes."

The remaining piece, Tschaikowski's Fourth Symphony, is, of course, romanticism of the deepest dye. Tschaikowski had no inhibitions. That which he felt, re expressed. And his feelings were considerably more violent than those of most people. They were violent even for a Russian. The Fourth Symphony, composed in 1878 and dedicated to Tschaikowski's benefactress, Mrs. Von Meck, whose face he never beheld, was written to an avowed program. This program, set forth at great length in a letter to the wealthy widow, will be quoted in full in Mr. Hale's program notes. Reduced to the fewest possible words, it represents man's endeavor to escape from his fate, his crushing destiny. That anyone's destiny might be a pleasant or a favorable one would never have occurred to the morbid, self-tortured and introspective composer of the "Pathetic" Symphony. The fate motive in the Fourth Symphony, announced at the outset, recurs ever and anon as a reminder that the sword of Damocles still hangs over a man's head. Incidentally Dr. Koussevitzky's interpretation of the Fourth Symphony has recently and to an uncommon degree stirred audiences and astonished reviewers both in Boston and in New York.

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WASHINGTON, D. C.
NEWS
DEC 8 1930

MUSIC

The Boston Symphony departs in a burst of glory and we will never forget the stupendous event the Ninth Symphony was; Lisa Gardiner dances delightfully

By RUTH HOWELL

Nothing could have revealed the greatness of Beethoven more surely and more simply than the final program of the festival by the Boston Symphony Orchestra Saturday afternoon. The master's first symphony was played, a simple, melodious, delicately emotioned work, savoring of Mozart, but with musical meat; and then his last. They made a perfect program in their contrast, their building to a climax, their amazing revelation of the composer's development over the years of his musical life that saw the production of nine symphonies.

The first was played just about as it was written. The audience listened to it in breathless anticipation of what was to follow. After the intermission, the packed auditorium settled down to an impressive silence. There was an air of eager expectancy, of mental and emotional readiness. A stupendous work, rarely heard here and not for a long time, was about to be played.

And today, all those people, nearly 4000, probably would trade the rest of the festival for the privilege of seeing and hearing Koussevitzky conduct that symphony.

He gave the rich music a thoughtful and intense reading. He built to climax after climax thruout the first three movements. And then he built the grandest of all in the last, when 300 people made music, 200 of them singing. Not that the man was so great nor that the chorus was so unusual, nor the orchestra any different than before. But the combination, guided by one small man who drew music from them all and sent it billowing in great waves and soaring to every high corner of the auditorium; and what music! The orchestra without the singing was enough, but the well-done task of working them together deserves extra glory.

The music of the symphony is superb, and it is taxing. But the chorus, all from Washington (more power to them) sang its parts exceedingly well; the soloists found their way capably thru the maze of singing, and the orchestra was the magnificent pedestal upon which this was built. The men played the music with accuracy, power and interest while their leader devoted himself to the singers.

The finale was the grandest noise and the most exciting thing ever heard in that hall. When it was over people wept and thundered applause for fully five minutes. The symphony took an hour and a quarter, but there were many who would have stayed to hear it over again. It is too long since this has been played here; it should be done again, while there are singers who know it and an audience eager to hear.

TRANS DEC 19

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12 PROV. JOURNAL DEC. 11

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Following its custom of ordering music lacking from its files as soon as a symphony program is announced, the library procured Stravinsky's Capriccio for Piano and Orchestra, dated 1929, which was to have been played. It is in an arrangement for two pianos, four hands, made by the composer. The Nabokov symphony is not yet available for general distribution.

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PROVIDENCE, R. I.
JOURNAL

DEC 12 1930

IN TERMS OF MUSIC, Comment in Season

The Ancient Supplants the New as the Boston Symphony Changes Its Program for Next Tuesday Here, Now Announcing Handel, Mozart and Tschaikowsky

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The Concerti Grossi come to us from the golden age of music about 1740, at the time when Bach and Handel and Veracini were the principal figures in the world of music and the best work of Stradivarius was done. It illustrates the entrance of the dialogue and antiphony into orchestral work, and this idea, together with the contrapuntal development of beautiful thematic material, is observed throughout these concert pieces.

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BOSTON SYMPHONY PROGRAM

Handel....Concerto Grosso for String Orchestra in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro
Mozart.....Symphony in G minor (Koechel No. 550)
I. Allegro molto
II. Andante
III. Menuetto: Trio
IV. Finale: Allegro assai
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I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato estinato
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themes have a lift and lilt to them which the natural accents of music make clear. The subjects and episodes are so definite, so uninvolved that they are presented to the hearer with an individuality and distinctness which makes them readily appreciated. The contrapuntal "working out" is so clever as almost to seem new material, making the thematic model all the more enjoyable.

The Andante has considerable of the religious and devotional in its makeup, yet it participates somewhat in the model of variations upon a theme. The Minuette and Trio are of sprightly nature, these terms being more for the naming of portions of a symphony than for descriptions of dance form. The Finale is dashing and brilliant, an entire change from the three preceding movements. It contains much pleasing rapid "passage work" and charming violin figures with occasional episodes for the wood wind.

There is a brisk stateliness about this symphony, a curious combination of the serious with the lighter, that illustrates an interesting phase of Mozart's life. All three of the 1788 symphonies show this change, which is but the approach of riper musical maturity.

This work is an interesting contrast with the Tschaikowsky Fourth Symphony which follows on the program. Where the Mozart symphony requires some 40 or 50 players, the Tschaikowsky comes to us with more than double that number. The Mozart is of fine classic texture, while the Fourth Symphony is painted with gorgeous colors thickly laid. One recalls Dresden china, the other the Russian and the Tartar barbarian symbolized by powerful brass band, sounding trumpets and sonorous strings.

Plaintive and appealing folk songs occasionally find their way into the tremendous massiveness of this symphony, offering some of the most striking contrasts of barbaric splendor with exquisite melody to be found in all music. In this symphony of Tschaikowsky the commanding trumpet call of the brass choir appears at the very outset and appears frequently in the first and last movements. In the "program" of this symphony, which comes to us from the composer himself, we find that rare episode of unity of the plan and realization of a musical composition. As the symphony unfolds, it is apparent that the composer's mental and spiritual lives were those of great activity and intensity. His emotions were those of no plaintive poet but of a truly great soul whose life and thoughts were not of the earth.

The intensity of expression of these symphonies is not surpassed in musical literature.

The serious and almost melancholy song of the oboe in the Andantino is of considerable thematic length and is frequently repeated, but so delightfully embelished by florid passages of great musical beauty that one wishes the might be even longer.

The Scherzo; pizzicato ostinato, the longest movement for plucked strings in the literature of music. Usually taken at a tremendous speed serves as an illustration of the possibilities of what is usually but an occasional resource of composers and of virtuosos of the string section of the orchestra.

The Finale is glorious in its military splendor. The Russian folk-tune "In the fields there stood a birch tree," enters almost abruptly in a striking contrast to its simplicity with the tremendous sweeping waves of emotion offered by the fullest orchestral panoply and magnificence.

This symphony was very near and dear to Tschaikowsky himself. We know that Dr. Koussevitsky's kindred spirit will reveal this tremendous symphony in its true brilliancy and gorgeous coloring.

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THIS CLIPPING FROM
N. Y. AMERICAN

Hans. Dec 13

The Psalms and Pieties of Igor Stravinsky

Memories and Reflections for Prelude to His New Symphony

THE new piety of Igor Stravinsky, whose name has for so many years been associated with paganism and barbarity, is not surprising. Stravinsky is above all a man of intellect, a dialectician for whom the realities of abstract thought are more apparent than the realities of man-made art. A shrewd observer of artists and men has remarked once that there is not a page of sensuous music in the whole of Stravinsky's output; the "Fire-Bird" is but a fairy tale, and its sensuousness is fictional. Watching Stravinsky's transformations, we suddenly become aware that we know nothing about the man behind the art. Chaikovsky, Wagner, Strauss leave us with the impression of an intimate acquaintance after we have listened to their music; not so Stravinsky—he is shielded from us by a mask—be it the mask of Russian ballet-music, that of scholastic renaissance or scholastic religion.

A discussion as to where the true Stravinsky is would be futile; he is as truly present in "Le Sacre" as in the three unaccompanied pieces for the clarinet. In the first instance he is solving the problem of rhythmic power; in the second he is delineating his conception of pure melody. Now that Stravinsky "got a religion in his head," he merely follows the logical line of thought leading him to the very source of music—the chants of the Church. It is significant that being by birth and upbringing a member of the Greek Orthodox Church, he leans towards the Latin psalmody of the Roman. The reason is not far to seek—the Greek Church is much more national in character than the Papal Church, and Stravinsky has utilized the Russian church modes in "Les Noces" (the second tableau) and elsewhere to the full. In quest of abstraction, Stravinsky naturally turned to the most impersonal, the most emasculated art of Gregorian monody. Incidentally, the baffling dedication to the Glory of God, penned on the title-page of the Symphony of Psalms, may be the traditional Jesuit formula, "ad majorem Dei Gloriam." Stravinsky is thorough. In his new medievalism he adheres to the theories as well as to the practices of his spiritual fathers.

In the light of the previous experience, it is difficult to predict what Stravinsky's next step will be. He does not renounce his past as Tolstoy did in his religious years. On the contrary Stravinsky is unaccountably eclectic in his methods. There is no "line of development" from "Apollo" to the "Baiser de la Fée," the first a serene work for string ensemble, deliberately drab and undistinguished, the second a potpourri of Chaikovsky's tunes arranged for a ballet. Yet, the two follow each other in close succession. But then has not Stravinsky declared that music must be composed in the spirit of a notary's contract? Certainly there is nothing unnatural about a notary drawing two contracts in one day—one for the exploitation of the pre-historic meteorite of Arizona, the other, say, for the disposal of a stock of second-hand goods. Yet, when a creative artist works on widely divergent problems, we feel duty-bound to find a common denominator to his unrelated results. Aesthetic theories are exceedingly resilient—and the imagination may be stretched so as to embrace the unembraceable. Is it not a simpler way to suppose that a musician may be as versatile in his pursuits as a business man?

When Stravinsky's old teacher, Basil Kalafati, still at his desk at the St. Petersburg Conservatory, was shown the score of "Pulcinella," he shrugged his shoulders and said: "The same old story. Stravinsky could never learn to harmonize. His chorals were always unsatisfactory." There is some ultimate truth in this provoking judgment. Like Beethoven's, Stravinsky's harmonization is "unsatisfactory." Disquisitions on the beauty of ugliness are begging the question. We must admit that some pages of Stravinsky are unspeakably hideous. Like his glorified notary, Stravinsky occasionally finds himself compelled to draw a contract dealing with unsavory stuff. Stravinsky is systematic, and he would not abandon a possible line of investigation unless he is fully convinced that it has been thoroughly exploited. When he discards barbarity, power and rhythm, his admirers are displeased, but Stravinsky is a great man, whatever his vagaries are, and he is not writing for admirers.

Stravinsky's independence from the established code of morals is striking. It is remarkable with what nonchalance he may lift a vapid tune and use it for a high purpose. The story of the famous bassoon solo of the "Sacre" is well-known. Stravinsky picked it up from a popular waltz by one Bochet, having heard it at a restaurant in Lausanne where he was a daily customer. What hath God wrought! You would not know that humble tune in its new surroundings! On several occasions Stravinsky has helped himself to such stray tunes; still oftener he has made use of identical material for different purposes.

Only in his "impersonal" period, inaugurated by the Piano-Concerto of 1924, has he abandoned certain devices which have faithfully served his needs all the way from the "Fire Bird" to "Les Noces."

Stravinsky at rehearsals, relentless in his demands for rhythm and rhythm

Continued on Page Six

Stravinsky

Continued from Page Four

alone, trying to reduce everything to an inhumanly accurate succesion of beats, and struggling all the way through with his own unwelcome humanity, the sounds escaping his throat, the muscular tension, the perspiration, the unevenness of the rhythmical strokes, this Stravinsky is a symbol. He believes in the power of the written sign, and on one occasion he refused to correct an obvious misprint in the score of "Les Noces," insisting that all that is printed is correct. However, he often agrees to rearrange the metrical distribution, thus he re-distributes the meters of the "Dance Sacrale" of the "Rites of Spring" in a special addendum for the use of conductors. However, in this practical phase he is eminently unsuccessful. They say, Beethoven could not dance in time. Certainly, Stravinsky's external rhythm is far behind the rhythm of his brain.

Stravinsky is not so difficult to approach as he is reputed to be, provided there is some definite business on hand. But he would not bear platonic friendships even with the most ardent of his admirers. It is highly doubtful if Stravinsky is at all open to flattery however subtle. He is rather cynical in refusing to humor a man's vanity. One of the Stravinsky stories—told by Stravinsky himself—concerns a highly influential man who would address Stravinsky in his letters as "Cher ami," and would get a reply invariably addressed, "Cher Monsieur," until, after several rebukes, he compromised on "Cher Monsieur et Ami," ultimately dropping "Ami" altogether. Stravinsky's humor is dry, and he gets along best with simple folks. With them he is a convivial friend, remarkably alert and lucid even after several rounds of strong spirits have been served and consumed. One can not imagine such a mind a prey to any material or spiritual forces, independent of his free will.

NICOLAS SLONIMSKY

Rover Studi[es] Waiting for[...]

And Comes to Con[clusion] Like Life, Afte[r] Admit All to[...]

TRAV. DEC. 1[...]

By THE HERA[LD]

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His arrival in a taxicab was a wrong start, to begin with. No one else arrived in a taxicab, and there was an audibl esnicker from 41 persons who were already in line when the Rover dismounted and paid his fare.

"Spending a dollar to save 50 cents," was the remark of one stoutish lady who chuckled until she was on the point of bursting her seams.

An official looking man in a Chesterfield overcoat and a derby hat hustled the Rover into a place at the end of the line and asked him to crowd up close. Inquiry from the 41st person (a slender lady who was reading a copy of Rousseau's "Confessions" in French) disclosed that the doors would not be opened before 2:30 P. M.

COLD BITES ROVER

The Rover's next discovery was that it was cold. The savage December wind rushed dismally down Massachusetts avenue, whipped spitefully around the corner of Huntington avenue and swept through the chilly gray stone pillars and across the hard granite steps of the colonnade with an unmerciful bitterness. There was no sunshine, many of the people in line were stamping their feet and blowing on their hands for warmth.

No one, thought the Rover, no one but the most ardent of music lovers would consent to stand in such a chilling and dismal position for two hours.

With this thought in mind, he next turned his idle attention to a study of the shivering, but ardent, music lovers.

Conservatory students were in the majority. There is some subtle something that identifies the music student at once—a certain earnest and exalted look about the eyes, perhaps, possibly a threadbareness of the coat and a worn look to the bits of fur coat trimming, or else it may be the length of the hair of the young men. On the other hand, that indefinable something may be as definite an object as a briefcase full of music or an orchestral score or text book on concertos.

Anyway, the Rover identified most of them as music students and found, moreover, that they were all habitues of the line under the columns. Each new youngster, whether he or she arrived alone or with a group, was hailed by others in line.

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"Yah, Henry, had to stay after school."

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Many of them had brought pillows and blankets along, nearly everyone in line had a book, newspaper or magazine and one or two were wrapped in blankets, as though they were attending a football game.

There were other music lovers there beside the students, tempted to brave December's freezing blast by the same love for beautiful sounds, the Rover supposed.

Numbers 43 and 43A in the line were a plumpish woman wrapped to the chin in a coon skin coat and her small daughter. Mother was holding a Boston bag in one hand, and the corners of a few packages protruding therefrom indicated that she had been doing some Christmas shopping, and that number 43A would awake on Christmas morn to discover that Santa Claus had left her a small blonde doll with blue eyes.

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Number 63 was an interesting subject for idle conjecture. The Rover guessed that he was a musician who had been out of work for some time. His rusty, black felt hat, his worn satin-faced, fur-lined overcoat, his light gray spats, his torn chamois gloves, all had seen better days somewhere, probably on the avenues of Europe.

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Nos. 72 to 76, inclusive, formed a group, two youths and two maidens, who were sitting on one of the steps together with their heads bent over a portfolio held by No. 74, a languid blonde young man. They were all very serious and very quiet and the Rover had to step down two steps to discover what was in the portfolio.

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This work is an interesting contrast with the Tschaikowsky Fourth Symphony which follows on the program. Where the Mozart symphony requires some 40 or 50 players, the Tschaikowsky comes to us with more than double that number. The Mozart is of fine classic texture, while the Fourth Symphony is painted with gorgeous colors thickly laid. One recalls Dresden china, the other the Russian and the Tartar barbarian symbolized by powerful brass band, sounding trumpets and sonorous strings.

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Wonder why the networks don't give more consideration to the Boston Symphony Orchestra. It is still the best known symphonic band in the land. There ought to be room for it regularly on the radio.

Whenever the microphone chefs are hard pressed for musical programs they go to their pantry for what they call "songs of gay Paree."

Ossip Gabrilowitsch is glad to know that the piano is coming [illegible] ious attention

Rover Studies Music Lovers Waiting for Symphony Seats

And Comes to Conclusion That Rush Line Is Like Life, After Which Gates Open to Admit All to Warmth and Shelter

TRAV. DEC. 12

By THE HERALD'S ROVING REPORTER

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In her other hand number 43 held a magazine, opened to an article on Russia's Future."

Number 43A, meanwhile, was engaged in the pleasant pastime of writing the name "Marjory" on one of the stone pillars with a bit of blue crayon. She had already written it 15 times and hadn't quite surrounded the column when the Rover noticed her.

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(Photo [illegible]

Miss Dor[illegible]

Dr. and Mrs. Nathaniel Pope Breed[illegible]
ment of Their Daughter to George [illegible]
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Stravinsky

[illegible] Conservatory, was shown the score [illegible] lcinella," he shrugged his shoulders [illegible] id: "The same old story. Stravin- [illegible] uld never learn to harmonize. His [illegible] s were always unsatisfactory." [illegible] is some ultimate truth in this pro- [illegible] judgment. Like Beethoven's, Stra- [illegible] s harmonization is "unsatisfac- [illegible] Disquisitions on the beauty of [illegible] s are begging the question. We [illegible] dmit that some pages of Stravin- [illegible] e unspeakably hideous. Like his [illegible] d notary, Stravinsky occasionally [illegible] imself compelled to draw a contract [illegible] with unsavory stuff. Stravinsky [illegible] ematic, and he would not abandon [illegible] ble line of investigation unless he [illegible] convinced that it has been thor- [illegible] exploited. When he discards bar- [illegible] power and rhythm, his admirers [illegible] pleased, but Stravinsky is a great [illegible] hatever his vagaries are, and he [illegible] writing for admirers.

[illegible] insky's independence from the [illegible] hed code of morals is striking. It [illegible] rkable with what nonchalance he [illegible] t a vapid tune and use it for a [illegible] rpose. The story of the famous [illegible] solo of the "Sacre" is well- [illegible] Stravinsky picked it up from a [illegible] waltz by one Bochet, having [illegible] t at a restaurant in Lausanne [illegible] e was a daily customer. What [illegible] d wrought! You would not know [illegible] mble tune in its new surround- [illegible] n several occasions Stravinsky [illegible] ed himself to such stray tunes; [illegible] ner he has made use of identical [illegible] for different purposes.

[illegible] in his "impersonal" period, in- [illegible] d by the Piano-Concerto of 1924, [illegible] bandoned certain devices which [illegible] thfully served his needs all the [illegible] the "Fire Bird" to "Les Noces." [illegible] nsky at rehearsals, relentless in [illegible] ands for rhythm and rhythm

Continued on Page Six

Stravinsky

Continued from Page Four

alone, trying to reduce everything to an inhumanly accurate succesion of beats, and struggling all the way through with his own unwelcome humanity, the sounds escaping his throat, the muscular tension, the perspiration, the unevenness of the rhythmical strokes, this Stravinsky is a symbol. He believes in the power of the written sign, and on one occasion he refused to correct an obvious misprint in the score of "Les Noces," insisting that all that is printed is correct. However, he often agrees to rearrange the metrical distribution, thus he re-distributes the meters of the "Dance Sacrale" of the "Rites of Spring" in a special addendum for the use of conductors. However, in this practical phase he is eminently unsuccessful. They say, Beethoven could not dance in time. Certainly, Stravinsky's external rhythm is far behind the rhythm of his brain.

Stravinsky is not so difficult to approach as he is reputed to be, provided there is some definite business on hand. But he would not bear platonic friendships even with the most ardent of his admirers. It is highly doubtful if Stravinsky is at all open to flattery however subtle. He is rather cynical in refusing to humor a man's vanity. One of the Stravinsky stories—told by Stravinsky himself—concerns a highly influential man who would address Stravinsky in his letters as "Cher ami," and would get a reply invariably addressed, "Cher Monsieur," until, after several rebukes, he compromised on "Cher Monsieur et Ami," ultimately dropping "Ami" altogether. Stravinsky's humor is dry, and he gets along best with simple folks. With them he is a convivial friend, remarkably alert and lucid even after several rounds of strong spirits have been served and consumed. One can not imagine such a mind a prey to any material or spiritual forces, independent of his free will.

NICOLAS SLONIMSKY

Trans. Dec 13

New Krenek, Old Sibelius, Novel Burgin

The Deputy-Conductor Excels Himself with Two Composers

UNTIL yesterday, self-consciousness was Mr. Burgin's bane as solo-violinist or deputy-conductor at Symphony Hall. Seated in his usual place at the head of the strings, he escaped it. There these ten years he has been spirited, sensitive, steadying concert-master. From time to time he has taken the solo-part in a violin-concerto—and never done himself full justice. (Probably he came nearest it when he played Sibelius's Concerto last spring.) Violinist all his life, now ripened virtuoso and fine-fibered musician, uneasiness—not with the music in hand or with the orchestra behind him, but with his inner self—seemingly oppressed him. He was as one who did not like to be left alone on the edge of a great platform with something to play and an audience waiting to hear. . . . Similarly with his conducting as substitute for Dr. Koussevitzky on holiday or, as this week in Cambridge and Boston, indisposed. Then again sight and thought of the audience seemed to constrain him. There he was, by himself, on a conspicuous stand, with a difficult job and no one near to help, though he and everyone else knew that a friendly orchestra sat ready to his askings. Self-confidence plainly forsook him; while the listener thought to himself what an admirable conductor Mr. Burgin must be—in his own rooms. Only on one or two occasions at the Young People's Concerts has he thrown off these constraints and conducted confidently, spiritedly, as one unoppressed.

There is not a reason why the adult assemblage of Friday afternoon or, for that matter, Saturday evening, should turn Mr. Burgin uneasy. It is as full of good will toward him as the orchestra itself, year in and year out saying as much in applause of welcome and approval At last he has made that discovery for himself: regained ease, gathered becoming confidence. Yesterday he conducted as never before at Symphony Hall, even with those youngsters' pieces for boys and girls. Mr. Burgin is no fanatical modernist; but he understands intelligently and sympathetically what such composers are trying to do; while the orchestra is excelled by no other—with a bow toward Philadelphia—in expert and characterizing performance of this music. He led it through Krenek's "Little Symphony" with a light, flexible hand; opened out intricate counterpoint; spared not with insist nt rhythms; made adept and vivacious play with strings of scrappy motivs; turned dissonances as though they were the most natural of musical means, as indeed they are to the composer's generation; gave the whole piece its true air of modish tonal entertainment.

With Mozart's Piano-concerto in A major, Mr. Burgin was not so fortunate, though the assisting pianist, Bruce Simonds of Yale, was by no means blameless. If the deputy-conductor had thrust away the oppression of an audience, the thought of a pianist to be accompanied made him uneasy. His hand stiffened the flowing, variable, luminous Mozart. He exaggerated contrasts, gaining a fleet finale at the expense of a slow-paced middle movement; let a thickened orchestral tone dull Mozartean sparkle. Nor did the pianist come to the rescue. . . . Intermission and a recovered Burgin outdoing himself, beyond all expectation, through Sibelius's First Symphony. The deputy-conductor has dwelt and worked in the North; known close contacts with the composer. Pole though Mr. Burgin is by birth, Sibelius's northern speech stimulates him. He was master of form and content in the Symphony; missed no characteristic trait or impressive moment; found and enjoined the tone that is voice to the music; deepened or heightened measure after measure. Orchestra and audience felt the impetus of remarkable perfromance. From both at the end there was no small applause.

Let the chemists of music play their game. We others, if we liked, could find traces—and more—of Chaikovsky, Grieg, Wagner, German here, Scandinavian there, in this Symphony of Sibelius written thirty years ago. We prefer, however, to regard them as residue from the common stock of music in that particular time, which no young composer, inquiring and assimilating, could escape at the turn of the century any more than nowadays he could cut free from Ravel or Stravinsky. As well blame a youthful poet for shaping a cadence or purpling a line after the manner of the good, the great and the fashionable around him.

Nor need we others dally, as superior persons, with the alleged neglect of Sibelius's symphonies, from this first to the last and possibly the final eighth. From the days of Gericke who introduced the second in 1904, to the days of Koussevitzky with the third, fifth, and thence onward, the Finn has been no overlooked composer at Symphony Hall. If Rabaud through seven months ignored him, Muck played him through seven years. London, Manchester, German cities hear him more than occasionally. He is household word in Stockholm, Copenhagen and Helsingfors; each a musically intelligent city. True, he is no Latin and "maestros"—the fashionable word for conductors in New York—may not be drawn to him. The Manhattanese who annually lament the disregard of Sibelius, may be mistaking their own city of light for an appreciably larger and different world.

What we others would hear, and do hear more than once, in this First Symphony is the unmistakable voice of Sibelius himself. It sounds in masculine strength and urge out of the first movement and the finale. It may be heard, stark and rough, from the scherzo. It sings the song of the slow movement, remembering, haunted, in gray tones o war sweetness. For it forgive an occasional and ultimately alien lushness from Chaikovsky over the Russian border. We would also find the hand we have come to know upon Sibelius's later music. We feel it in measures that even thus early are written in bare line; or colored in black and gray; or so wrought that substance and sound are as one, with no superfluity between. For these individualities pass over an occasional Wagnerian fullness. The voice, the hand and also the spirit. It beats and surges, clanging, through the second half of the first movement After the storm, the silence—and the Andante transmutes it into sound. Native wildness pierces out of the Scherzo. Darksome brooding descends upon the beginning of the finale. . . . Time and again in the retrospect of 1930, we recognize qualities of which this Symphony of 1900 was more than token.

Unless we are younger and less accustomed than many in Symphony Hall on a Friday or a Saturday, the old prepossessions persist and mi-lead when we wou d listen sympathetically to modernist music. Having heard quite as much as is good for us about the "majestic" Handel or the "heavenly" Mozart, we instinctively bid composers, born into this twentieth century, go and do likewise, if, and so far, as they can. Because Beethoven was "cosmic," is there no virtue in those a century after him, unless they also scale heights and plumb depths? "Hark, hark, the lark" and Schubert's song mounts to the skies. Because he left such an heritage, must the sons of another time and spirit go about lyric-lipped? Wagner wrought his marvels, all-embracing. We unconsciously deny his genius, when he would have other music-making souls proportionately vasty. Our prepossessions, inherited from the nineteenth century, forbid us a music designed and accomplished "merely" to please and entertain.

To do both, and little else, seemed yesterday the purpose and plan of Krenek's "Little Symphony." A reviewer, hearing it in New York from Mr. Kleiber last November, found "nothing of special import." Need there be to stir interest and give pleasure, unless the listener is one of those too spiritualized souls who affect to descend from ivory towers into the concert-hall? Another lofty intellect carried away "no ideas." Is light and civilized entertainment so plentiful, in or out of the concert-room, that it may not be agreeably remembered when Krenek provides it through twenty-odd minutes? His orchestra promises amusement—no violas or violoncellos; instead guitar, mandolins, banjos, miscellaneous drums. Seemingly he loves not sighing strings, but would have at will metallic tones and plucked rhythms. He juggles with short-breathed motivs, switches and tosses them about, in his first movement. The game is diverting to follow—when a composer has so quick a hand at modulation, plies rhythm so insistently.

Hindemith-like, from the game to flow of feeling, light, simple, quite unsentimental—the old romantic mood new flavored. Except prejudice, there is not a reason to doubt that the song begun by the clarinet is an honest tune—a tune, moreover, keeping to its simplicity as it expands, without harmonic fat or instrumental cosmetics. The finale is dance-like, metallic sounding, with a tango-rhythm haunting it. By all odds a reflection of our time, as the younger generation in Central Europe sees, hears, thinks, feels and lives. It makes an adept din, but melancholy streaks it. It plays about, but it is restless and less than happy. . . . In short, a trifle of a piece, but agreeable and by no means empty. And atonality and linear counterpoint? They are a part of our youngsters' idiom. Whether we like them or not, we are gradually accepting them, as we agreed to Debussyan harmonies or Stravinskian rhythms. The error of Krenek, as here exhibited for the first time in Boston, is technical skill for its own sake and the connoisseurs'. It is familiar pitfall for German modernists, Schönberg prompting. Krenek's quick hand and changeful impulses do not always mask it. . . . Fortunately, the youngsters in the house gave him warm welcome.

To the Piano-Concerto of Mozart, which was middle item in the program, it is hardly necessary to return. Most of it is workaday Mozart, needing a transmuting touch and spirit that evaded both Mr. Burgin and Mr. Simonds. Of the deputy-conductor enough has been said. The pianist lacked for the time the d scriminating hand, shading here, measuring there, that he has often plied in Boston; let his tone run opaque, left fuzz on his phrases, so spaced his periods that light barely shone through. Nor, had his usual sensibility served him, would he have taken the Andante so slowly—an eighteenth century Andante to boot, quicker by report than ours. A stodgy Mozart is not easy to bear. Both Mr. Burgin and Mr. Simonds tried too hard. H. T. P.

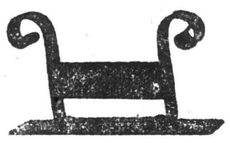
After many days! . . . On Sunday afternoon, Jan. 11, at Symphony Hall, Yehudi Mehunin, the celebrated prodigy of the violin, will play for the first time in Boston. To his coming City Hall now raises no objection, though it did two years ago. Nearly every other capital of music has heard Yehudi.

A Lottery Perhaps But Cut to Pattern

IT may be set down as a matter of record that the public dis aste for musical romances in the films has reached a point where groans arise at each successive suggestion that the tenor is going to sing. At the State Theater last night there was a certain spot in the house where patrons amused themselves by prophesying what would next take place, even to expression and dialogue, in the film, "The Lottery Bride." They were right in a dismaying proportion of cases. First reaction is amazement that a picture deriving from such

---

Walter Abel, and Vera Allen are announced as two of the principal players in the new company at the Copley. For some years Mr. Abel has risen steadily in the practice of his calling on the New York stage. Miss Allen was one of the few able performers in the Leiber Company at the Wilbur last March. Both will be seen in the first play at the Copley, "Rebound."



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THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

DEC 13 1930

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

HENRI PRUNIERES, famous French musicologist and writer on musical subjects, visited this country recently and while in Chicago and New York heard the Chicago, New York Philharmonic Symphony, Philadelphia and Boston orchestras. Upon his return to Paris he wrote at length his impressions of these four organizations for the New York Times, of which he is the Paris musical correspondent. Permission has been granted the writer by the Times to use part of M. Prunieres' comment on our greatest American orchestras.

The great French writer says that there can be no comparison between any of these four orchestras of the United States and the best in Europe. "I am quite sure," says M. Prunieres, "that if the Berlin Philharmonic Orchestra, which, in my opinion, is the best in Europe, were to visit America it would be adjudged as being in the fifth or sixth rank, certainly below that of the Chicago Orchestra, which seems to me to be inferior to those of Philadelphia, Boston or New York."

* * *

DISCUSSING the orchestras and their conductors in detail, M. Prunieres continues: "Which American orchestra is to be ranked the first? I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.

"At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there appeared to me to possess a sonority more glowing than even that in Philadelphia.

"It is, in truth, a very difficult matter to determine the intrinsic worth of these orchestras without taking into consideration the conductors who have slowly fashioned them. The sonority may change according to the director. All those whom I have heard in the United States are extraordinary technicians. I will not return to Toscanini again. He is the king and every one bows before his mastery and genius.

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

HUB SYMPHONY ORCHESTRA PLAYS HERE AGAIN TUESDAY

Makes Its Second Visit of Season at Albee Theatre Concert.

The Boston Symphony Orchestra will make its second visit to Providence of the season to give a concert in the Albee Theatre next Tuesday evening at 8:15.

Dr. Serge Koussevitzky will present Handel's Concerto Grosso for String Orchestra in B-minor, No. 12; Mozart's Symphony in G-minor (K. No. 550), and the Fourth Symphony of Tschaikowsky.

A free lecture on this program will be given in the Providence Public Library tomorrow afternoon at 4 o'clock. Dr. W. Louis Chapman will describe the music to be played and illustrate the principal themes upon the piano. The lectures have been arranged by the Monday Morning Musical Club.

and for all the great new works which he has introduced. * * *

"Koussevitzky is a great conductor, and I was enthusiastic when I heard him conduct Albert Roussel's Third symphony, Debussy's 'La Mer' and excerpts by Rameau. To judge him, one must hear him at the head of the Boston Symphony Orchestra. May we have this pleasure soon in France!

"Frederick Stock impresses me as belonging to a category other than these two directors. One feels that his taste and make-up are essentially classical. He has a profound respect for the works he interprets, and forces himself to translate all the author's intentions, effacing himself as much as possible behind the writer. For me, he and Stokowski stand at the opposite poles. Incontestably, he is a great servant of music.

"He conducts works with extreme simplicity, without any sought-after effects.

"America is fortunate in possessing such orchestras and such conductors."

* * *

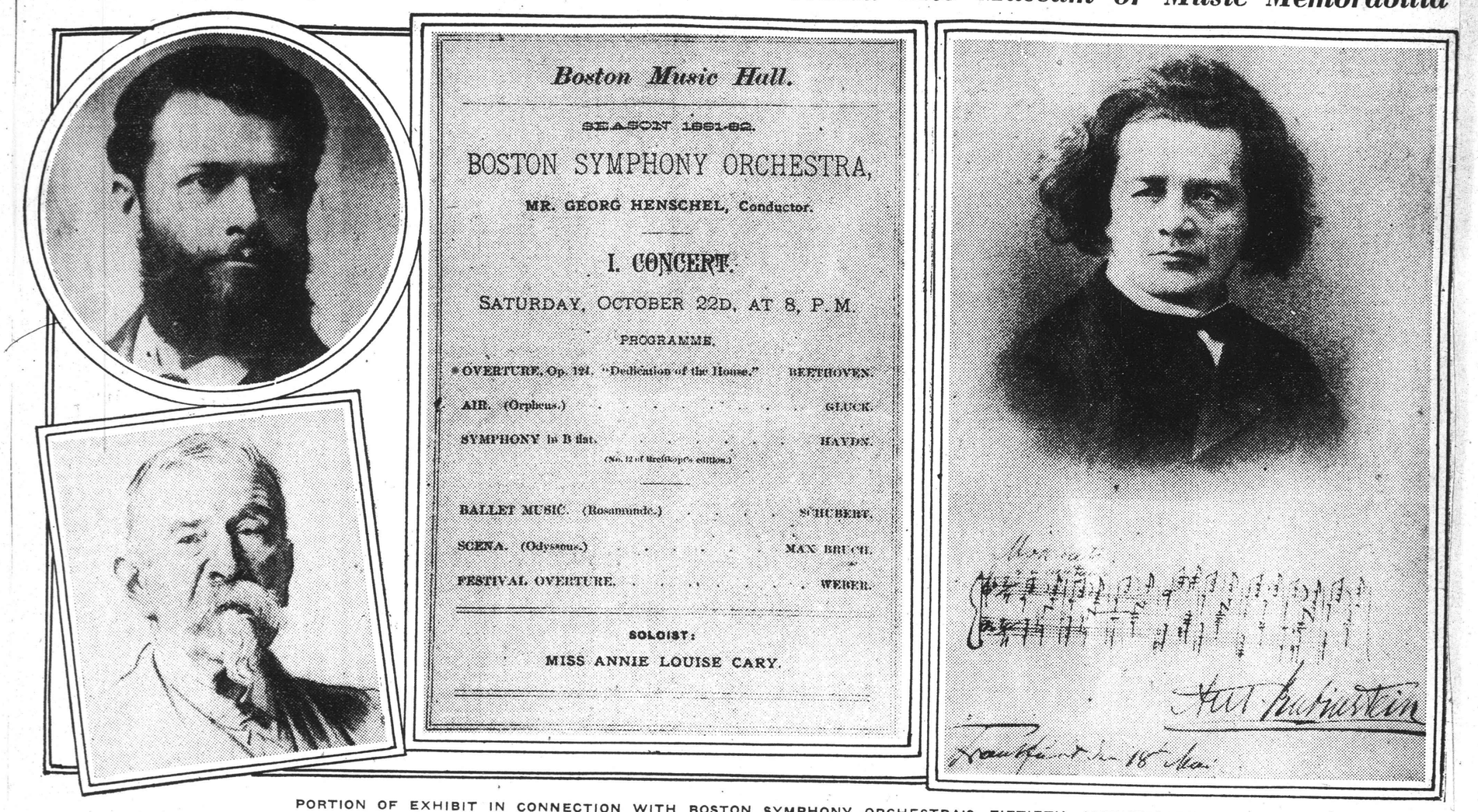
"LEOPOLD STOKOWSKI dazzles me. I am not sure that he is always correct in his very free interpretations of masterworks, but I must admit that I have thought of this only in retrospect. During the performance, in spite of my surprise in hearing the finale of the Franck symphony so filled with personal and original effects that I no longer recognized the orchestration, I applauded enthusiastically. And then what a marvelous execution of the Debussy 'Nocturnes'! Never have I heard them played so! The 'Fetes' (with the unheard-of effect of the brasses giving a pianissimo echo) struck me as being that which Debussy had dreamed, without the hope of ever hearing it realized.

"An astonishing musician is this Leopold Stokowski, and I hope with all my heart that Europe will be able to hear him some day at the head of the Philadelphia Orchestra.

* *

"SERGE KOUSSEVITZKY is very popular in Paris, where we are grateful to him for some magnificent concerts which he has given here,

Boston Symphony Hall for the Moment Transformed Into Museum of Music Memorabilia



PORTION OF EXHIBIT IN CONNECTION WITH BOSTON SYMPHONY ORCHESTRA'S FIFTIETH ANNIVERSARY

Top Left—Portrait of Georg Henschel, First Conductor. Lower Left—Sargent Portrait of Henry Lee Higginson, Organizer of the Orchestra. Center—Copy of First Program. Right—Portrait of Anton Rubinstein and Scrap of His Manuscript.

pourri, with jazz and romance alternating. The composer's program note says: "The dance character of the music was suggested by my use in the score of plucked instruments; two banjos, two mandolins, guitar and harp. These instruments were not employed, however, because of their association with jazz, but because of their appropriateness to the vibrating, rattling, metallic sound which I had conceived for the expression of my music." Which recalls Stravinsky insisting that the music of the "Sacre" came to him first, the "program" afterward.

But we are concerned not with the composer's words, but with his music. There can be no doubt that he knows his way about. His play with tonalities and with free counterpoint is sufficient evidence of that, even if he had not deliberately discarded in this symphony the violas and the cellos, and added to the orchestral family some distant relations from the dance hall—this clinches the argument that he is a man of mark. We must add, however, that he has proved again that jazz does not grow at its most luxurious in European soil, and that a want of significant thematic material is not to be compensated by compositional and orchestral legerdemain. But as the

Music

Boston Symphony Orchestra

Returning from the Beethoven Festival of the Boston Symphony Orchestra held at Washington Dec. 2-6, Dr. Serge Koussevitzky felt that he was entitled to a respite; and not unreasonably, since his labors are seldom interrupted, and since, by report, he devoted special efforts to making successful the celebration at the national capital. Richard Burgin, the concertmaster, took the baton, therefore, for the eighth pair of concerts in Symphony Hall, Boston, the first of which was held on the afternoon of Dec. 12. Mr. Burgin opened his program with a first Boston performance of Ernst Křenek's "Little Symphony," op. 58, continued it with Mozart's A major Piano Concerto (Bruce Simonds, soloist) and closed it with the First Symphony of Sibelius. It is pleasant to record that as vicar he acquitted himself with distinction.

Křenek's "Little Symphony" is to the concert hall what "Jonny Spielt Auf" is to the opera house. Although the music is clothed in symphonic form, it is, like its big brother, a pot-

Boston Symphony's Half Century Visualized in Memorial Exhibit

Portraits of Many Men Prominent in Its Development Shown With Programs, Bits of Manuscript and Other Precious Reminders of Its Early Days

A Symphonic Ode, delighting music lovers of long ago, finds the same appreciation among the music lovers of today in this complacent, cultivated "Town of Boston." All that differs, in this age of comfortable approach, is the method for arrival. Where once upon a time the rough-going hack, or the "flat"-wheeled horse car made such a trip almost an expedition, today the devotee hies himself or herself to the quiet-rolling limousine. But let Symphony Hall tell its own story.

A memorable exhibition is in town. In a rectangular room, along the Huntington Avenue side of the hall, show cases filled with things interesting for their connection with the semicentennial of the Boston Symphony Orchestra, and walls hung with paintings and photographs of men famous in the world of music, await the visitor who cares to live for a brief while with the memorabilia of yesterday.

Striking, for its craftsmanship and its rightfulness of position, is the Sargent painting of Henry Lee Higginson, founder of the Boston Symphony Orchestra. It hangs along the wall, to the right of the main entrance, while across the room hang smaller photographs of the same man among the great composers and music masters he knew and brought to Boston.

There are other paintings that attract attention, too—the Maria Danforth Page conception of the orchestra at rehearsal, and the Duane Haley idea of the "Friday Rush Line" before the portico of Symphony Hall. So characteristic they are one might believe the baton of Koussevitsky moved, as the soft strains of the violins floated across the empty hall, or the eager chatter of the young girls, standing in line, sounded forth from the canvas to tell of the treasures awaiting them.

And then, above a show case filled with precious things of the past, a picture . . . of the crowd that stood five days and five nights in line before the doors of old Music Hall that seats for the Saturday night season tickets might be procured, tells in its own way of the musical interest handed down to the present generation. It is a curious picture; at least it is curious to us of today, for the dress of the crowd is that of the late '80s.

Close by, in a case carefully guarded, is the picture of the auction room founded in 1890 and maintained until 1917. And in connection with this room, and its boards like those in brokers' offices, is the information that after subscription tickets came into vogue, more than 90 per cent of the music-loving crowds renewed their privileges annually. The tickets of the '81-'82 era were fashioned after the card one presents to the railway conductor. They were punched along the rim at each concert. Originally, they called for the Saturday night recitals. The Friday night affairs were rehearsals, and cost but 25 cents.

For those who care for photographs, autographed and thoughtfully posed, pictures of such composers as Ernest Bloch, Serg Rachmaninoff, Igor Stravinsky, Maurice Ravel and Ottomio Respighi turn one's thoughts to what such men might say of the jazz-struck 1930 period. Turn to the left and find in another case the symphonies of Roussel and Prokoffiev, the Ode by Hill, the symphony by Honneger, and the Symphonic Ode by Copeland, and perhaps the question is answered.

There is restful calmness in this rectangular room at Symphony Hall. The manuscripts, the letters of those great masters, the programs they offered to those who cared to listen, lend themselves to a yesterday that the world, at its best, may only copy. But even to copy is worth while, as those masters gazing from the walls would agree.

Until early January this exhibition will continue. At present, according to the management, only on symphony nights may the lovers of music climb those winding stairs leading to the rectangular room. Later, should there be the demand, the doors may open during the day. The public will determine all that. Meantime, the exhibition awaits, and the memorabilia of days long passed is there for those who care to look. They are all worth while.

BOSTON SYMPHONY IN 2D MONDAY CONCERT

Anton Witek Soloist in Mozart Violin Concerto

Globe Dec 11

The Boston Symphony Orchestra gave last evening the second concert of the current Monday evening series. The illness which Dr Koussevitzky contracted after arduous labors at the recent Beethoven festival in Washington, D C, has made it necessary for him to forego for a short time his work with the orchestra. Therefore, Richard Burgin, concert master of the orchestra, conducted last evening's concert. The program was: Handel, Concerto Grosso for string orchestra, in B minor, No. 12; Mozart, Concerto for violin and orchestra, in A major (K, No. 219); Brahms, Symphony No. 2, in D major.

Anton Witek, for some years concert master of the Symphony under Dr Muck, was the soloist in the Mozart concerto. Mr Witek was all that could be asked in the matters of virtuosity and artistically tasteful playing. But in the Adagio and in the Minuetto, however, one could not escape the impression that his Mozart was timid, restrained, lacking in warmth and glow. The Mozart cantilena came forth delicately and finely shaped, but it did not flow.

Due to the necessity of attending another concert that was being given at the same time as the Symphony concert, the writer was unable to hear the Handel concerto and the Allegro of the Mozart concerto.

In the remaining portions of the program, however, one formed the firm conviction that Mr Burgin was by no means merely a substitute conductor serving in perfunctory manner in an emergency. He appeared to be in firm control of his forces, and the playing reflected deliberately conceived and authoritatively executed procedure. His orchestral accompaniment in the violin concerto was splendidly proportioned, neatly and delicately dispatched.

The Brahms of the second symphony is, to one person, a Brahms refined, rather intellectual, open-hearted, in quietly joyful contemplation and appreciation of marvelous Nature. Here, for all the symphonic joyous outpourings in the spirit of "L'Allegro," unmistakably appear musings and emotions in the manner of "Il Penseroso." This Brahms is greatly to be loved and treasured. From Mr Burgin and orchestra it received just due.

SECOND MONDAY NIGHT CONCERT

Anton Witek Soloist With Symphony Under Burgin

Pd Dec 16

With a former concertmaster of the Boston Symphony Orchestra, Anton Witek, as soloist in a concerto of Mozart, and Richard Burgin, the present concertmaster, conducting the orchestra, the Symphony Concert of last evening, the second of the current Monday series, offered a scene and situation that will not soon be duplicated.

Dr. Koussevitzky is well on the road to recovery, but his medical advisers, believing in the principle of safety first, persuaded him to absent himself from Symphony Hall until this morning when, if all goes well, he will conduct the regular rehearsal. How fortunately, then, for the orchestra that a conductor of Mr. Burgin's abilities, which lately have ripened and blossomed to such a marked degree, stands ready to take his place. Already Mr. Burgin had covered himself with glory at last Thursday's concert in Cambridge and at the Symphony Concerts of Friday and Saturday, when he brought to memorable performance the First Symphony of Sibelius; and last evening in Handel's Twelfth Concerto Grosso, in the Concerto of Mozart, already referred to, specifically the one in A major, numbered 5, and in the Second Symphony of Brahms he again showed his mettle. Mr. Burgin conducted last evening with an excellent choice of tempo, brought to pass orchestral performances of admirable balance and clarity, and was eloquent as interpreter with all.

Mr. Witek, well remembered by those who heard the Symphony Concerts in the days of Dr. Muck, has occupied among other posts since his departure from Boston that of concertmaster of the orchestra at the Bayreuth Festivals, and is now serving in a like capacity in the new Brooklyn Symphony Orchestra. His playing of last evening displayed familiar virtues of style and musicianship, but was prevailingly thin in tone, not always impeccable as to intonation and occasionally somewhat labored technically. The audience received him warmly. And if that audience was disappointed in not finding Dr. Koussevitzky at his accustomed post, it at least displayed no lack of cordiality to Mr. Burgin throughout the evening.

82

Concert-Chronicle

Witek Returns Trans Dec 16

UNEXPECTEDLY the second concert of the Monday series of symphony concerts last evening proceeded under the guidance of Richard Burgin, exactly as had those of Friday and Saturday and the one at Cambridge on Thursday. On Saturday evening it was thought that Mr. Burgin would conduct, as he did. On Sunday afternoon Dr. Koussevitzky sent word to Symphony Hall that he would be ready to proceed with rehearsals and concerts on Monday, as was reported in these columns last evening. Monday morning, however, found him with that lassitude which often follows a severe cold; and rather than risk taking a fresh cold while still in somewhat weakened condition the conductor decided to use the day for a final rest before resuming his duties. And so Mr. Burgin once more filled the breach.

Under his leadership the orchestra played Handel's Concerto Grosso in B minor, No. 12, for string orchcestra; the songful second symphony, in D major, of Brahms. As guest appeared Mr. Anton Witek, concert master of the orchestra in Dr. Muck's regime. Mr. Witek played Mozart's fifth violin concerto in A major. Of this concert, as of those of the week-end, a chief theme must therefore be Mr. Burgin's progress in the ways of a conductor. For one found him again last evening as forceful with his energies as he was apt and persuasive with his melodies, discriminating in his distribution of light and shade, in his balancing of the various choirs, adept in his search for euphony. Not always has Mr. Burgin conducted in this manner. Within a year he has "found himself."

Thus a Monday audience heard the sonorities and the breadths of a Handel, the sound of strings deep and full, high and shining, the rhythms forward marching as only Handel knew how to make them march, the progress and the unfolding of melody to delight the ear and warm the heart. Thus also this audience of Monday heard the songfulness of Brahms as four movements of a symphony bring it. One was particularly impressed by the manner in which this symphony makes its way when left merely to run its natural course. Mr. Burgin's reading was not a "personal" reading; it was not a reading which emphasized here and pointed there, which manipulated rhythms and piled up climaxes; in short it was not a reading in which conductorial virtuosity played a part. To such Mr. Burgin does not, need not aspire. His reading was the reading of an able musician, who, freed from restraint and knowing well his music, allows that music to flow freely in its own way. It was a "natural" reading. And few symphonies (or composers) there are which would come out so well with this essentially simple sort of treatment. Like a Schubert song this symphony sings its way into the heart if and when it is free to run its course.

Had Mr. Witek played on a Friday or a Saturday he would have had many old friends among his listeners. As it was, this new Monday audience must have heard him freshly, must have received new pleasure from his playing. For the few in the audience who knew him, recollection must have come of the remembered tone, of the technic large, ample, fluent. He played his Mozart in the essentially classical manner—phrases beautifully polished, well balanced, building up into larger wholes perfectly proportioned, and Mozartean simplicity and elegance in the bargain. The few slips of intonation—one grants such even to a Kreisler. Mr. Burgin, with the diminished orchestra which has now become standard for Mozart at Symphony Hall, gave not only support but spun the fine gossamer web of tone, provided the leaping, elastic rhythms, against which Mr. Witek might ply his arts, and which in themselves played not a small part in this Mozartean Mozart. A. H. M.

After Washington

A week ago last Saturday Dr. Koussevitzky and the Symphony Orchestra ended the four concerts of their Beethoven Festival in Washington. The aftermath has been considerable. Here, for example, are two paragraphs from a letter written to the conductor by Mr. Charles Moore, Chairman of the Commission of Fine Arts in the District of Columbia:

Writing on behalf of those who are deeply concerned with the amenities of the national capital as well as the physical appearance of the city of Washington, I thank you for the important contribution you have just made by carrying out your desire to give the Beethoven Festival here. The immediate response must have gratified you; but the lasting impression made by such a series of concerts cannot be over-estimated.

Washington is indeed the political, scientific and social center of this country. It has still far to go in recognition of the Fine Arts as an essential element in civilization. Your efforts, therefore, are appreciated as largely contributing to this end. Once enlisted in this task we hope that you will be encouraged to continue.

And here also is a paragraph of a private letter written from Washington to a member of the Transcript's staff: "You should have come down for the Beethoven Festival. . . . We lived through unforgettable days of musical joy and enthusiasm. For a few days Washington seemed completely changed. People forgot their usual diplomatic ways and attitude of condescension towards artists. . . . For once they were enthusiastic, just as ordinary people are."

Stravinsky (Summer, 1930)

Snapshot Taken at Plombières-les-Bains in the Vosges

In Psalms Stravinsky Praises God

A Remarkable New Symphony To Be Performed in Boston Tomorrow

THIS WEEK it is the turn of Igor the Great at Symphony Hall. His latest work, the "Symphonie de Psaumes," Stravinsky has dedicated to the Boston Symphony Orchestra upon the occasion of its fiftieth anniversary. Since it is short, Dr. Koussevitzky intended to play it twice on Friday afternoon and again on Saturday evening. But orchestra and chorus, to meet the composer's requirements, must be reseated before each performance. "Time out" forbade. Therefore repetitions of the new Symphony are reserved for a later pair of concerts. As originally planned, another of Stravinsky's newer works will companion the Symphony—a Capriccio for Piano and Orchestra, first heard last December in Paris with the composer taking the piano-part. Here in Boston Mr. Sanromá will play it.

Upon the first leaf of the score of the Symphony, reproduced elsewhere on this page, Stravinsky has written and printed in his own hand: "Symphony of Psalms. Music composed by Igor Stravinsky. Manuscript of the orchestral score. Remarks: The three parts of this Symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXVIII for the first part; verses 2, 3 and 4 of XXXIX for the second part; the CL Psalm entire for the third part. The chorus should be of children's voices. Lacking these, women's voices (sopranos and altos) may be substituted. Dedication: This Symphony, composed for the glory of God, is dedicated to the Boston Symphony Orchestra upon the occasion of the fiftieth anniversary of its existence. Igor Stravinsky. 1930." At the end of the score one reads, "Igor Stravinsky, Nice, 1930." It should be added that it is probably a slip of the pen in copying that makes Stravinsky write that the first part is from the twenty-eighth Psalm in the Vulgate; as a matter of fact it is the thirty-eighth. In making his Roman numerals he neglected or forgot to print his last "X." The chorus contains the usual four parts—soprano, alto, tenor, bass—and is not merely soprano and alto as might easily be presumed from Stravinsky's title-page. Arthur Fiedler chose the choir from The Cecilia and prepared it.

The manuscript, said to be in Stravinsky's own hand, is the most beautiful example imaginable of the art of putting pen to paper. The paper itself is a fine parchment. The notes are fashioned with a care at least equal to that of the engraver who prepares plates for the printer. In order not to give the appearance of crowding, thus also to make reading easier for the conductor, an exceptionally large size of paper was specially made. A curious one measured it and found it to be exactly twenty-one and three-quarters inches tall!

There are other unusual features in this score. Stravinsky abandons the use of adjectives to indicate pace or speed. Thus one may no longer read "Allegro," or "Vite," or "Schnell," or "Fast," according to the linguistic prejudice of the composer. The latest Igor would be far more accurate, depending entirely upon metronome markings. The first part of the Symphony bears the superscription, "Tempo, quarters equal 92." It is without key signature and in 2-4 meter. In the second part eighths equal 60; the key-signature is three flats; the meter 4-8. The third part, again in three flats, begins in 4-4 meter, with the quarter-note equal to 48; soon drops the key-signature and speeds up to "halves equal 80"; finally becomes again slower with "halves equal 48" and a 3-2 meter.

Nor is the orchestration conventional. The score calls for five flutes (one interchangeable with piccolo), four oboes and English horn, no clarinets, three bassoons and double-bassoon, four horns, five trumpets including a small trumpet in D, three trombones (the third a bass trombone) and tuba, tympani, bass drum, harp, two pianos, chorus and strings. A reduction of the score for piano and voices has been made by the composer's son, Svietoslav, whose picture appears on this page. Elsewhere on it Stravinsky's chosen Psalms are [illegible] Latin text and the English text side by side.

Musically, the texture of this so-called Symphony is contrapuntal rather than harmonic. Often the counterpoint is born of the development of certain figures which proceed with the strictest logic according to the laws of their own being, but allow themselves the greatest possible freedom in the relationship to similar developments on the part of their neighbors. Thus sharp harmonic and tonal clashes frequently arise. There results a condition of continuous harmonic flux in which new combinations are ever appearing. They can only be compared to the changing forms and colors in a kaleidoscope, which similarly result from variously timed motions of a few fundamental figures. There appears to be little or no deliberate atonality, while polytonality is an inevitable factor in such a texture.

Nor does one see in the "Symphony of Psalms" evidence of another "return" to this or that older composer. Stravinsky is composing in his own right, in his own manner. The score, however, contained certain deliberate archaisms, introduced no doubt in the attempt to suggest in some degree the musical atmosphere or nature of the Psalms of David. There is much of this suggestion in the general spirit of the music as well as in certain definte progressions.

In form, the first and the last part maintain typical contrapuntal freedom. In them matter dictates form as much as in a chorus of Palestrina or a Prelude or Fantasia of Bach. "Formalism" has never dictated these forms. The second part takes the contrapuntal form of the fugue. Thus the term, "symphony" has been stretched as far as composer has ever willed to stretch it. In the nineteenth century it connoted a formal scheme; in the eighteenth it was frequently no more than an overture; always it has been predominantly instrumental and largely formal. This "Symphony of Psalms" is neither. Yet who would deny Stravinsky the right to use the term in his own manner?

One suspects that the expressive effect will extend well beyond the archaistic suggestion of background. That is only a detail. With the Palmist, Stravinsky travels the road from prayerful penitence to reverberant praise. In the stages of this progress lies the expressive scheme of the "Symphony of Psalms." Not for their musical contours were these motivs and phrases and themes written. Not musical delectation is their function. They were conceived to act as tonal vehicle for a magnificent grouping of words, for a magnificent sequence of thought and emotion. In the union with those words must they be heard.

The Symphony begins with drab-colored arpeggio figures punctuated by sharp E minor chords. Altos begin the words of prayer with the simplest motiv that could have been devised for them, the minor second; while figurse from the introductory measures serve as accompaniment. This most sombre music continues until "Quonian advena," (see the Latin text) when a somewhat more expansive theme enters in altos and basses. The music continues its stark, almost forbidding mood. There is high emphasis upon "Remitte mihi." The movement ends strongly with a modal cadence.

The second movement is fugal. A strict fugue-exposition upon a somewhat chromatic theme begins the movement. When voices enter they introduce another fugal exposition upon another subject; while the orchestra continues with contrapuntal and imitative treatment of its own subject. An interlude upon the orchestral subject occurs between "gressus meos" and "Et immisit." With these latter words the thought enters upon a new phase. The first movement has been penitence and prayer. The first half of the second, patient waiting while God's mercies are recalled. Now, "He hath put a new song in my mouth, even praise unto our God." The chorus takes the words broadly, in full though somewhat archaic sonorities, while the orchestra continues with a further development of its own theme as announced at the very beginning of the movement.

Broadly speaking, the last movement is an ascent through various stages of praise. After a dignified beginning an orchestral interlude introduces rhythms suggestive of gaiety. (Is not the Psalm soon to enumerate psaltery and harp, timbrel and dance?) With the orchestra continuing in this wise the chorus mounts higher and higher with music of praise. Occasionally the voices join in the orchestral rhythms; oftenest they maintain their broader flow of tone. There is a second and still more lively interlude before "Laudate eum in timpano et choro." After a magnificent climax of praise, the movement ends quietly with the motivs of the "Alleluia" and the "Laudate" with which it began.

To Follow, A New-Made "Capriccio"

Stravinsky's Notable Piece For Piano and Orchestra Also to Be Heard

AS PENDANT and contrasting piece to Stravinsky's "Symphony of Psalms," described in other columns on this page, audiences at the Symphony Concerts tomorrow and Saturday will hear—also for the first times in America—his "Caprice for Orchestra with Piano-Solo, as he labels it singularly on the title page. After the original performance in Paris, Dec. 6, 1929, with the composer as pianist and Ernest Ansermet conducting, Pierre de Lapommoraye wrote this imaginative description in the weekly journal of music, "Le Menestrel":

"The title, 'Capriccio' allows Monsieur Stravinsky all manner of fantasies. He begins with well-rhythmed chords, a sort of Harlequin's entry, both dazzling and brusque: a sudden leap, then our Harlequin looking quizzically to right and to left. 'Wait, wait,' he seems to say, 'this is life, now gay, now sad, now melancholy.' Pirouette follows pirouette; with ease the agile piano turns the scintillant figure. Then it indulges in a sort of recitatif—Harlequin, methinks, is talking to himself. Would life bring something grave, would there be something of love, may he look for friendship? And the piano (which I imagine to be Harlequin) converses with the orchestra, which is the invisible voice of nature, replying with brusque chords. But the natural temperament of Harlequin gets the upper hand and he finds himself near Petrouchka, Polichinelle, Columbine. Throwing away the mask, with shining eyes he surrenders himself to the intoxication of a tumultuous gayety. Thus the finale has all the verve of a Chabrier. Of course this story, be it well understood (continues the French reviewer) is entirely my own; but since the music permits all manner of fanciful vagaries, I could not resist the temptation to write it."

Looking over the score, the analyst (congenitally disposed to look with suspicion upon "interpretive" stories) for once is willing to admit that such a fantasy may be more truthful than factual dissection. Yet for those who must have something more tangible, he submits the sober information here appended.

The "Capriccio" runs through three movements—"Presto," "Andante rapsodico," "Allegro capriccioso." It was written between January and August, 1929. It is said that the last movement, which is the main body of the work, was composed first; that the second is preparatory to it, that the first is in turn preparatory to the second. André Schaeffner, in an article in "Modern Music," wrote: "I come back always to a statement I carefully formulated in April, 1923, which seemed to me to sum up the essentials of Stravinsky's esthetic. The work of Stravinsky develops as a fan unfolds; from a single point of attachment, the units branch out in all directions, each depending on the displacement of a preceding one. This art is the more flexible, offers the more signs of a real mobility, because the author is endowed with an incomparable gift of penetration." A shrewd observation on Stravinsky's methods, and especially applicable in the "Capriccio."

The orchestra takes its clue from the old concerto-form of Bach and Handel. Strings have their little "concertino" group. This "concertino" contains four solo-voices—a violin, a viola, a 'cello, a bass; the full string choir is also treated as a quartet (rather than a quintet) of violins, violas, 'cellos, basses. There are, of course, the usual wind instruments, and the piano is the solo voice. The "Capriccio" has been called Stravinsky's second piano-concerto. But in style there is little or no resemblance to the first, in which the orchestra consisted wholly of wind instruments; in which the composer made one of his first attempts at a return to the classical style; in which the coloring is extremely drab and hard. The piano-part in the "Capriccio" is very prominent and highly "pianistic." Writers hint at a Chopinesque piano-style and a

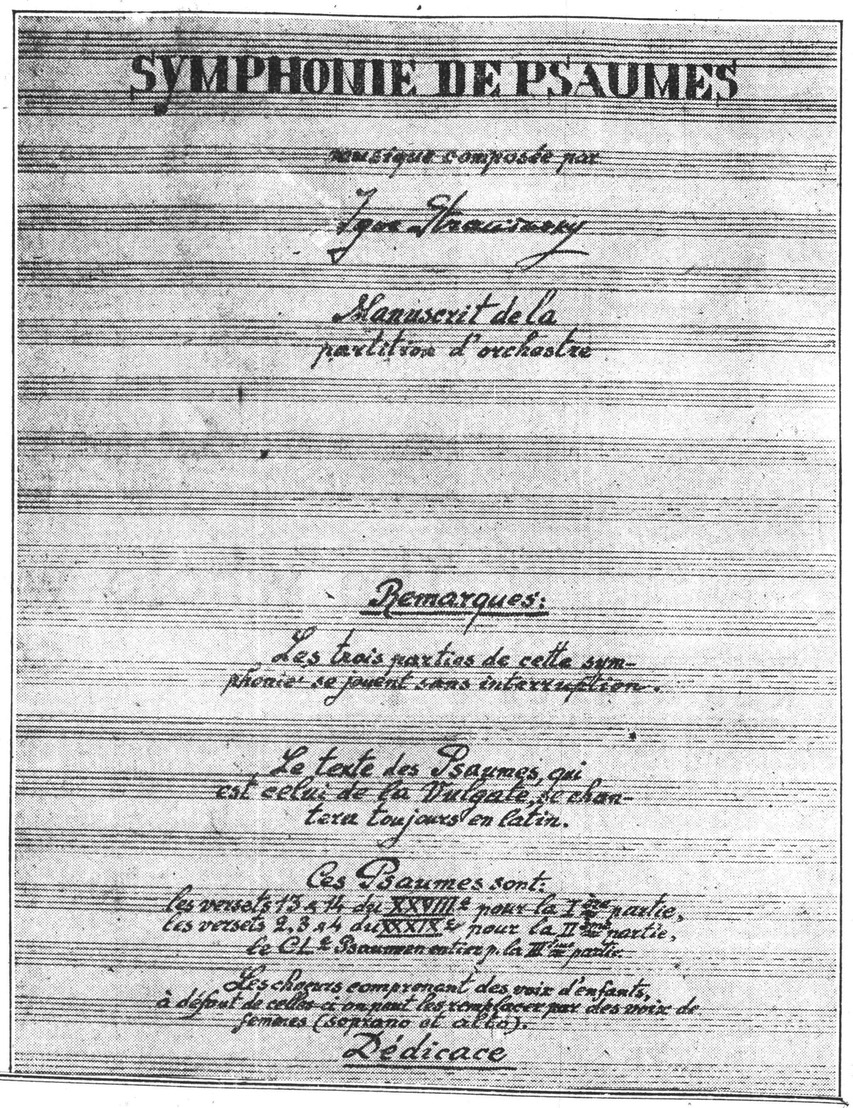
Double Stravinsky -- New Symphony, New Piano-Piece -- Concerts -- Theaters

view of the score brings assent. One would hardly say, however, that this kinship spells a "return to Chopin." The last movement, in addition to this flexible and fluid style, also makes a bow to the modern god, "jazz."

Monsieur Lapommeraye ends his review by saying that this "work may well prove to be one of the best of Stravinsky." Monsieur Schaeffer concludes his article: "The work represents the most powerful effort to which Stravinsky has as yet bent his will, but the appearance of mastery and at the same time freshness, remains undisturbed." In a new work "Stravinsky's Sacrifice to Apollo," Mr. E. W. White has this note on the "Capriccio."

It may be said in explanation of the las two sentences that the thesis of Mr. White's book seems to be that Stravinsky's greatest works are "The Rite of Spring" and Œdipus Rex"; that what went before the "Rite" was only plowing the ground for it: that, after a period of fumbling, Stravinsky's next works were really preparatory to "Œdipus"; that he may now be on the way toward another masterpiece. Mr. White remarks: "Where in 'The Fairy's Kiss' the muse of Chaikovsky was Stravinsky's crutch, in the 'Capriccio' this crutch has been thrown away, and the convalescent walks, leaning only occasionally on the helping arms of Chopin and Liszt., The music is thin and fluent, but no so contrapntal as the earlier neo-classical works. The most successful movement is the finale . . . It is obvious that Stravinsky is approaching another masterpiece (perhaps his promised setting of the Mass), which is due to arrive about 1933. Let us hope that 'The Fairy's Kiss' and the 'Capriccio' will then find full explanation, and Apollo the completest satisfaction." Can Mr. White be right? And is the Symphony of Psalms another link in the chain toward a possible master-setting of the Mass? Or can the new symphony itself be the awaited masterpiece, ahead of its prophesied time? We shall all be wiser concerning such matters on Friday afternoon or Saturday evening. But will we be wise enough to answer these questions?

A. H. M.



SYMPHONIE DE PSAUMES

Musique composée par

Igor Stravinsky

Manuscrit de la partition d'orchestre

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Les chœurs comprenant des voix d'enfants, à défaut de celles-ci on peut les remplacer par des voix de femmes (soprano et alto).

Dédicace

Stravinsky and His Sons

Left, Svietoslav, Pianist; Right, Feodor, Painter

The Psalms of Stravinsky

Latin and English Texts of the Choruses in His New Symphony

IN his new "Symphony of Psalms," written as contribution to the jubilee of the Boston Orchestra, Stravinsky has embedded the whole of one Psalm of David; excerpts from two more. Tomorrow they will be sung at the Symphony Concert by a chorus from the Cecilia, using the Latin of the Vulgate.

The numbering of these psalms and the verses differs somewhat in English Bibles from that version. Psalm XXXVIII, verses 13, 14, becomes in the English Psalter Psalm XXXIX, verses 12, 13. Psalm XXXIX, verses 2, 3, 4, becomes Psalm XL, verses 1, 2, 3. Psalm CL is the same in both versions. The Latin of the Vulgate (taken from Stravinsky's score) and the English of the King James version are here paralleled:

I

Exaudi orationem, Domine, et deprecationem meam.
Auribus percipe lacrimas meas, ne sileas.
Quoniam advena ego sum apud te et peregrinus,
sicud omnes patris mei.
Remitte mihi.
Prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and give ear to my cry; hold not Thy peace at my tears: for I am a stranger with Thee, and a sojourner, as all my fathers were.
O spare me, that I may recover strength, before I go hence, and be no more.

II

Expectans expectavi Dominum et intendi mihi.
Et exaudivit preces meas;
et eduxit me de lacu miseriae,
et de latofaecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen Deo nostro.
Videbunt multo, videbunt et timabunt:
et sperabunt in Domino.

I waited patiently for the Lord; and He inclined unto me, and heard my cry.

He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings.

And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the Lord.

III

Alleluia.
Laudate Dominum in sanctis Ejus,
Laudate Eum in firmamento virtutis Ejus.
Laudate Eum in virtutibus Ejus.
Laudate Eum secundum multitudinem
magnitudinis Ejus.
Laudate Eum in sono tubae
Laudate Eum in timpano et choro,
Laudate Eum in cordis et organo,
Laudate Eum in cymbalis bene sonantibus,
Laudate Eum in cymbalis jubilationibus.
Laudate Dominum, laudate Eum Omnis spiritus
Laudate Dominum, laudate Eum
Alleluia.

Praise ye the Lord.
Praise the Lord in His sanctuary: praise Him in the firmament of His power.
Praise Him for his mighty acts: praise Him according to His excellent greatness.
Praise Him with the sound of the trumpet: praise Him with the psaltery and harp.
Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.
Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals.
Let everything that hath breath praise the Lord.
Praise ye the Lord.

The three movements are thus seen to be clearascent from humble prayer to exultant praise.

Double Stravinsky -- New Symphony, New Piano-Piece -- Concerts -- Theaters

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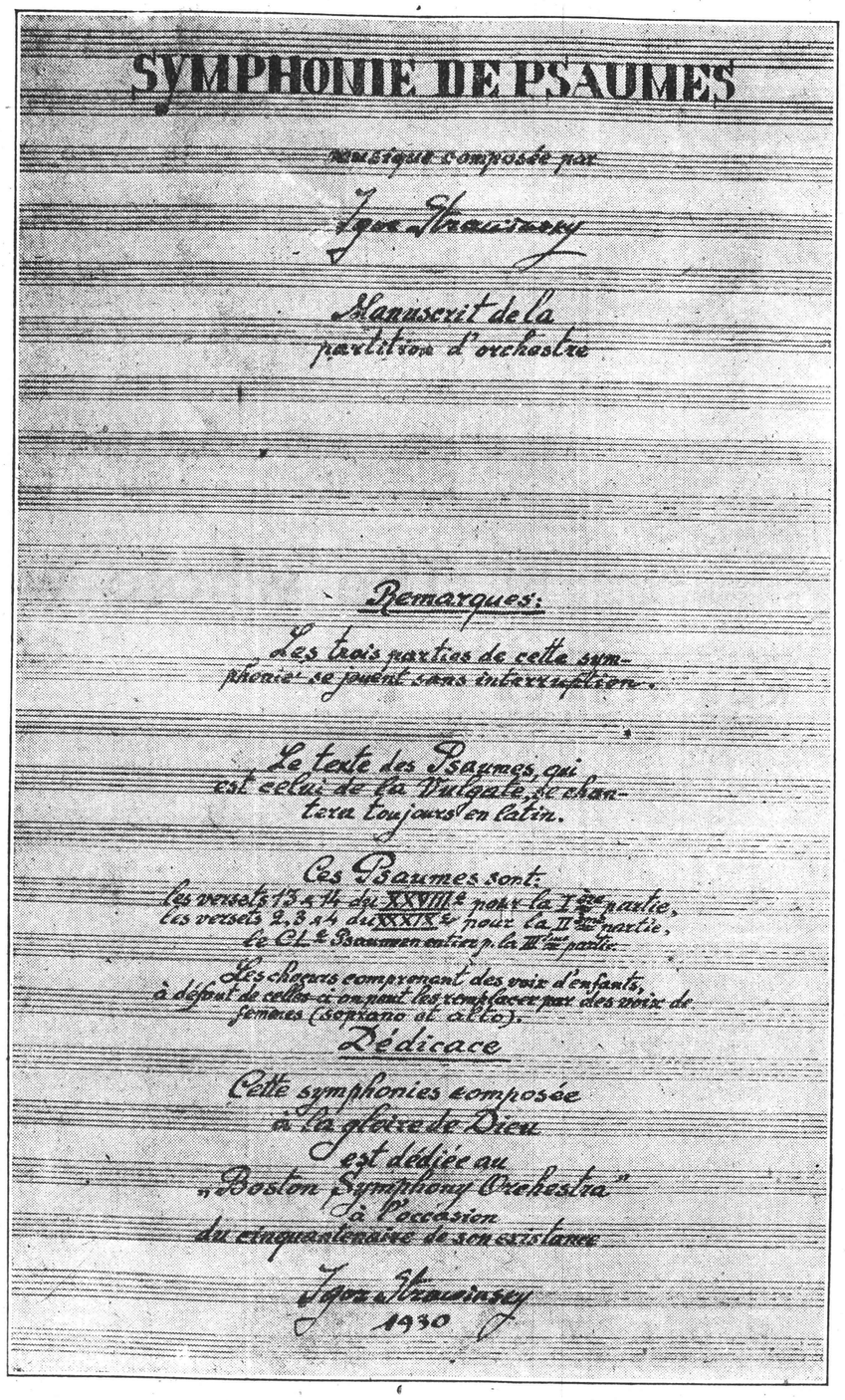

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Dédicace

Cette symphonies composée
à la gloire de Dieu
est dédiée au
"Boston Symphony Orchestra"
à l'occasion
du cinquantenaire de son existance

Igor Stravinsky
1930

Stravinsky Prints His Own Title-Page (Colby)

From the Manuscript of the New Symphony in the Library at Symphony Hall

Stravinsky and His Sons

Left, Svietoslav, Pianist; Right, Feodor, Painter

May Divide Coast Into Lane Zone

Lending support to the proposed adoption of a system of double-track coastwise steamship lanes as a precaution against collisions in fog, weather, Captain Eugene E. O'Donnell, president of the Eastern Steamship Lines, Inc., attended the meeting of the American Steamship Owners Association in New York yesterday when plans were drawn up for one-way ship lanes from Maine to the Virginia Capes. The plan is similar to one employed by the Eastern Lines for several years.

The suggestion of double-tracks was first offered to steamship men by Dielman N. Hoover, inspector-general of the United States Steamboat Inspection Service, following the Fairfax-Pinthis disaster off Scituate last June when forty-three lives were lost.

Local steamship officials, after several months of study, prepared charts of lanes with various distances between, but the preliminary hearing in Washington of the district committees were not in

Appeals to Wealthy to Give to Welfare Chest

A special appeal to the wealthier communities of the State was issued last night by Mrs. Carl L. Schrader, chairman of the Massachusetts Welfare Chest, for clothing, blankets and the like, to be distributed to worthy persons who are in need. The chest committee has been appealing to the people of the State to send warm clothes either to the headquarters of the Welfare Chest at John Hancock Hall, 90 St. James avenue, or to their local women's committee on relief. Mrs.

The Judiciary Committee of the House heard witnesses on a bill to establish a federal Commission to stabilize employment.

An investigation of veterans hospitals in the selections was proposed in the House.

The Interstate Commerce Committee of the Senate today took up the bus regulation bill.

Plans for an attempt to organize the next Congress.

Seventy-Second Congress to a caucus in Washington about March 1 to formulate

the minority leader, has announced he would call the Democratic members of

THE THREEPENNY-BIT'S TURN

The woman in a Central London bank who cashed a cheque one day recently, and

Lowell street, Allington Heights, a twenty-three-year-old Boston College Law School student.

The children were sliding on the ice about seventy-five feet off shore when the mishap occurred. Vossahlik was passing with several companions and heard their cries for help. A human chain was formed, the young men lying on the ice, and John Rosa succeeded in grasping a hockey stick which Vossahlik held over the hole in which he and his brother were floundering. William, however, had not sufficient strength to hold to the stick and sank when a similar attempt to rescue him was made. Vossahlik then took off his overcoat and dived into the water. He located the child and swam to a place where the ice was strong enough to hold both. William Burke pulled them out, but the little boy was dead.

Others who assisted Vossahlik and Burke in the rescue were Ralph Dares, Ayres Chaves and William Warnock of Lowell street, and Frederick Moriarty of Crescent Hill avenue, a'l of Allington Heights. The Rosa boys are sons of Mr. and Mrs. Amilio Rosa of 52 Rawson avenue, East Lexington.

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Dr. Koussevitzky will divide the "Chaikovsky Program," at the concert of the Symphony Orchestra, on Sunday, Dec. 28, for its Pension Fund, between the composer's Fourth Symphony and his Serenade for full string orchestra. The Serenade has not been played in Boston since Dr. Muck's time. In spite of the modest title, it runs in variegated movements, requiring a half hour for performance. The Fourth Symphony—needless to say—is a tour de force o the current season by conductor and orchestra both.

Mme. Matzenauer and Richard Crooks will be the alto and the tenor voices for Mahler's "Song of the Earth" at the Symphony Concerts next week. In the performances—the first in America—of Lourié's "Liturgical Sonata," a small picked choir from The Cecilia will assist. The Sonata runs in four chorales for orchestra with chorus.

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The program of the Boston Symphony orchestra's concerts conducted by Dr. Koussevitzky, in Symphony hall tomorrow afternoon and Saturday evening, will comprise Mozart's symphony in G minor; Stravinsky's Symphonie de Psaumes, written for the orchestra's jubilee, and his Capriccio for piano and orchestra, and Bach's organ prelude and fugue in E flat major orchestrated by Schoenberg. Stravinsky's Symphonie de Psaumes, for chorus and orchestra, will be performed twice. The Cecilia Society has been rehearsed by Arthur Fiedler. The text, taken from the Vulgate, includes extracts from the 39th and 40th psalms and the whole of the 150th. The Capriccio was first performed at Paris when Stravinsky played the piano part and Anvermet conducted. He visited Boston as conductor of Diaghilev's Ballet Russe. Mr. Sanroma will be the pianist in Boston. The Capriccio will be performed for the first time in the United States.

MUSICAL TREAT BY SYMPHONY

Capriccio for Piano and Orchestra Is Well Received

TRAVELER DEC. 20.

A striking and unusual program was presented yesterday afternoon at Symphony hall, in celebration, no doubt, of the Christmas season and of the return, after a brief absence, of Dr. Koussevitzky to the conductor's stand.

A blue-pencilled elimination placed Igor Stravinsky's new Symphonie de Psaumes, composed for the orchestra's 50th anniversary, only once on the program. It is permissible to wonder the purpose of the deletion. Some seasons ago, when Sept, Ils Sont Sept," another choral and orchestral work from another of the great Russian modernists, Prokofieff, had its first Boston performance, there was a repetition of the work on the same program.

Yesterday's audience was perhaps well pleased at the change, for the new work, despite its superb performance, was greeted apathetically. It becomes increasingly confusing to follow the complex measures by which the ultra-modernists arrive at their objective. Certainly it was bewildering yesterday.

The Cecelia chorus, under the direction of Arthur Fiedler, sang understandingly and well, and yet a larger group of male voices would have been acceptable. The absence of a large body of stringed instruments which the composer excludes from the orchestration, lends a weird and eerie tone, thin at times, and at variance with the subject matter. Somehow the idea persists, even though it will not spell musical progress, that music that seeks inspiration in the spiritual, must be of more sustained harmony, more fluency, more tonal warmth.

The same composer's Capriccio for piano and orchestra, on the other hand, with Jesus Maria Sanroma as soloist, while lighter fare, proved a decided musical treat. Written in more humorous vein, animated, spontaneous, the Capriccio, also in its first Boston performance, found the composer and audience in more jovial mood. Mr. San Roma played his staccato measures, his rippling runs and his provocative rhythms with a clear and complete understanding of the delightful whole.

The Stravinsky was preceded by Mozart's G Minor Symphony, one of his greatest works, with the orchestra lending a splendid performance and a fine artistic discrimination to its somewhat sombre melodies.

To conclude there was an inspired reading of Schonberg's masterly arrangement of Bach's Prelude and Fugue in E Flat, its swelling crescendos, and nobility of theme contributing a spiritual quality to the program.

The program will be repeated this evening, with next week's concert offering Lourie's Sonate Liturgique, in the form of four chorals, and Mahler's Song of the Earth, with Richard Crooks and Margaret Matzenauer as soloists.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place in Symphony hall yesterday afternoon. The program was as follows: Mozart symphony in G minor. Stravinsky, "Symphonie de Psaumes" for orchestra and chorus, composed for the jubilee of the orchestra; Capriccio for piano and orchestra (first time in this country); Bach, prelude and Fugue in E flat major for organ, orchestrated by Arnold Schoenberg. The orchestra was assisted by the Cecilia Society, which had been trained by its conductor, Arthur Fiedler. The pianist was Mr. Sanroma.

It has been said that Stravinsky of late is deeply religious; that he may devote himself to the glorification of God in music. This rumor possibly arose from the fact that he dedicated his "Symphonie de Psaumes" to the orchestra, but composed it, as he states on the title page, "to the glory of God." And so Bruckner intended to dedicate his unfinished ninth symphony to the Lord God Omnipotent. But is this new symphony of Stravinsky the devout, more musical, more poetic, more imaginative than the compositions written in his supposedly pagan state? It surely is a less engrossing work, less interesting musically than the wordly Capriccio played yesterday and produced at Paris last December. Stravinsky should remember that he can show religious devotion in a ballet—even if Apollo is his hero—or in music that fascinates by jazz rhythms or by the suggestion of them. He might say with Sir Thomas Browne: "For even that vulgar and tavern music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer."

Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the Vulgate Verses of the 39th (the number in the King James version). Verses that are a prayer, an entreaty; from the 40th in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these psalms is peculiar: no violins, no violas; but five flutes, many other wind instruments, a harp. He called for two pianos. Although the psalmist wished organs and high sounding cymbals to give praise. Stravinsky would not be the man to be so literal in his orchestration.

It is to be regretted that the repetition of this symphony did not take place as first announced, for much that was strange, almost foreign to the text might then have seemed pertinently eloquent. Schoenberg's arrangement of Bach's organ prelude and figure might better have been omitted. Without the repetition the concert was too long as it was. The orchestral interludes are the most baffling portions of the symphony at the first hearing. They seem to be purposeless; hardly designed to put one in the mood for the following text; not a musical commentary on what has preceded. Was it the composer's endeavor to be Hebraic in his music? Hebraic in spirit, after the manner of Ernest Bloch—but not too reminiscent of the synagogue? The ending of the first psalm is indeed beautiful, originally beautiful; so is the treatment of the Alleluia later. And Stravinsky escaped the temptation of making the Psalm of Jubilation one prolonged shout: there is a most effective passage in it to be sung in a subdued manner, as by worshippers in awe of the majesty of the Lord. The symphony is of such importance that it demands a second hearing, one not too long deferred.

The Capriccio is rightly named: the capriciousness is enchanting. Here is an answer, if one were needed, to the charge that Stravinsky is not a melodist when he wishes; that he can write only patterns and rhythmic experiments: that his music is only cerebral. In this Capriccio he may at times entertain the spirit of the music hall, but there is no vulgarity: his tunes are not over-ripe. They incite spiritual gaiety, not a tapping of heels on the floor. His gaiety flags a little for a moment in the second section, but even then the diabolically clever use of orchestral instruments while the piano maintains a pleasingly monotonous figure is in itself a joy. Mr. Sanroma played the piano with a brilliance that was musical, never metallic; with the appropriate capriciousness of mood. Dr. Koussevitzky and the orchestra played as if inspired. And so yesterday the worldly Stravinsky triumphed as far as the audience was concerned over Stravinsky the devout.

There was an exquisite performance of Mozart's symphony, music and a performance of pure beauty. No detail was neglected; no one was unduly emphasized. Never have we heard for example, so charming an interpretation of the Trio in the Minuet.

Mr. Leopold Stokowski, who has tinkered some of Bach's compositions for orchestral use, explained his reasons a few days ago: "Bach was just a sleepy old man, but a wonderful musician, of course. The music appeals to me for what can be done with it. What matters is the result." No doubt Mr. Stokowski is pleased with the result of his tinkering. Herr Schoenberg has not commented on Bach's sleepiness; he looked on the organ piece as affording a study in orchestration. When Mr. Toscanini conducted Respighi's transcription of Bach's Passacaglia last week in New York Mr. William J. Henderson remarked: "Maybe it is commendable to dress Bach's organ music for orchestration lest it remain unheard by the multitude, but when listening to these metamorphoses this music lover cannot help remembering the line: 'I sometimes think 'twere better had I left the Lord alone.'"

The concert will be repeated tonight. Next week Lourie's "Sonate Liturgique" (with alto voices) and Mahler's "Song of the Earth," symphony for tenor (Mr. Crooks), contralto (Mme. Matzenauer) and orchestra.

SYMPHONY HAS DAY OF STRAVINSKY

'Symphony of Psalms' and "Capriccio" Performed

Post Dec 20

BY WARREN STOREY SMITH

Dr. Koussevitsky has recovered from his recent indisposition and, to judge by his conducting of yesterday afternoon, is none the worse and is, perhaps, even the fresher for his enforced vacation. Yesterday's was, indeed, in many ways a most diverting Symphony concert, thanks not a little to Mr. Igor Stravinsky's new and engaging custom of reminding us of composers more engrossing or entertaining than himself.

TWO STRAVINSKY NOVELTIES

There were two novelties by the Gallicized Russian, who is still the best "copy" among living composers; a "Symphony of Psalms" for orchestra and chorus, in which the Cecilia Society assisted, and a capriccio for piano and orchestra, the solo part of which fell to the exceedingly capable hands of Jesus Maria Sanroma.

The symphony is one of the many scores composed in honor of the 50th anniversary of the Boston Symphony Orchestra, and had it been played last week, as originally planned, the performance in Symphony Hall would have been a world premiere. Instead the first performance took place at Brussels last Saturday; but at least yesterday's was the first performance in this country, as was that of the capriccio.

Reseats the Players

As texts for the choral portion of his symphony Stravinsky chose two verses from the 38th psalm, three from the 39th and the whole of the 40th. He scored his orchestral parts for wind and percussion instruments, two pianos, harp, 'cellos and basses. This made necessary a reseating of the orchestra and Dr. Koussevitzy bade flutes, oboes and bassoons occupy the first chairs of the violins and placed the four horns where violas usually sit. Accordingly some in the audience had their first good look at a bassoon and must needs inquire of their musically more erudite neighbors just what those funny instruments were.

At the outset Stravinsky's so-called symphony arrested and gripped the listener, creating the impression that the composer had regained his old power of incisive utterance. There was a semi-barbaric wildness in the opening measures that recalled the psalms of Bloch and Honegger's "King David," although Stravinsky here speaks with his own voice.

Exactly Like "Tosca"

After that the music languished; the choral writing proved ungrateful and ineffective; there was little of the fervor, the elevation of mood that the words so plainly suggested.

Only when there was a definite and decided rhythm—and rhythm is one thing of which the present-day Stravinsky is still master—did the music regain its hold upon the hearer, until the end of the third psalm was reached and here Stravinsky has either recalled the finale of the first act of "Tosca" or miraculously hit upon the same idea. Whichever it was, it was a case of Puccini to the rescue. Like the beginning, the end of the symphony proved effective.

Seemingly the Cecilia chorus performed well its difficult and generally unrewarding task and there was much of applause when Dr. Koussevitzky brought forward Arthur Fiedler, who had trained the singers in this exacting music.

Bound to Be Popular

The new Capriccio, and in this it would seem to differ from the symphony, is bound to be popular with audiences. Although somewhat spotty and disjointed, perhaps in deference to its title, it is effectively written for the solo instrument and it is full of engaging if undistinguished and reminiscent and at times somewhat inexpensive tunes. There is suggestion in the first movement of the rhetorical and showy style of Weber and Chopin, though the second harks back to the early 18th century. There is more that is Weberish and Chopinesque in the finale, together with a good deal that misses neither vulgarity nor triviality, that recalls the type of music associated with cafe orchestras. The audience liked the Capriccio; and that one cynic could dub the piece "Ten Minutes with Old Friends" merely suggested a reason for its popularity. Again there was applause that was redoubled when Dr. Koussevitzky escorted the young pianist to the podium and affectionately patted him on the shoulder.

Mozart's Symphony in G minor, in exquisite performance, began the concert and Schoenberg's elaborate orchestration of Bach's E-flat major organ Prelude and Fugue brought it to a sonorous close.

NEW STRAVINSKY AT SYMPHONY CONCERT

Two new works by Stravinsky were performed for the first time in America at yesterday's Symphony concert. One of them, entitled "Symphonie de Psaumes," for orchestra and chorus, is dedicated "To the Glory of God, and to the Boston Symphony Orchestra, on the occasion of its 50th anniversary."

The postponement of the first performances here, caused by Dr Koussevitzky's illness, unexpectedly gave the "world premiere" to Brussels, where a performance was scheduled for Dec 13. The other is a Capriccio for piano and orchestra, first performed at Paris Dec 6, 1929.

A chorus from the Cecilia Society, trained by Arthur Fiedler, assisted in the "Symphonie de Psaumes." The pianist in the Capriccio was Jesus M. Sanroma. The concert began with Mozart's G-minor Symphony and ended with Bach's organ prelude and fugue in E flat arranged by Schoenberg.

Dr Koussevitzky at the last moment decided not to repeat the "Symphonie de Psaumes" on this week's programs. It will be performed again later in the season instead of twice at each of the same pair of concerts, as first planned.

The "Symphonie de Psaumes" is a setting for chorus and orchestra of verses from the 38th, 39th and the entire 150th Psalm, in the Latin text of the Vulgate. There are three movements. "Hear my prayer, O Lord, and give ear unto my cry" is the first line of the first of the three texts. "I waited patiently for the Lord, and He inclined unto me, and heard my cry," begins the second. "Praise ye the Lord, praise God in His sanctuary," exults the last.

Stravinsky has scored his music for an original grouping of instruments. He does not use violins or violas or clarinets. There are five flutes, four oboes, other wind and brass instruments, harp, two pianos, 'cellos and double basses.

This work is not a symphony in the sense of the term current since the time of Haydn. Stravinsky has remembered that in the 18th century "Symphonie," or more commonly "Sinfonia," was used for almost any work in one or more connected move-

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ments, regardless of formal structure.

One's impression at a first hearing is that the "Symphonie de Psaumes" is a masterpiece, and a masterpiece in a style somewhat different from anything Stravinsky has hitherto given us. Here he conceals rather than obtrudes the rhythmic complexities and subtleties that pervade so much of his work. Here, more markedly than ever before, he is able to express restrained emotion by musical means within the reach only of a master technician who makes his own rules.

One feared, looking over the text beforehand, that the setting of the 150th psalm, to which the rest of the work leads up, would prove a vulgar shout of triumph like some of the choruses in Gounod's oratorios, and the perorations of minor 19th century symphonic poems. On the contrary, the joy is mystical exultation, not pompous triumph, and there is no single big climax, but a wave-like succession of small climaxes. The end is quiet, but with no sensational pianissimo effect.

The real test of a new work is whether it stirs one's emotions. The "Symphonie de Psaumes" made a profound impression. Its originality is too great for it to have instant popular appeal. But one looks forward to a day when audiences will give it applause more unanimous than yesterday's applause was.

The Capriccio is a brilliantly written and thoroughly ingratiating piece of light music, also very ingeniously scored for orchestra. Its themes, rather surprisingly, are in the vein of Tchaikovsky's "Nutcracker" suite, or of the ballet music of Delibes. But the vivacity, the rhythmic ingenuities, the harmonic and contrapuntal effects display the fertility and the modernity of Stravinsky's talent.

One felt that the music ought to be banal, yet, somehow, it wasn't. The audience was enthusiastic over the Capriccio, recalling Mr Sanroma and Dr Koussevitzky again and again. Mr Sanroma had given a remarkably brilliant performance of the very exacting solo part, and quite deserved to be patted on the head for it publicly, as he was by the conductor.

Dr Koussevitzky and the performers acquitted themselves well in the Stravinsky. The Bach was eloquently played. In the Mozart symphony the tempo of the first movement was not, as it so often is, unduly rapid. On the whole, this was as good a reading of Mozart as Dr Koussevitzky has yet offered here, and an improvement over some he has given.

For next week Mahler's "Lied von der Erde" and a new "Sonate Liturgique" by Lourie fill the announced program.

P. R.

DEC. 20

Music -- Dance -- Films

Symphonic Day Of Stravinsky Doubly Tested

The "Symphony of Psalms" and the Caprice in First American Hearings

PARIS would have called yesterday's Symphony Concert a "Grand Gala Stravinsky." . . . Two pieces by the illustrious composer, each played for the first time in America; one, a "Symphony of Psalms," written for the Boston Orchestra to mark its fiftieth year; the other, a "Caprice for Orchestra, with Piano-Solo," of no more than twelve months' standing. A mixed choir from The Cecilia, schooled by Arthur Fiedler in an exacting music, assisted. The pianist was that paragon of young modernists, Mr. Sanromá. Only Igor himself was lacking. But why exchange the winter warmth of Nice for the winter cold of Boston at mid-December? Circumstance made amends. Recovered from illness, Dr. Koussevitzky conducted publicly for the first time in a fortnight. The orchestra rose to greet him; the audience prolonged the usual welcome. Plainly the recipient was touched. When, at the end of the Caprice, conductor and pianist were twice recalled and he led Mr. Sanromá upon his own platform, patting his head paternally the while, the house clapped them to the roof. Half an hour before, the "Symphony of Psalms" had received more plaudits than Mozart could win for his Symphony in G minor. Fifteen minutes later, Bach's Organ Prelude and Fugue in E-flat, via Schönberg, also lagged appreciably behind. . . . Decidedly a Stravinskian day.

Nor was this all to entertain the matinée audience, which likes incidental pastimes. Within memory, a variation of the old parlor game of "Musical Chairs" has not been played so conspicuously and amusingly on the stage of Symphony Hall. Stravinsky not only employs a singular orchestra in the "Symphony of Psalms," using no violins or violas, asking five flutes, four oboes and such-like luxuries; he would also have it seated in prescribed fashion. Beside the conductor to the left were the arrayed flutes—Mr. Laurent in Mr. Burgin's chair; to the right the four horns, with Mr. Boettcher in the seat of honor. The violoncellos faced Dr. Koussevitzky; while between were squeezed the two pianos—one played by Mr. Sanromá, the other by Mr. Fiedler. At the back the Cecilian choir. All came on and all went off with rather less than the expected confusion. Even for the Caprice, with full orchestra around the pianist, there were a few changes of position. By this time Stravinsky equals Strauss or Ravel in sensibility to orchestral sound, and assiduity with orchestral details. . . . Decidedly an entertaining afternoon.

Two impressions rose pervasively and unmistakably from the "Symphony of Psalms." In it Stravinsky has achieved that final mastery for which most creative artists strive and to which few attain. The idea he would unfold, the emotion he would release, he can now convey to hearers with the utmost clarity, precision, intensity. The containing form seems the mold, complete and perfect, for the thought and the feeling. The conveying means and procedures fully accomplish the purpose. To neither mind nor ear do they interpose or overcloud. They do not hinder or dilute. In other words, Stravinsky has won a goal of the expressive arts—the exact correspondence of conception and conveyance. Throughout the "Symphony of Psalms," there is the thought, the mood, the emotion, in instant, exact, entire impact upon the audience. The thing has become the sound.

Second, this "Symphony of Psalms" is the work of a truly religious man, receiving the faith to the saints delivered, believing himself a child of God, contrite before his Maker; yea, smitten; yet upstanding to praise Him. Composers have been drawn to the offices and the hymns of the church, receiving from them impulses to music and to music dramatized. The high Roman mass, the mass of Requiem, with its visions of the Judgment and of Paradise, have been especial temptation. Pages of Scripture and pious poetries, so long as they be sufficiently graphic or mystical, have lured others.

Stravinsky is not of these. His "Symphony of Psalms" is born of a religious faith, deep-seated, devoutly held, honestly proclaimed. It is not the cosmic faith of Beethoven, the mystic faith of Franck, the dogmatic and hateful faith of d' Indy; still less the simple and devoted faith that possessed Bach in his churchly music and made him poet. Stravinsky's faith is grave, sombre, austere; it is spare and sinewy; by the evidence of the "Symphony of Psalms," fatalism tinges it, quasi-Russian or quasi-oriental, as the hearer chooses. But beyond doubting, it is the faith of a religious man.

In the "Rite of Spring," one of the Stravinskian summits, the composer wrought music of a primitive, pagan world. That world was embedded in darkness and haunted by dreads. It pushed away the darkness with the rites of tribal ceremony, shining before the high gods. The gods drew near and sacrifice abated fear. The folk looked around and sounded themselves. And lo! it was spring over the land and the waters; in their hearts as well. . . . "Œdipus Rex" is another Stravinskian summit. It matters little or nothing whether in it the composer harked back to Handel or would cultivate a neo-classicism. From himself, with the ancient tragedy of fate and desolation prompting, he engendered a music of rare economy and precision, austerity and power. The "Symphony of Psalms" may or may not prove a third Stravinskian summit. Time the measurer does not ply his rule at a reviewer's writing table a few hours after the birth of a music. Yet it is within belief that in the Symphony, the Stravinsky of "The Rite" and the Stravinsky of "Œdipus" are together climbing the ridge.

Consider, first the idiom and the facture of the "Symphony o Psalms." The music is persistently spare, sinewy, stripped. With equal persistence, it is economical and precise. Nothing seems obscure to the ear, even at first hearing. Nothing evades the eye as it traverses the staves. One may not add or subtract a note, set in or strike out an inflection, alter one timbre in the orchestra, one progression for the chorus, without distorting a musical texture, both close-knit and clear-knit. The idiom is unchangeably contrapuntal, yet incessantly fluid. There is line, rhythm—in the persistent play of figures in motion; but little harmonic color. Out of polytonality the dissonances are born, sharp-edged or hollow. There is fugal development in the second division. It is strict. Archaisms, especially in the choral parts, occur and recur—the archaisms of primitive directness and austerity rather than of historical or atavistic imagination. If the motivs, concise and bare almost to curtness, are suggestive of the liturgy of the Greek Church, then has that ritual been touched by the orientalisms to which early Russia was near and absorbent. Throughout there is full resource and complete mastery of orchestral and choral sonorities. Stravinsky composes as directly for an orchestra individualized, for a chorus massed, as did Strauss in prime.

Consider now the thought conceived, the emotion released. They are the expression of a single religious spirit. Yet it is fain to imagine and to compass them, as from the minds and hearts of massed men and women—the tribe, if the hearer sets store by the archaisms and orientalisms. Hence the extent and importance of the choral part. Being massed expression, Stravinsky would have it as impersonal as may be. Therefore the suggestion on the title page of children's voices—an impossible notion with so exacting a music.

The first division entreats the Lord God; bows in submission; rises in supplication. The music is persistently sombre, save when it sharpens in pang or petition. The listener thinks back to the Introduction to the Second Part of the pagan "Rite"; finds here in degree, twenty years on and expressed in another idiom, its Christian counterpart. . . . Through the beginning, the second division waits in contrition—a fugue penetrated with a state of spirit. There is suspensive orchestral interlude; then gathering, upswelling sonorities. The Lord God hath put "a new song" into the minds and hearts of men. . . . The third division sings it. The orchestra begins in luminous and quasi-mystical evocation. Stravinsky touches beauty. The choral sonorities enter and upswell—"Praise ye the Lord in his sanctuary." Stravinsky releases power. "Praise Him with the psaltery and the harp . . . with the timbrel and the dance." The pulse of the music quickens; the timbres of orchestra and voices brighten; but the austerity does not much or long relax. The sequence of praise mounts, clanging deeper and higher; hushes itself with awe; poises at climax, the flight completed; sinks and stills.

The stark and sinewy musical texture has not altered: nor the directness, gravity, austerity, of thought, emotion and speech Here sounds religious faith, stripped of upholsteries and gauds, of sentiment, almost of mystery. Yet of stark strength and darksome splendor when its voice, in contrition, in entreaty or in praise, ascends to the Lord who is God. Stravinsky reads in the Old Testament, not the New. Proclaiming an individual faith, the old tribal instinct seizes and possesses him. In this "Symphony of Psalms," hearers may suspect another height, possibly another summit. At the least, Stravinsky is again his intrinsic self.

Upon the Caprice, commentators, like the composer, have loosed the reins of fancy. One Parisian reviewer, quoted recently in these columns, imagined into it a fantastic, many-sided tale of Harlequin, life, nature. Another, reprinted in the program-book, finds it "touched with mystery," swarming "with phantoms and ghosts." Not to be behindhand, Stravinsky himself intimates that his cherished Chaikovsky was "the point of departure," apparent in "melodic material" and "certain orchestral effects." It is a pity that he did not mark them in the score. At first test, they are not apparent to the hearing ear. If there must be "a point of departure," some might suspect it to lie in a Lisztian neighborhood, with Chopin—for moments in the piano-part—not too far away. Believably, by the evidence of yesterday's performance, the Caprice is self-contained, self-sufficient, essentially Stravinskian.

Concerto-like, in the displayful day before the graver German masters would have the form symphonic, it consists of a piano and an orchestral part, as often interlaced as contrasted. (Thereby, the Caprice leans upon the Russian, even the Chaikovskian, model.) The piano-part—presumably the "piano-solo" of one more fancy, the title—is virtuoso stuff, exacting, brilliant, making immediate impression. In the fashion, or the conviction, of his generation, Stravinsky counts the piano an instrument of percussion. It shall rhythm and ornament. It may juggle figures and play about in scales, arpeggios and every sort of arabesque. It may even color. But it shall not sing—for more than the passing moment. It may and does exchange witty dialogue with the orchestra; thrum at a listless figure when that orchestra bids it be still; toss out a hint of jazz and then forget it; run away into any fancy, any vagary that occurs to it—the composer prompting.

At moments, the orchestral part runs a little spare and hard in good Stravinskian fashion. It can prefer line rather than color, which is Stravinskian mode. Yet it is not insistently contrapuntal; while it has shameless moments in which it returns frankly to harmonic color. Withal it is astutely adept and tirelessly agile. Being contained in a Caprice, it can mix styles, permitting the strings to divert themselves in the ancient "concertino" groups; yet using the wind choir in full modernistic flavors. The moods are as mixed and changeful as the styles—wit, gayety, passing melancholy, petulance and brusquerie, dashes of cynicism; but everywhere and always an immense skill and an immense exhilaration. It may have been the work of many days. It sounds like a fantastic, masterful, irresistible, improvisation—Stravinsky at his play in a sunshine seldom shadowed.

The performances of both Symphony and Caprice were contrasted tours de force by orchestra and conductor. The orchestra achieved the difficult idiom of the Psalms; made it sound lean and linear, sombre and austere; passed readily to the fluidity and dazzle of the Caprice; played as though upon each several man the Stravinskian fortunes depended. Whatever qualities this review has attributed to Stravinsky emanated no less from Dr. Koussevitzky. He worked in understanding and sympathy. He accomplished by imagination, ardor and devotion. The Cecilian chorus was weak in men's voices; lacked depth and surge of tone; but better than usual it served. Seemingly Mr. Fiedler is teaching it the confidence that in time will sing out. Mr. Sanromá, by inclination as well as practice, was virtuoso with every modernism. . . . After the concert of this evening, Mozart's Symphony and Schönbergian Bach may have their turn.

H. T. P.

Stravinsky Returns to Himself

Herald Dec. 20

By L. A. SLOPER

WE HAVE complained so often of the unsatisfactory musical behavior of Igor Stravinsky that it was pleasant on the afternoon of Dec. 19 to find him showing signs of grace. The Boston Symphony Orchestra then performed in Symphony Hall, Boston, for the first time in America, two of the two latest compositions by the most conspicuous of the musical modernists: the Capriccio for piano and orchestra, which was heard in Paris a year ago, and the "Symphonie de Psaumes," for orchestra and chorus. This latter work, says the title page of the score, was "composed to the glory of God and dedicated to the Boston Symphony Orchestra on the occasion of the fiftieth anniversary of its existence." It was to have had its first performance anywhere at the concerts of the Boston orchestra a week earlier. Dr. Koussevitzky, however, was then resting from the labors of the Washington Festival, and the honor of the first performance went to the Brussels Philharmonic Society, which played the "Symphonie" on Dec. 13.

Neither the Capriccio nor — we should say after a single hearing — the "Symphonie" is destined to occupy a pedestal beside that of the "Sacre," but the gratifying thing about them both is that they seem to indicate a renewal of the composer's individuality. Since the "Sacre" Stravinsky had seemed to be concerned mainly—except in the "Noces"—with "returning" to one or another classic composer: Bach or Handel, or even Tchaikovsky. With each of these side-trips he produced an impressive piece of propaganda accompanied by an inconsiderable piece of music. The only one of these excursions which yielded much booty was that to Handel, which resulted in "Œdipus Rex." That too, except for an aria, which was sung in Boston by Margaret Matzenauer, seemed more reminiscence than invention. Now Stravinsky appears to have doubled back out of—we hope—the last of these musical culs-de-sac.

It is possible to believe that one hears in the Capriccio echoes of Rimsky-Korsakoff and even of Rameau—but also of "Pétroushka." It has charm and wit, achieved by simplicity and economy of means. It was played dazzlingly by J. M. Sanromá and the orchestra.

This simplicity and economy are carried over into the "Symphonie," which is so-called because the composer so decrees. It consists of a setting of verses from the Psalms in three uninterrupted movements, opening with a supplication, proceeding to a climax of glorification and closing on a note of peace. The text is taken from the Vulgate and is sung in Latin; the verses are to be found in the King James Version in Psalms XXXIX, XL and CL. The musical scheme is elaborately contrapuntal and polytonal; but if there is no indication of concession to conservative ears, neither is there any sense of striving after effect. The music seems on a first hearing to have been written in the composer's own musical language, as the best musical expression he could contrive of the meaning of the text. The orchestration is unusual, with violins and violas discarded and great emphasis upon woodwinds: five flutes, four oboes, English horn, three bassoons and double-bassoon, four horns, and so on. The rhythmic pattern is apparently less complicated than that of the "Sacre" or of the "Noces," but it is vigorous and appropriate. There is involved contrapuntal writing in the woodwind at the beginning of the second movement which recalls the opening of the second part of the "Sacre;" indeed, the composition bears the mark of the individual Stravinsky, working on a devotional theme. It was well performed by the orchestra and the Cecilia Society chorus trained by Arthur Fiedler.

The concert opened with a superb performance of Mozart's G minor Symphony and closed with a translucent exposition of Schönberg's transcription of Bach's Organ Prelude and Fugue in E flat.

NEW WORKS BY STRAVINSKY ARE HEARD

(Times Dec 20)

By MOSES SMITH

Serge Koussevitzky returned to conduct the Boston Symphony in yesterday's concert, after more than a week of illness, and forthwith the elaborate 50th anniversary ceremonies were resumed.

Specifically, the orchestra, with the help of the Cecilia Society Chorus (trained by Arthur Fiedler) performed Stravinsky's new "Symphonie de Psaumes," composed for the occasion. Curiously, this latest work of one of the greatest composers in the world was performed yesterday for the first time in America, but not in the world, for Brussels heard it last week.

The same composer's Capriccio for Piano and Orchestra was also played yesterday for the first time in America, with Jesus Maria Sanroma as soloist. Although but a year separates the creation of these two scores, they are centuries apart in style. The Capriccio is a continuation of Stravinsky's neo-classic style, with which he has been pre-occupied for the last decade, though there are more than traces of nonconformist diablerie. The Symphony, on the other hand, employing three psalms from the Vulgate for texts, is a return to the barbaric manner of "Sacre de Printemps" that revolutionized the world of music. Although it is unsafe to express such an opinion after a single hearing, Stravinsky seems to us to have been influenced here by the work of his junior contemporary and countryman Prokofiev.

Mozart's Symphony in G minor began, and Schonberg's arrangement of Bach's Organ Prelude and Fugue in E-flat ended, a concert about which much might be written.

Conductors Again

With Timely Hint That Each Listener Is Entitled to Notions About Them

Herald Dec 20

WITH Arturo Toscanini conducting in Philadelpha and Leopold Stokowski in New York, notions about celebrities of the baton are to the musical scene just now what the Spirituals are to "The Green Pastures." The conductor who can do no wrong and the conductor who can do no right are by no means new upon this scene, and the same sorts of bias for and against men who contrive to transcend routine probably will agitate these airs long after all present personalities have vanished and television has combined with radio to bring their predecessors into the households of millions—front view, at that. How much more important personality may be then than now, how much more the gleaming eye or the glittering smile, how much more the cut of an afternoon coat or the sweep of an arm may figure in the making of mass notions is conjectural to a degree, but one thing is certain: conductors are going to have to learn to sing better or give up singing entirely.

Add television to radio so that listeners who look up from their soup to discover what's wrong with the English horn find out that it is only the dirigent ah-ing along with the solo instrument in the voice of a crow, and it will become evident that the technique of ah-ing, as of interjecting pum-pum, will be scarcely second to the technique of holding the baton. Mr. Stokowski seems to have decided to dispense with the baton. Perhaps, in due time, conductors of equal individuality will be persuaded to dispense with their coloratura. Either that or radio engineers will find some means of eliminating it, along with static; perhaps by absorbing it in some new amplification of the Theremin machine. If conductors must sing, composers at least ought to be permitted to put in their own markings with respect to when to use the chest voice and when falsetto.

The legends of the perfect performance persists, in spite of broken batons and an occasional smashed cabinet. There may be reason to suspect that nothing annoys Mr. Toscanini more than to be applauded with all the customary fervor, perhaps more, at the end of a work in which there has been raggedness of attack and in which some solo passage has been muffed altogether—as we are informed by a dependable musician (who was following his score) happened in the last Brooklyn concert of the Philharmonic.

With respect to Toscanini, opinion has fairly well crystallized two ways. Either he is equally supreme in everything he undertakes or he is to be regarded as having one variable if not vulnerable deficiency, that of the more literary or philosophical music of the German romantics. Only a few can seriously entertain any such idea as that expressed in a recent magazine article, that he has but one great gift, that of a phenomenal capacity for beating time. Among notions, this is one as reckless as some that have been spoken out with respect to Mr. Stokowski and Mr. Koussevitzky. Frequently we have heard it said of certain conductors that they could not read an orchestral score. Sometimes, when they have been called upon to conduct for soloists, we have observed that they were more than a little busy reading something. And if conducting is for these men primarily a matter of memory and motions, it is rather difficult to understand why memory and motions would not have had their usual effect when there was a soloist to keep an eye on, without the additional strain of turning the pages and pretending to follow music the conductor couldn't read.

Notions like these are passed on from one era to another, irrespective of the men who happen to be at the top. But it is always about the men who are at the top that they are told. The number of successful conductors who have not been good musicians is truly amazing; indeed, if all these notions as to the lack of fundamental musicianship could be chalked opposite the great names of the past in orchestral music, we might be led to conclude that to be a musician is to be no conductor; and that, perhaps, after all, there is a reason for conductors taking so universally to singing.

OSCAR THOMPSON

[Reprinted from the New York Evening Post]

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BOSTON EVENING TRANSCRIPT, SATUR

Old Music Hall

Dec 28

An Off-Night for the Symphony

The Crowd: Get on to the Dude Comin' in with His Girl. Doorkeeper: Them Tickets Ain't No Good. The Lady and the Gentleman: What! Is This Not the Symphony Night? Doorkeeper: Don't Know Nawtin' 'Bout Sinfonus. We're Runnin' a Sluggin' Match

(Cartoon of The 'Nineties in the Exhibition at Symphony Hall from the Archives of the Boston Orchestra)

Programs of the Week

Dr Koussevitzky plans to repeat at this week's Symphony concerts Mahler's "Lied von der Erde," which he introduced here two years ago. This time the important contralto solo part will be sung by Mme Matzenauer,

Globe Dec 2

and not by Mme Cahier, who sang it two years ago, as she had done at the first performances in Germany before the war. Matzenauer was the soloist at the first pair of Symphony concerts this season, the anniversary program. Has anybody ever been soloist before twice in the same season? The tenor soloist will be Richard Crooks, who recently made his American operatic debut in Philadelphia. Mr Crooks has for some years past been admired in Boston concert halls.

The novelty on this week's Symphony program is a work entitled "Sonate Liturgique," by a young Parisian composer, Lourie, none of whose music has yet been played publicly in Boston. This piece is in four sections, for orchestra and chorus. The movements are entitled "Sequentia," "Cantus Passionis," "Prosa," and "Horae Passionis." It is not clear why he calls it a sonata.

The Boston Symphony Orchestra, conducted by Dr Koussevitzky, is offering next Sunday afternoon a Tchaikovsky program, at an extra concert of which the proceeds will go to its pension fund. Here is a chance for nonsubscribers to buy single tickets and listen to the orchestra in music in which its conductor excels all others. There are very few single tickets to be had for concerts in the subscription series, all of which are practically sold out for the season. But for the pension fund concert next Sunday subscribers and nonsubscribers are on an equal footing. It will be first come, first served at the box office.

Koussevitsky Plans of Symphony Orc

Post Dec. 21

BY WARREN STOREY SMITH

According to Dr. Koussevitsky's present plans, but two pieces will make the Tchaikovsky programme at the concert which the Symphony Orchestra will offer in aid of its Pension Fund next Sunday afternoon. These compositions are the Serenade for string orchestra, unheard here in its entirety for several seasons, and the Fourth Symphony, which Dr. Koussevitsky recently brought to such notable performance at the Symphony concerts.

* * * *

The present hard times have hit the San Francisco Symphony Orchestra, which has been forced to reduce its personnel by some dozen players. A campaign is now in progress to procure enough subscribers to the concerts to crowd the Curran Theatre, where they are given. In Boston we may proudly state, the problem is rather one of finding accommodations for all who wish to hear our Symphony concerts.

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Her Dec 27

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SYMPHONY CONCERT

By PHILIP HALE

The program of the Boston Symphony Orchestra's concert yesterday afternoon in Symphony hall, Dr. Koussevitzky, conductor, comprised Arensky's Variations for string orchestra on a theme of Tchaikovsky's and Mahler's "Song of the Earth," which was performed here for the first time on Dec. 7, 1928. The singers in the latter composition were Madame Matzenauer, contralto, and Richard Crooks, tenor. Their predecessors in Boston were Madame Charles Cahier and George Maeder.

Tchaikovsky was fond of Arensky. Perhaps for this reason he scolded him for choosing "La Dame aux Camelias" as the subject of a Fantasia. He asked Arensky how an educated musician—when there were Homer, Shakespeare, Gogol, Pushkin, Dante, Tolstoi and others—could feel any interest in the history of a demi-mondaine adventuress, "which even if written with French cleverness, is in truth false, sentimental and vulgar." He wrote him a long letter. Did Arensky repay his friend's interest by writing these Variations? He had an example, for Tchaikovsky after Nicolas Rubinstein's death, wrote a Piano Trio in memory of the man who at first could see nothing in Tchaikovsky's piano concerto in B flat minor, and was so scornful that he wounded the sensitive Peter to the quick.

Arensky took for his theme the familiar legend of the Christ child, which as a chorus has been sung here more than once. In its original form it is one of the 16 children's songs composed by Tchaikovsky in 1883. The variations are for the most part amiably melancholy, as befits the content of the verses. There are sets of variations in which the chief interest of the hearer lies in detecting the theme itself. Then he smiles, and says to himself: "Ha, ha! now I've got you!" Such variations are to be avoided, no matter whose name is signed to them. Either Arensky's inventive faculty was not strong enough, or he had a heart and allowed the hearer the pleasure of being able to hum the tune even to the end. These variations were beautifully played, so charmingly that they had a significance which otherwise might have been wanting.

The singers in Mahler's symphony sang in German. It would be interesting to know whether Hans Bethge, who selected and translated these Chinese poems did with them as Fitzgerald treated Omar Khayyam, amplified, rejected, introduced lines of his own. Some of the lines seem to be more German in their sentiment and sentimentalism than Chinese.

The cycle is frankly pessimistic. Life as well as death is gloomy. As the old song by Thomas Jordan has it, speaking of the "beautiful Bit":

"Whose lightness and brightness doth cast such a splendor
That none but the stars
Are thought to be fit to attend her,
Though now she seems pleasant and sweet to the sense,
Will be damnably mouldy a hundred years hence."

But, brethren, there's the wine cup to console one, says Chinese Bethye, and the poets he calls on felt as the Third Kalandar in the wild Arabian tale: "And the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all and said, 'This is indeed life; Oh, sad that 'tis fleeting!'"

Mahler in the music for the drinking songs is boisterous, perhaps appropriately, and has given the tenor a muscular task, for he must sing against a raging orchestra which no conductor can subdue and, at the same time, do justice to Mahler's intention. Mr. Crooks strove courageously and for the most part successfully in making himself heard. When the composer was compassionate, the vocal art and the intelligence of the singer were more clearly revealed. When Mahler, like John Ford, wrote in deliberately doleful dumps to convey the message of the poets—and he himself in his later years was something of a Dismal Jemmy—he found out music that has genuine emotion, music that while it is charged with sadness, yet is so full of beauty, even serenity that it breathes resignation not despair. Man goes to his long home—but the distant skies are blue; the heart is at peace while it is waiting. Mme. Matzenauer was an eloquent interpreter, and to the contralto Mahler gave his more inspired, also his more personal music.

As for the work as a whole, it shows Mahler at his best and at his worst; now with great ideas, now with trivialities in thought and expression; now almost childlike, now super-sophisticated; now startlingly original, now remembering in orchestral measures the manner of illustrious contemporaries. The orchestral performance, no matter how eccentric, how extravagant at times is the instrumentation, was of the highest order. Mahler, who was himself a great conductor, would have applauded Dr. Koussevitzky. The audience was deeply impressed.

The performance will be repeated tonight. Next week Beethoven's overture to "Coriolanus," Lourie's "Sonate Liturgique" (first time here), Walton's viola concerto (Mr. Lefranc, solo viola, first time in the United States), Strauss's "Ein Heldenleben."

Y, DECEMBER 27,

SYMPHONY PERFORMS A MAHLER

"Song of the Earth" Fills Greater Part of Concert

Post

BY WARREN STOREY SMITH

It was not exactly the conventional holiday programme that Dr. Koussevitzky offered at the Symphony concert of yesterday afternoon: Mahler's "Song of the Earth," that filled the greater part of it, is, for all its occasional lightness of mood, a solemn music, although Dr. Koussevitzky did, on second thought, defer till next week Lourie's "Liturgical Sonata," that has to do with Good Friday, and substitute for it Arensky's Variations on a Theme of Tchaikovsky.

WITH TWO VOICES

But if there was little yesterday that was gay or festive, the audience seemed not to mind. Arensky's music, slight but graceful, marked by an unobtrusive scholarship and at times as Tchaikovskian as though the elder composer had written variations as well as theme, quite obviously pleased. And whether the applause after the intermission was for Mahler's music or for Margaret Matzenauer and Richard Crooks who sang it, and for conductor and orchestra, it was unmistakably fervent, especially at the end when there were many recalls and players as well as singers and leaders must needs bow their acknowledgments.

In the face of Dr. Koussevitzky's eloquence with Mahler's score it is almost ungrateful to complain of his cavalier treatment of Mr. Crooks in the first of the six songs that make this so-called symphony, "The Drinking Song of Earthly Woe." Granted that the composer with his large orchestral apparatus and his indication "Allegro Pesante" is through most of this movement inconsiderate of the singer, Dr. Koussevitzky by his zeal made matters worse. At least Mr. Crooks, unlike Mr. Meader who sang in the first Boston performance of Mahler's monumental work two years ago, was not completely overpowered and obliterated in the stormier passages; but it was a pity that he must so force and strain his beautiful voice in order to make his presence felt. And even then, though the voice was heard, the words of the text were often lost.

His Song "Of Youth"

In Mr. Crooks two remaining opportunities, the third song, "Of Youth," and the fifth, "The Drunkard in Spring-Time," both composer and conductor were kinder to him; and of his singing of them nothing but praise may be written. The gaiety of the one, the abandon and the occasional poetry of the other he both sensed and transmitted. Nothing that Mr. Crooks has done here has so redounded to his credit.

In that she must step into the shoes of Mme. Cahier, who sang this music of Mahler so memorably in the performances of December, 1928, Mme. Matzenauer was faced yesterday with a difficult task of which she acquitted herself with the artistry and the intelligence, not to mention the sheer beauty of vocal tone, that were but to be expected from her. That she could sing her long and taxing part without the aid of notes proved of itself that her acquaintance with the music was by no means a superficial one. Furthermore, like Mme. Cahier before her, Mme. Matzenauer entered into the performance of this "Lied von der Erde" in the manner of one taking part in a rite.

Music Notes and Comment

Dec 28 Globe

Dr Koussevitzky has changed the program for the pension fund concert this afternoon. He has substituted for the Tchaikovsky suite originally announced the new piano capriccio of Stravinsky, which greatly delighted the Friday audience the other day at the first Boston performance. This piece is in a style which Stravinsky himself says was suggested by the music of Tchaikovsky, not aggressively modern at all. For good measure two Wagner excerpts have been added.

The soloist in the Stravinsky capriccio today will be Jesus Maria Sanroma, the brilliant young Porto Rican pianist well known in this city, where he received most of his musical education.

Again Mahler And His "Song Of the Earth"

With Mme. Matzenauer and Richard Crooks to Give It Voice

Trans Dec 27

IT was in December—two years ago—that Dr. Koussevitzky introduced Mahler's "Das Lied vonder Erde" to Boston. In accordance with his wise custom, a work once introduced, remains not on the shelves to gather dust, but is brought forth for repeated hearings. And again at the close of 1930 a December audience was the gainer. Neither of the soloists of that first Bostonian performance returned yesterday. This time one heard Madame Matzenauer and Mr. Crooks. To precede Mahler, itself almost a novel piece, Dr. Koussevitzky brought a set of variations—as yet unplayed at these concerts—from Arensky, upon a song of Chaikovsky, "A Legend," of the childhood of Christ.

Gustav Mahler, having completed his tremendous eighth symphony, and, as some think, with premonition that he would not have long to live, set to work upon "Das Lied von der Erde." With the ninth and the incomplete tenth it has often been called Mahler's swan song. For "The Song of the Earth" he found a collection of old and new Chinese poems which Hans Bethge had put into German verse. From this collection Mahler selected seven poems that he thought beautiful, that expressed the melancholy, the pessimism, the brooding, the cynicism, finally the attained peace of the state of mind in which he found himself. Like the Biblical writer of "All is Vanity," Mahler through Chinese poets and the German Bethge, finds life a mockery, his "soul's gardens desolate"; bitterly contrasts the less than a hundred years of man's life with the endlessness of eternity; laments that those short years are but filled with sorrow.

Better the goblet of wine, better forgetfulness in pleasure, for, "Dark is life, is death." He continues through a plaint of loneliness, of the weariness of his life, for he now views that life in its autumn season. He reviews life, he thinks of youth, playful, happy youth; he recalls beauty, beauty that calls youths and maidens to each other. From the promises of the springtide of life he turns away. It has had its disappointments, it has brought disillusion. Again to benumbing pleasure. The "Drunkard in Spring" lives only to drink and to sleep. Let him drink till he can drink no more; waken him only for more of his one solace. And finally, a soul that has worked its way through disappointments to lasting peace: "My heart is at rest and awaits its hour." He peers into eternity. All space about him seems of endless azure. He would open the veil of the future. "Eternally . . . Eternally. . . ."

For a single mood thus many-sidedly developed the music is fit vehicle. Mahler is assuredly giving of himself. For all this is more than artist at play (or work) with his materials. It is the artist baring his soul, revealing the inmost recesses of the self, going down more deeply than mind can go, delving into the things the heart cherishes—that hearers may experience a rarely touched emotion—if one questions at all, in this resulting sea of beauty, it is whether this difficult mood of melancholy, and of passion tinged with melancholy, may with wisdom be asked to endure for an almost uninterrupted sixty-five minutes. Only once, in the poem of Youth, does the composer give relief from this single mood. For the rest, darksome elegiac brooding. Yet, who may cavil, when sustained beauty results, such as the beauty of "The Song of the Earth?"

Witness now the music which Mahler has written for this symphony of brooding upon the vanities of life, of peace and rest attained at the last. Mahler is no modernist, though he wrote when the innovations of Debussy had all been made, when that composer had written most of the best of his works; though he wrote just before Stravinsky burst upon the scene to become a world-figure. He is not of this innovating movement. He is not a "reformer" in musical style and musical language. The musical problems that interest him are problems of form rather than of style—but that is another story. Though not of the innovators he nevertheless eschews the rhetoric of the romantics—in his day all the world other than that part which had gone into the Debussy camp. Economical, clear and clean as a whistle, his style is strangely prophetic of the stripped and spare manner of the later modernists. Now and again it approaches the tenuous outlines of chamber music. Of the trappings of Wagnerianisms only one item remains: a single motif runs through the entire six pieces; and that motif is more in evidence to the eye of the studious analyst than to the ear of the hearer—say on a Friday afternoon or a Saturday evening. Otherwise, in the scheme of the Mahlerian symphony, with weightiest movement at the end rather than at the beginning, "Das Lied von der Erde" follows and unites with the text of the seven poems cast into six pieces.

Like a challenge horns fling out the motif that introduce the ardors and the ambitions of the verses of the "Drinking Song of Earthly Woe." In defeat all sinks back in each verse with the refrain "Dark Is Life, is death." If horns were a challenge in the poem, they were also a challenge yesterday to the abilities of Mr. Crooks. Dr. Koussevitzky laid on and spared not. Into the symphonic tutti the voice of Mr. Crooks plunged, daring to pit itself against the mass of sound. Mr. Meader, two years ago was utterly unable to cope with it. Mr. Crooks yesterday answered it in kind. Standing with feet wide apart, singing with all the might his by no means spare body found itself able to project into his tones, he conquered in this most gruelling test. His voice retained its just place in the ensemble, lost not in quality, was the voice of the music of Gustav Mahler as well as of the person of Richard Crooks.

Wistfulness, the matter that impressionism is made of, is the substance (if that is not too solid a word) of which the second poem is compounded. Jade-dust and lotus flowers are the background for the loneliness of the poet's spirit. The mood Mahler—and with him Madame Matzenauer (singing, as is her wont at symphony concerts, from memory), renders exquisitely. Witness the greyness of the music as these artists express the infinite weariness of the poet; the peace as they sing and play of restful abiding place; the warmth of voice and orchestra when the words bring them to the "sun of love."

Again: Mr. Crooks sings of youth. Playful is the music, picturing an Oriental scene (for these poems are Chinese, after all). Koussevitzkian orchestra and tenor are as one in these playfully jolly measures. . . . "Beauty" falls to the lot of Madame Matzenauer. The one departure from the prevailing mood of the piece has been accomplished. The exquisiteness of the previous song is resumed. Yes, beauty is picturing beauty.

Comes the "Drunkard in Spring." The music grows heavier. The pessimism and the tragedy continue through the recklessness born of despair. Mahler has of course resisted the obvious temptation to become openly realistic. A certain abandon he allows himself, no more. In the frame of the work as a whole this song is cast. As Mahler wills so Dr. Koussevitzky and Mr. Crooks play and sing. Finally the music of farewell, with Madame Matzenauer again singing. Fitting conclusion, outcome of ineffable peace — though Mahler might have used the pruning shears to advantage. But one will never forget the final measures. What "eye hath not seen nor ear heard," Mahler approaches more nearly than it is given to mortals usually to attain. "Ewig, . . . ewig . . ." the words linger, and reviewing stammerings are powerless to do more than suggest the emotion as the listener finds himself on the brink of the other world. The tension of those final words and sounds over, applause came. Not tentatively, but in volume. Of bowing and acknowledgements there seemed no end, until all on the platform were on their feet.

Of Arensky's little preluding variations there is little need to go into detail. The melody which is theme is charmingly expressive. Through half a dozen of variations it is modestly and pleasingly decorated. Never is the simple tune even partially lost sight of. Arensky is exactly the composer to vary Chaikovsky. The strings of the Boston Symphony yesterday were perfect voice for both.

A. H. M.

— Yes, leisure is great—provided you know how to use it. Those who would know best what to do with their leisure usually never have any. [The Open Road

Music

Mon Dec 27

Boston Symphony

Two numbers constituted the program for the tenth pair of concerts by the Boston Symphony Orchestra, in Symphony Hall, Boston, Dec. 26 and 27. They were Arensky's Variations on a Theme of Tchaikovsky and Mahler's "Song of the Earth."

The Arensky item presumably was Dr. Koussevitzky's seasonal gesture, since the Tchaikovskyan song which provides the theme is a setting of verses by Pletscheev on a legend of the childhood of Jesus. Unfortunately, the program book did not contain this information, probably because the decision to include this number was made too late to permit of changing the analytical notes. This work for string orchestra is familiar, we believe, to many audiences, but we do not recall its having been played before in Symphony Hall. One carried away the impression that the theme —which is lovely, very Russian, quite Tchaikovskyan and rather liturgical— is superior to the variations, which are workmanlike but also workaday. The piece served nevertheless to display the superb tone and flexibility of the string choirs.

The Mahler opus had been heard two years ago at these concerts for the first time in Boston. The present hearing renewed the feeling that the composer is entitled to our respectful admiration for his work, even while it again reminded us forcibly of his debt to his predecessors. Unquestionably there are passages of great beauty in this work, both for voices and for instruments—as in Part II and elsewhere. There are also periods of great tediousness—as notably in the orchestral interlude between the last two songs. Mahler surely allowed himself more time than was strictly necessary for the conveyance of his ideas.

Richard Crooks permitted us to appreciate the qualities of the tenor solo parts as we had not been able to enjoy them at the previous Boston hearing. Besides possessing an excellent voice, well trained, Mr. Crooks has musical intelligence. And from a fine lyric tenor he has developed into a quite heroic singer. His rendition of Parts III and V won enthusiastic applause. That splendid artist, Margaret Matzenauer, was the contralto soloist. Like Mme. Charles Cahier (the original singer in this part) she sang without notes or words, thereby enhancing the dramatic quality of her contribution. We have heard Mme. Matzenauer in better voice, but with her rare artistry she achieved a splendid performance.

L. A. S.

Concert-Chronicle

Trans Dec 26

Brussels before Boston

AS originally arranged, Stravinsky's "Symphony of Psalms" was to be heard for the first times at the concerts of the Boston Symphony Orchestra (to which it is dedicated) on Friday and Saturday, Dec. 12 and 13. The illness of Dr. Koussevitzky deferred production here until Dec. 19 and 20. Meantime the Philharmonic Society of Brussels had played and sung it on Saturday Dec. 13, as item in a "Stravinsky Festival." Next day the correspondent of the London Morning Post telegraphed:

> This new work is far from being composed according to the usual plan of a symphony; for the development of themes seldom occurs except in the third movement. The three parts of the symphony—the Prelude, the Double Fugue, and Symphonic Allegro—are nevertheless well balanced. In spite of the capital rôle played by the human voice, it is not a lyric work like a cantata. The oboe accompaniment in the vocal scene of the Prelude provides the leitmotif on which the entire work is built. The "Symphony of Psalms" has great power and sonority, which were well brought out by the orchestra and the chorus of the Philharmonic Society. The work was conducted by Ernest Ansermet with such understanding that one had the impression at certain moments of listening not to human voices and to string and wind instruments, but to the powerful voice of an organ.
>
> The program also included the Capriccio for piano and orchestra in which Stravinsky himself played the piano. The rhythmical formulæ of the Capricco and its curious disharmonies form a study full of movement and life. . . . The Queen, who attended the concert, called Stravinsky to the royal box, and congratulated both the composer and Mr. Ansermet; while composer, conductor, singers, and orchestra received a great ovation from the large audience.

Incidents and Prospects

Stravinsky's "Caprice," with Mr. Sanromá as pianist, will be played for the first time in New York on the next visit of the Boston Orchestra, at the concert of Thursday, Jan. 8. At the following Saturday matinée Dr. Koussevitzky will repeat Prokoffiev's new Symphony, heard at Symphony Hall a month ago.

Concert-Chronicle

Trans Dec 29

Mahler's Orchestra

WHILE Mahler's "Song of the Earth," repeated in notable performance at the Symphony Concert of Saturday, is still sounding in many ears, it is worth the space to reprint from the Manchester Guardian a discerning paragraph about his handling of the orchestral voices. It was written a fortnight ago, by Neville Cardus, principal reviewer for The Guardian, after the first performance, in Manchester, of "The Song of the Earth."

"Mahler, in his ripest works, seems to have anticipated the orchestral writers of our own day by his insistence not on a mass of tone, but on significant individual colors and contrasts. 'The Song of the Earth' and his Ninth Symphony have little or no texture in the ordinary sense of the term. Most of the instruments are allotted music which thrives on their own individuality. Mahler is fond of a wide spacing of his parts, and the effect aimed at is not a rich canvas but rather a sort of orchestral silverpoint. The thick scoring of the nineteenth century romantic writers does not call for a perpetual sense of responsibility in orchestral players. They can conceal certain insensibilities of style under the general mass of tone. Mahler, idealist that he was, expected each of his players to possess the subtle and flexible technique of a soloist and the imagination of an artist. Music for him had to be rendered full of meaning by the most skilful and pointed expression; his art is an art of nuance.

"You have only to study Mahler's directions in his scores to understand how much he distrusted the professional instrumentalists' ability as a class to distinguish between notes and music. He tells his players bar by bar what they are to do. Maybe he distrusted, also, the power of his own art to say all that he had in his mind to say. He certainly had reason for occasional doubts about his music, goodness knows. But if he was a failure, how great was his fall! He went straight to heaven, we can be sure, and is now walking the Elysian fields—with Bruckner. Perhaps he will find his ideal orchestra there."

Wagner, Chaikovsky And New Stravinsky

As a Pension Fund Concert With Sanroma for Soloist Sets Them Forth

Globe Dec 29

JUST as certain artists have their own particular publics, so the Pension Fund concerts of the Boston Symphony Orchestra have their own programs. On them the works of Wagner and of Chaikovsky have always been prominent. They have, upon occasion, consisted entirely of the works of the one chosen composer. Yesterday both were represented on a single program. One of Wagner's masterpieces, the prelude to "Lohengrin" stood upon the list; another of that master's works, too much slighted probably because it comes from an "early" opera, the overture to "The Flying Dutchman," had preceded it. Chaikovsky brought the fourth symphony, in F minor. And as if for good measure, Igor Stravinsky was there with a work that might well have been designed for popular consumption, the Capriccio for Piano and Orchestra, as yet unheard in the United States outside of Boston. The latter meant that there was a soloist, too. Jesus Maria Sanromá. More widely ranging a program that keeps within the limits of the works desired on a Sunday afternoon, could hardly have been. And an audience, almost but not quite filling Symphony Hall, loosed applause that shook the rafters. If something is needed to hit this audience "squarely between the eyes," the fervors of Chaikovsky, Koussevitzky-heightened, amply provided it.

All of this must by no means be taken to signify that the program, or even Chaikovsky, brought nothing beside fervid eloquence. Subtleties, moments of sheer, unalloyed beauty there were also, passages steeped in delineative suggestion. In the prelude to "Lohengrin" words can scarcely describe the superearthly ascent, the superb burst of tone when the heights have been reached, the equally wondrous return from the heights. But that, much as it is, is not all. That sonorities, tonal coloring—the shimmer of high strings, the warmth of brass—should match and give reality to the poetic idea, as perfectly as Wagner here provides, is matter for marvel. The poetic idea itself is of no less beauty in its own right—the idea of the mystic Grail approaching the company of spotless knights, being uncovered before them. Though such impressions have been written a thousand times, they remain pertinent. Yet wait—they came to one through one's ears, not through study of note printed upon music paper; which means that there must have been an instrumentality for bringing them to one's ears, to parallel and make real and audible Wagner's thought. It is, of course, easy to say that Dr. Koussevitzky and his men were the instrumentality. But in the glib saying of it, it is all too easy to forget that to rouse these impressions it was necessary for them to re-create Wagner's music after him. And this re-creation, as witnessed again on Sunday, is not the least of marvels. . . . The various elements of the "Flying Dutchman" overture Dr. Koussevitzky yesterday held securely within their frame. Perhaps the dominant impression of it all was as music of the sea with its surging and roaring, with its far-flung suggestion.

The dominant impression of Stravinsky's "Cappriccio" was of a piece designed—and successfully—solely to give pleasure; pleasure not chiefly to the erudite, nor merely to those who follow closely the musical stars in their courses, but pleasure, say, to a multitude dropping in at Symphony Hall on a Sunday afternoon to hear beautiful sounds and exciting rhythms. The scalpel and forceps of the analyst finds not too much in this score: assuredly no man has ever created more out of less material, unless perchance that man be Stravinsky himself; for with Stravinsky material has always been next to nothing, the totality of his creation everything. Themes, invented or borrowed, where are they in this Capriccio? Motives? A few scraps of them perhaps, here and there. But the totality? Watch the faces, the eyes of man after man, and realization comes that with this whimsical piece of fancy, this play of decorative passages and jazzy rhythms, Stravinzky has again performed an act of creation the validity of which is hard to question.—And once more, coming to performers, there is Mr. Samromá persuasive and able with the difficulties of the piano part, Dr. Koussevitzky illuminating with the orchestral score; both fusing and welding their separate parts into a unity unimpeachable in the singleness of its purpose.

Then Chaikovsky's "Fourth," a piece perhaps too much overshadowed by its later brothers, the "Fifth" and the "Sixth." With it Dr. Koussevitzky proclaims, with it he whips up frenzies, with it he sings gently, with it he makes magic with flicks of tonal color, sets waltz periods a-going, with rarest of delicacies throws piquant rhythms from strings against similar rhythms from brass.

A. H. M.

Globe

NDAY, DECEMBER 29, 1930

PENSION FUND CONCERT GIVEN

Brilliant Program by Symphony Orchestra Stirs Enthusiasm

With the familiar and resounding overture to Wagner's "The Flying Dutchman," yesterday afternoon's concert by the Boston Symphony Orchestra in aid of the pension fund, opened a brilliant program.

Following it was the prelude to "Lohengrin," both now become somewhat too often the standardized examples of the great operatic genius. Yet with Dr. Koussevitzky's reading of them, there is an infusion of excitement to otherwise stale measures, an excellence of performance, a regard for exacting details of rhythm and tempo, that lend to them a new vigor and interest.

The Wagner, together with Stravinsky's Capriccio, with Mr. Jesus Maria Sanroma as piano soloist, replaced a previously announced Tchaikovsky work. It was not amiss to hear the new Stravinsky again, although it was just before the holidays that it found a place on the regular Friday afternoon program. The Capriccio has obviously been written in one of the Russian composer's jollier moods.

The piano and orchestra carry on a light and amusing repartee; there are marked originalities of harmony and rhythm. Mr. Sanroma's playing is at all times well balanced in tone, his technique clear and concise, his interpretative powers exceptional. Interesting as is the Capriccio, however, there are not many opportunities—not nearly enough—to disclose his splendid musicianship.

But undoubtedly the high light of the afternoon was the orchestra's superb performance of Tchaikovsky's F minor symphony. It may be a flight of fancy to believe that Dr. Koussevitzky's bond of sympathy with his fellow countryman is an exceptionally strong one. And yet his performance of the great work yesterday most certainly created great emotional response in his large audience. Not content to maintain silence until the four movements were completed, there was spontaneous applause at the conclusion of the long and complicated first movement.

There is something in the powerful introduction in the horns and bassoons, and in the seductive waltz time of one of the principal themes, in the unity and excitement of the music itself, that is not conducive to a merely placid acceptance. The exquisitely sad canzona, which is the second movement, the plucked strings and delicate pizzicato of the Scherzo and the tumultuous and striking gaiety of the finale, all were heard at their magnificent best.

The audience remained several moments at the conclusion of the program to appreciatively applaud conductor and orchestra.

after-recital.

Dec 29 30

Pension Fund Concert

For innovation on a pension fund program, Dr. Koussevitzky offered a contemporary novelty at the orchestral benefit concert in Symphony Hall yesterday afternoon. This was Stravinsky's Capriccio for piano and orchestra, heard only a little more than a week earlier for the first time at the subscription concerts. Mr. Sanromá was again the soloist. The concert opened with the Overture to "The Flying Dutchman," which was followed by the Prelude of "Lohengrin." The concluding number was Tchaikovsky's Fourth Symphony in F minor.

A rehearing of the Capriccio confirmed the impression that it is well named—an amusing jeu d'esprit, cleverly contrived, which deserves the applause which greeted it after its brilliant publication yesterday; but not, of course, a masterpiece destined to entertain indefinitely.

The Wagner items were delivered, the one with the customary dramatism, the other with a poetic atmosphere which narrowly missed the necessary ethereality. But it was in the symphony that conductor and players achieved the supreme utterance of the day. Koussevitzky is the superlative interpreter of Tchaikovsky, and this performance revealed him and the men at the top of their bent.

MONITOR

L. A. S.

BOSTON SYMPHONY'S EARLY DAYS RECALLED BY CHARLES A. ELLIS; MAJ. HIGGINSON'S VISION TRUE

Being the first manager of the Boston Symphony orchestra was no easy task, according to Charles A. Ellis, now retired and living in Boston. "It was real work," he declared. "However, I managed to get along without much thouble. I made it a point to mind my own business, which is probably the reason why," he said with a smile.

"In those days good orchestra players were not as numerous as they are today, and it was hard to get a good orchestra together. The first Symphony orchestra was made up of musicians from Boston and New York. There were about 75 of them, and they were the best available. However, they had to be taken where they could be found, and while there was much good talent, they were not accustomed to playing together. It takes long association of the players to get the best results. Now there are few changes from year to year and naturally the artistic results are better," he explain '.

FIRST CONCERTS WON IMMEDIATE FAVOR

"The concerts, which were held in the old Music hall, on the corner of Winter street and Hamilton place, won immediate favor with the public. Every seat was taken the whole season for the concerts in Music hall, which had a seating capacity of about 2400," he said.

'In those first yea.s there were a number of people who were skeptical about the success of Maj. Higginson's enterprise. Even some of his best friends feared, and enemies hoped, that it would not be permanently successful. There were many who declared that the love of symphonic music was : : affectation. They said that Henschel had caught the town, and it was fashionable to attend the concerts, but that after a while the attendance would dwindle away. I am happy to say that the record of 50 years has changed this forecast.

"It all proved," continued Mr. Ellis, "that Maj. Higginson was foresighted, for from the very start, back in 1881, he was positive that his project was going to prove a great success."

Asked if the men were nervous the night of their first public appearance with the Symphony, Mr. Ellis declared they were not, adding, "That first concert went off very well, and made a great impression. Most of the critics were hostile—and some never changed their minds," he laughed.

"It was very fortunate that Maj. Higginson chose George Henschel to organize and conduct the first Boston Symphony. It was a difficult task, and he was just the man to do it. Beginning with nothing at all, he had to seek out and engage the best musicians he could find, as well as select the library. George Henschel, with his great musical gifts, his knowledge, enthusiasm and tact, was the ideal man for that work. He gave it a fine start, and we owe much to him. Every one was very happy that he could come back and direct the Symphony in its 50th year."

"Back in 1885, under Mr. Gericke, with a view to improving the quality of the orchestra, about 20 young men who had just graduated from the Vienna Conservatory, were brought over," said Mr. Ellis reminscently. "They were all excellent musicians, and pupils of the well known Prof. Grun. Among them were Roth, Svecenki, Moldaner, Fiedler, Zach and others who are well remembered. It was my duty and pleasure to meet these gentlemen upon their arrival, and I shall never forget their first impressions, and how they gazed with wonder at the big buildings in New York. Also how the passersby wondered at them on account of their oddities of dress. It took only a short time for them to become used to American ways and customs. Among these men was the father of Arthur Fiedler, who is also prominent among the Symphony members."

One outstanding event, according to Mr. Ellis, was the journey of the Symphony orchestra to San Francisco in 1915 to play at the San Francisco exposition. Mr. George W. Stewart, musical director of the exposition, had been abroad and had made arrangements with many of the famous European organizations, when the outbreak of the war made it impossible for them to fulfill their contracts. It was then suggested to him that perhaps the best orchestra in the world might fill the bill. He laid the matter before his directors, and after long consideration and rather strong opposition in certain quarters, the Boston Symphony was engaged for 12 concerts, to be played on 12 successive days.

"These concerts were given in the music hall on the exposition grounds. It was stipulated that they would give no other concerts on that tour, though they had plenty of invitations to do so. The orchestra went by special train from Boston to San Francisco. Upon their arrival in the city they were met by the mayor of San Francisco and a committee from the city government. Dr. Muck and his orchestra aroused great enthusiasm by the brilliancy of their performance and many entertainments were given in their honor.

"To the surprise of every one, and particularly the managers of the exposition, the concerts not only paid for themselves," said Mr. Ellis, "but left a margin of profit. In that respect they made a better showing than any other department of the exposition.

"They've been doing wonderful work ever since, too," he added proudly. "They are still going ahead, and bid fair to continue for another 50 years and more."

SUN. HER. DEC. 28-30-

Concerts

By PHILIP HALE

Herald Dec. 28

Lourie's "Sonate Liturgique" will at last be performed by the Boston Symphony Orchestra this week. It was to have been played last Friday and yesterday, but it occurred to the conductor that as the text had reference to the Passion the "Sonate" was hardly appropriate to Christmastide. So the variations of Arensky on Tchaikovsky's Legend of the Christ child replaced the Good Friday music. The repertory of the orchestra includes specifically Christmas music, as Bach's Pastorale from the Christmas Oratorio; as Liszt's March of the Three Kings.

Lourie's Sonata is in four sections. For the second "Cantus Passionis" and the fourth, "Horae Passionis" alto voices are added to the orchestra.

The program of the Pension Fund concert tonight has also been changed. As it now stands it will have a miscellaneous character; yet it might have been a pleasure to hear Tchaikovsky's Serenade for strings, which has not been played here by the orchestra at the subscription concerts for many years. Tchaikovsky composed it at the time that he worked on the "1812" overture, which had been requested by Nicholas Rubinstein for the consecration of the Cathedral of the Saviour at Moscow. Tchaikovsky wrote Mme. Meek that this overture would be very noisy. "I wrote it without much warmth of enthusiasm, therefore, it has no artistic value. Nothing is more unpleasant to me than the manufacturing of music for such occasions."

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Mr. Lefranc took a first prize for viola playing at the Paris Conservatory in 1907, and in that year became the viola soloist of the Opera-Comique Orchestra. In 1911 he was the viola soloist of the concerts Cobonne. He joined the Boston Symphony Orchestra in the fall of 1925 and on Dec. 11 of that year played with the orchestra Bloch's Suite, which he had performed in Paris with Nadia Boulanger, pianist, in 1922 and with the Colonne Orchestra in 1924. In Paris he was the viola of the Quartet Tourret; in Boston he is the viola of the Burgin Quartet.

Globe Dec 29

SYMPHONY CONCERT FOR PENSION FUND

The Boston Symphony Orchestra, Dr Koussevitsky conducting, gave yesterday afternoon the first of the concerts this year in aid of the pension fund for retired members of the orchestra.

The program, announced originally as being devoted entirely to music by Tchaikovsky, was altered. It included, yesterday, the overture to Wagner's "Flying Dutchman," and the prelude to his "Lohengrin"; Tchaikovsky's fourth, F minor, symphony; and the new "Capriccio for Orchestra With Piano Solo" by Stravinsky. Jesus Maria Sanroma was the soloist in the latter work.

The "Capriccio" was performed for the first time in America at the subscription concerts of the Boston Symphony on Dec 19 and 20 of this year, with Mr Sanroma playing the solo part. Then, as yesterday, the work was received very cordially.

Generally supeaking, the piece is of a light-hearted character. It impressed one listener chiefly with its rather welcome and refreshing spirit of drollery. This drollery, however, is not unrestrained, and there are interludes of serious nature. Because of this, the piece might, by a stretch of imagination, be compared to some present-day popular American music that presents a certain intermittent, deadly determined, seriousness, for no great reason at all.

The "Capriccio" is intricate and pungent instrumental portions, played with the first desk men of the four string sections, and those of the woodwind section (as far as one could observe) grouped closely about the piano, is invigorating and not at all appalling in its dissonances and rhythms. One who is accustomed to extreme vehemence, in the matter of syncopated rhythms, found himself wishing yesterday that such rhythms were being done with more verve and emphasis. But possibly Stravinsky didn't intend that at all.

Mr Sanroma acquitted himself excellently in the seemingly complicated piano part, and received from both conductor and audience expressions of great admiration.

One doubts whether any conductor could do Tchaikovsky any more brilliantly, forcefully, with greater emotional zeal and fire, than does Dr Koussevitzky. In this music he is without doubt a master of masters. Under his readings, portions of that composer's works take on new meaning.

One does not hold Tchaikovsky's music to be a well-spring of highest spiritual exaltation, or to be of the utmost profound emotional significance. But one does admit, when Dr Koussevitzky conducts this music, to a greater respect, and, perhaps, affection for it.

SYMPHONY PENSION CONCERT

Stravinsky's Capriccio Outstanding Piece on List

Dec 1 Globe

BY WARREN STOREY SMITH

It is by now a truism that when Dr. Koussevitzky revises a programme he always does so for the better. Instead of merely playing two pieces by Tchaikovsky at the Symphony Orchestra's Pension Fund concert of yesterday afternoon, the Serenade for strings and the Fourth Symphony, he prefaced the Symphony with Wagner's "Dutchman" Overture and "Lohengrin" Prelude and Stravinsky's new Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist.

NOT FOR REGULARS

Granted that those in yesterday's audience who go regularly to the Symphony Concerts might have welcomed the chance to hear in its entirety the attractive and seldom played Serenade, the fact remains that the Pension Fund concerts are addressed primarily, not to these frequenters of Symphony Hall, but to the lovers of orchestral music who for one reason or another cannot hear the Symphony Orchestra week in and week out. For them the miscellaneous programme that was finally offered must have proved considerably more satisfying.

And even the aforesaid regular subscribers, whatever their attitude toward this music, must have been gratified to hear so soon again Stravinsky's Capriccio. Even those who believe that Stravinsky's powers are on the wane, that his present music lacks both the conviction and the originality of his earlier works, particularly those three remarkable ballets, "The Fire Bird," "Petroushka" and "The Rite of Spring," must confess that anything Stravinsky writes should be heard more than once before a final judgment can be passed upon it. The redoubtable Igor is still a composer to be reckoned with.

Confirms First Opinion

In the case of the present reviewer the consequences of this re-hearing may be summarized by saying that whether for good or ill his first impressions were yesterday strengthened. Where Stravinsky has written with serious intent his music improves on further acquaintance. When he has been frankly and unashamedly trivial in his musical thought, familiarity brings about its traditional result.

When the Capriccio was first played here a little more than a week ago one member of the audience was of the opinion that there were passages in the music which ought to sound banal and, for some reason, did not. To that suggestion this member of yesterday's audience will make the counter-suggestion that these same passages ought to sound banal and do.

Well Worth Hearing

But whatever one's opinion of this and other manifestations of the later Stravinsky, yesterday's performance of the Capriccio and this applies equally to the part played in it by pianist, conductor and orchestra was well worth hearing for itself alone. In rare degree was it finished, brilliant, pungent and incisive. Surely the composer, had he been privileged to hear it, would have rejoiced. Notable, too, was the playing of the other numbers on the programme.

It is another truism that the Symphony Orchestra always outdoes itself at these Pension Fund concerts. Of these things the audience, which did not quite fill the hall, was plainly sensible. Particularly did it lavish applause on Mr. Sanroma and at the end of the concert upon Dr. Koussevitzky. Both deserved it.

MUSIC

Dec 29 Herald

PENSION FUND CONCERT

The program of the concert given yesterday afternoon by the Boston Symphony orchestra, in aid of its pension fund was as follows: Wagner, overture to "The Flying Dutchman," prelude to "Lohengrin"; Stravinsky, Capriccio for piano and orchestra; Tchaikovsky, symphony No. 4, in F minor, op. 36. The solo part of Stravinsky's Capriccio was played by Jesus Maria Sanroma. Dr. Koussevitzky conducted.

An unusual feature of this, the 62d pension fund concert, was the inclusion of a recent "novelty," introduced to regular subscribers no more than eight or nine days earlier. Pension fund concerts have tended to tread the safe ground of all-Wagner, all-Tchaikovsky programs and the like, and while such a program as yesterday's may not fill the hall quite so effectively, yet much good is done by letting a significant new composition be heard outside the closed circle of subscribers to the various series of Boston symphony concerts. It was evident that Stravinsky's new Capriccio, played as it was with consummate skill and admirable spirit by both orchestra and soloist, aroused both interest and enjoyment. It merits its title more than do most similarly-named works; it is capricious in its abrupt and vehement changes of mood, in its prevailing gaiety and the contrasted and unexpected melancholy of its rhapsodic andante, in its excitingly irregular rhythms, its lively and impudent melodies. There is apparent caprice even in the strange contradictions of style that emerge from this music—the characteristic harmonic asperities alternate with euphonious banalities, reminiscences of minor 19th century music, snatches of Viennese elegance, conventional harmonic progressions slightly soured, in which the intention of parody may be guessed. The rhythmic and melodic idioms of jazz—in its lighter, happier mood—are strongly present, but only as one of the many disparate ingredients that go to make up their amusing work. Mr. Sanroma's delightfully neat and alert performance of this difficult music earned him much applause and caused him to be recalled several times to the platform. Dr. Koussevitzky received equal commendation for his and the orchestra's remarkably effective share in the performance.

The concert had opened with a finely dramatic, beautifully suave performance of the "Flying Dutchman" overture, with its foreshadowing of the later Wagner of the "Ring of the Nibelungen" and its reminiscences of the symmetrical cantilena of Weber. The "Lohengrin" prelude, with the unearthly beauty of its high-pitched floating chords, had followed.

Tchaikovsky's fourth symphony, which concluded the concert, was performed with a dramatic force and conviction, with an expressive beauty, with an unfailing appropriateness of tempo and style, that could hardly be surpassed. It was a performance which minimized the weaknesses of the work and lent dignity and vitality to its inflated tragedy. The melancholy charm of the andantine, the delicious lightness and grace of the scherzo were memorable. The orchestra surpassed itself by the beauty and virtuosity of its playing and achieved in the last movement a climax of overwhelming brilliance and power. Vigorous and prolonged applause rewarded conductor and orchestra alike.

S. S.

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~~Globe Dec 29~~

The Boston Symphony Orchestra, Dr Koussevitsky conducting, gave yesterday afternoon the first of the concerts this year in aid of the pension fund for retired members of the orchestra.

The program, announced originally as being devoted entirely to music by Tchaikovsky, was altered. It included, yesterday, the overture to Wagner's "Flying Dutchman," and the prelude to his "Lohengrin"; Tchaikovsky's fourth, F minor, symphony; and the new "Capriccio for Orchestra With Piano Solo" by Stravinsky. Jesus Maria Sanroma was the soloist in the latter work.

The "Capriccio" was performed for the first time in America at the subscription concerts of the Boston Symphony on Dec 19 and 20 of this year, with Mr Sanroma playing the solo part. Then, as yesterday, the work was received very cordially.

Generally supeaking, the piece is of a light-hearted character. It impressed one listener chiefly with its rather welcome and refreshing spirit of drollery. This drollery, however, is not unrestrained, and there are interludes of serious nature. Because of this, the piece might, by a stretch of imagination, be compared to some present-day popular American music that presents a certain intermittent, deadly determined, seriousness, for no great reason at all.

The "Capriccio" is intricate and pungent instrumental portions, played with the first desk men of the four string sections, and those of the woodwind section (as far as one could observe) grouped closely about the piano, is invigorating and not at all appalling in its dissonances and rhythms. One who is accustomed to extreme vehemence, in the matter of syncopated rhythms, found himself wishing yesterday that such rhythms were being done with more verve and emphasis. But possibly Stravinsky didn't intend that at all.

Mr Sanroma acquitted himself excellently in the seemingly complicated piano part, and received from both conductor and audience expressions of great admiration.

One doubts whether any conductor could do Tchaikovsky any more brilliantly, forcefully, with greater emotional zeal and fire, than does Dr Koussevitzky. In this music he is without doubt a master of masters. Under his readings, portions of that composer's works take on new meaning.

One does not hold Tchaikovsky's music to be a well-spring of highest spiritual exaltation, or to be of the utmost profound emotional significance. But one does admit, when Dr Koussevitzky conducts this music, to a greater respect, and, perhaps, affection for it.

SYMPHONY PENSION CONCERT

Stravinsky's Capriccio Outstanding Piece on List

Dec 1 Post

BY WARREN STOREY SMITH

It is by now a truism that when Dr. Koussevitzky revises a programme he always does so for the better. Instead of merely playing two pieces by Tchaikovsky at the Symphony Orchestra's Pension Fund concert of yesterday afternoon, the Serenade for strings and the Fourth Symphony, he prefaced the Symphony with Wagner's "Dutchman" Overture and "Lohengrin" Prelude and Stravinsky's new Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist.

NOT FOR REGULARS

Granted that those in yesterday's audience who go regularly to the Symphony Concerts might have welcomed the chance to hear in its entirety the attractive and seldom played Serenade, the fact remains that the Pension Fund concerts are addressed primarily, not to these frequenters of Symphony Hall, but to the lovers of orchestral music who for one reason or another cannot hear the Symphony Orchestra week in and week out. For them the miscellaneous programme that was finally offered must have proved considerably more satisfying.

And even the aforesaid regular subscribers, whatever their attitude toward this music, must have been gratified to hear so soon again Stravinsky's Capriccio. Even those who believe that Stravinsky's powers are on the wane, that his present music lacks both the conviction and the originality of his earlier works, particularly those three remarkable ballets, "The Fire Bird," "Petroushka" and "The Rite of Spring," must confess that anything Stravinsky writes should be heard more than once before a final judgment can be passed upon it. The redoubtable Igor is still a composer to be reckoned with.

Confirms First Opinion

In the case of the present reviewer the consequences of this re-hearing may be summarized by saying that whether for good or ill his first impressions were yesterday strengthened. Where Stravinsky has written with serious intent his music improves on further acquaintance. When he has been frankly and unashamedly trivial in his musical thought, familiarity brings about its traditional result.

When the Capriccio was first played here a little more than a week ago one member of the audience was of the opinion that there were passages in the music which ought to sound banal and, for some reason, did not. To that suggestion this member of yesterday's audience will make the counter-suggestion that these same passages ought to sound banal and do.

Well Worth Hearing

But whatever one's opinion of this and other manifestations of the later Stravinsky, yesterday's performance of the Capriccio and this applies equally to the part played in it by pianist, conductor and orchestra was well worth hearing for itself alone. In rare degree was it finished, brilliant, pungent and incisive. Surely the composer, had he been privileged to hear it, would have rejoiced. Notable, too, was the playing of the other numbers on the programme.

It is another truism that the Symphony Orchestra always outdoes itself at these Pension Fund concerts. Of these things the audience, which did not quite fill the hall, was plainly sensible. Particularly did it lavish applause on Mr. Sanroma and at the end of the concert upon Dr. Koussevitzky. Both deserved it.

MUSIC

Herald Dec 29

PENSION FUND CONCERT

The program of the concert given yesterday afternoon by the Boston Symphony orchestra in aid of its pension fund was as follows: Wagner, overture to "The Flying Dutchman," prelude to "Lohengrin"; Stravinsky, Capriccio for piano and orchestra; Tchaikovsky, symphony No. 4, in F minor, op. 36. The solo part of Stravinsky's Capriccio was played by Jesus Maria Sanroma. Dr. Koussevitzky conducted.

An unusual feature of this, the 62d pension fund concert, was the inclusion of a recent "novelty," introduced to regular subscribers no more than eight or nine days earlier. Pension fund concerts have tended to tread the safe ground of all-Wagner, all-Tchaikovsky programs and the like, and while such a program as yesterday's may not fill the hall quite so effectively, yet much good is done by letting a significant new composition be heard outside the closed circle of subscribers to the various series of Boston symphony concerts. It was evident that Stravinsky's new Capriccio, played as it was with consummate skill and admirable spirit by both orchestra and soloist, aroused both interest and enjoyment. It merits its title more than do most similarly-named works; it is capricious in its abrupt and vehement changes of mood, in its prevailing gaiety and the contrasted and unexpected melancholy of its rhapsodic andante, in its excitingly irregular rhythms, its lively and impudent melodies. There is apparent caprice even in the strange contradictions of style that emerge from this music—the characteristic harmonic asperities alternate with euphonious banalities, reminiscences of minor 19th century music, snatches of Viennese elegance, conventional harmonic progressions slightly soured, in which the intention of parody may be guessed. The rhythmic and melodic idioms of jazz—in its lighter, happier mood—are strongly present, but only as one of the many disparate ingredients that go to make up their amusing work. Mr. Sanroma's delightfully neat and alert performance of this difficult music earned him much applause and caused him to be recalled several times to the platform. Dr. Koussevitzky received equal commendation for his and the orchestra's remarkably effective share in the performance.

The concert had opened with a finely dramatic, beautifully suave performance of the "Flying Dutchman" overture, with its foreshadowing of the later Wagner of the "Ring of the Nibelungen" and its reminiscences of the symmetrical cantilena of Weber. The "Lohengrin" prelude, with the unearthly beauty of its high-pitched floating chords, had followed.

Tchaikovsky's fourth symphony, which concluded the concert, was performed with a dramatic force and conviction, with an expressive beauty, with an unfailing appropriateness of tempo and style, that could hardly be surpassed. It was a performance which minimized the weaknesses of the work and lent dignity and vitality to its inflated tragedy. The melancholy charm of the andantine, the delicious lightness and grace of the scherzo were memorable. The orchestra surpassed itself by the beauty and virtuosity of its playing and achieved in the last movement a climax of overwhelming brilliance and power. Vigorous and prolonged applause rewarded conductor and orchestra alike.

S. S.

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Herald **MUSIC** Jan. 3

SYMPHONY CONCERT

By PHILIP HALE

The program of the 11th concert of the Boston Symphony orchestra conducted by Dr. Koussevitzky yesterday afternoon in Symphony hall was as follows: Beethoven, symphony C major, No. 1, Lourie "Sonate Liturgique" in the form of four chorales (with alto voices). Strauss, "Ein Heldenleben."

Arthur Lourie, or Lurye, born at Leningrad in 1889 (some say 1892), was, according to a Russian biographer, a roaring and ramping "futurist" in his younger years. He was to be seen, and no doubt heard, at "The Stray Dog," frequented by writers, musicians, painters, and all entertaining extremely "advanced" views. The revolution possibly sobered him; at any rate under the soviet rule he became a government official to maintain friendly artistic relations with other nations. In 1923 he left Russia to make Paris his home. Some of his music has been performed in New York as well as in Paris; for example, his Concerto Spirituale for piano and chorus, heard in New York last March.

This sonata was performed yesterday for the first time in the United States. Composed in 1928 it was brought out in Paris last February at a concert conducted by Walter Straram, who used to live in Boston as a conductor of the ill-fated Boston Opera Company. The sonata is in four movements. The first a "Sequence" and the third a "Prose," are instrumental; the second with a text, "Cantus Passionis"—describing the Crucifixion is taken from a lesson in 'Feria VI in Parascave"—and the fourth, a hymn in three verses—"The Hours of the Passion"—author unnamed—are for orchestra and alto voices. The orchestra is composed of a few wind instruments, a few double basses and a piano.

Now a sonata in old times was a word applied to any piece of music. From the derivation of the word it is easily to be inferred that this piece of music should "sound." Whether the sound should ravish the ear or rasp the nerves, is left to the ability of the composer and the executants, and to the predilection and taste of the hearer.

Lourie's sonata, when the altos sang the sacred words—their voices were euphonious in themselves and well-trained—sounded as if bolshevistic instruments were attempting to discompose the singers, if not to jeer and mock their pious office. Seldom, if ever, have we heard such a laborious, ineffectual, needlessly cacophonic use of instruments, which, when treated kindly and skilfully, respond gratefully to the wish of a composer who would be picturesque, dramatic, or emotional by the assemblage and disposition of sounds. Puccini did his best to give musical emphasis to the torture scene in "Tosca." That music is of pastoral mellifluence compared to the excruciating sounds that came from M. Lourie's tortured instruments. The sounds were not illustrative of the Divine passion; they might have served at the black mass with Satan grinning hideously as the celebrant.

M. Lourie is not brainless; he has written fluently and often shrewdly about music, but it is easier to write about music than to write it. Years ago Fontenelle asked: "Sonata, what do you wish of me?" The hearers yesterday would not answer this question in an equivocal manner.

But there was much to enjoy in the concert; the sonate was only a passing disturbance in the air of the hall. There was a charming performance of Beethoven's symphony by a reduced orchestra; one that for clarity, fine taste, sheer beauty could not be surpassed. This performance in its way was as severe a test of the players and the interpretative ability of Dr. Koussevitzky as was the superbly glowing and stirring performance of Strauss' autobiography with its amazingly egotistic pages. Much of this tone poem is of the too fluent poorer Strauss, but the performance almost persuaded the hearer that the music was worthy the composer of "Till," "Don Juan," "Don Quixote" and "Der Rosenkavalier." Certain pages in "Ein Heldenleben" still worked their spell. Those depicting the hero's wooing, with the solo violin played brilliantly by Mr. Burgin. It was pleasant to hear the quotations from Strauss' earlier works. Then there is the peaceful contemplative ending, pages that Strauss has seldom surpassed, perhaps only in the "recognition" scene of "Elektra" and the presentation of the rose by the cavalier.

The concert will be repeated tonight. The next concerts will be on Jan. 16, 17, when Arthur Hadley will conduct. His program is thus arranged: Haydn, Symphony, E flat major, No. 1; McKinley, "Masquerade" (first time at these concerts). Hadley "Salome" (after Oscar Wilde); also Hadley's suite, "Streets of Pekin," which will be played for the first time in Boston. The conductor of the concerts of Jan. 23, 24, will be E. Fernandez Arbos.

"HELDENLEBEN" AT SYMPHONY CONCERT

Strauss' Tone Poem Given Brilliant Performance

Globe Jan. 3

The chief item on a curiously assorted program at yesterday's Symphony concert was Richard Strauss' tone poem, "Ein Heldenleben." Beethoven's First Symphony, and a work entitled "Sonate Liturgique, in the form of Four Chorales," by Arthur Lourie, performed for the first time in America, were the other numbers.

"Ein Heldenleben" was more warmly applauded yesterday than it has usually been at these concerts. Its greater length and complexity, as well as its less sallent thematic material, have in the past made it less appealing than "Don Juan" or "Till Eulenspiegel" have long since proved to be to the audiences here and elsewhere.

One may now dismiss the problem of relating the music to the legend of the hero as unimportant. It does not matter whether the quotations from other works by Strauss indicate that the composer is his own hero. It does not matter just which measures indicate the low earthly nature of the hero's detractors, and which indicate his soul taking its final flight. Most musicians now are agreed that it is futile to endeavor to tell a circumstantial story, or paint a detailed picture in tones. Absolute music is again in fashion, and the 19th century with its program music is dead and gone.

Love Music

What really matters in "Ein Heldenleben" is that Strauss has run out of musical ideas. His themes are no more vital, no more powerful than those in his "Alpine Symphony." Nor can all his mastery of instrumentation and of polyphony hide the essential poverty of this score. The love music, its most appealing page, is commonplace. The hero's struggles, though magnificently sonorous, delight only by sheer volume and quality of tone.

One has only to imagine "Ein Heldenleben" transcribed for string quartet to perceive the weakness of Strauss' music. Yesterday's applause was a tribute to the interpretative talent of Dr Koussevitzky, and to the magnificent outpouring of orchestral tone from the players. Nor should Mr Burgin's admirable playing of the taxing cadenza-like passages for solo violin be forgotten.

Lourie, or Lurye (the name is spelled both ways), is a Russian Jew, whose family is said to have been converted to Catholicism some generations back. He is a well-to-do resident of Paris, where he has a hand in many musical ventures. He has composed a good deal of music. He is writing a biography of Dr Koussevitzky, which is announced for publication in New York next Spring.

The work by Lourie heard yesterday is unlike anything else ever played in Boston. It is scored for a small group of wind instruments, double basses, piano, and alto voices. There are four movements, with titles taken from the Roman Catholic liturgy. The first is instrumental, though its title "Sequentia" would make one expect a setting of, say, "Victimae paschali laudes." The second is "Cantus Passionis," for altos and instruments. Its text is the "Tenebrae factae sunt." The third movement is called "Prosa," a liturgical term which would also lead one to expect verses spoken or sung, but it, like the first, is for instruments. The last is verses for alto chorus about the hours of suffering of Christ on the cross. The singers were from the Cecilia Society, trained by Arthur Fiedler.

Wished to Be Original

The title, "sonata in the form of four chorals," is nonsense, according to received notions of musical form. One felt in the music, also, that the composer wished to be original and believed that originality means breaking all the rules. But any child can do that. It takes a Schoenberg or a Stravinsky to do it well. Lourie's music is not devoid of talent. He plainly has harmonic sense and a devotion to medieval liturgical music. But the work heard yesterday is amateurish.

Beethoven's first is, by common consent, the least interesting of his symphonies. In it he played the sedulous ape to Mozart without attaining to anything like the style of the G minor and "Jupiter" symphonies of that composer. Yesterday's performance, inaccurate in detail in the first movement, was spirited and lively in minuet and finale.

There are no Symphony concerts next Friday and Saturday. Dr Henry Hadley will appear as guest conductor Jan 16 and 17.

P. R.

SYMPHONY GLORIFIES STRAUSS

Post Jan 3

"A Hero's Life" Given Superbly Artistic Performance

BY WARREN STOREY SMITH

To the eye as to the ear the Symphony Concert of yesterday afternoon presented curious contrasts. For Beethoven's First Symphony, which began the concert, Dr. Koussevitzky reduced the number of strings, as is now his judicious way with 18th century pieces. Lourie's "Sonate Liturgique," which followed, called for a band of 13, plus 10 alto singers, while Strauss' "Ein Heldenleben," assembled, as it seemed by comparison, a veritable army of instrumentalists.

LOURIE'S MUSIC DISMAL

The oddly styled sonata by Arthur Lourie, a Russian, who lives in Paris, a Jew whose forebears turned to Christianity, was first intended by Dr. Koussevitzky for performance at the concerts of last week. Fortunately, Dr. Koussevitzky saw the light and postponed it. Here is no music for the holiday season, even if the Latin words of the second and fourth sections, in which the singers are used, had not specifically to do with the crucifixation. For Lourie's music, scored for wind instruments, four stringed basses and pianoforte, is dismal, lugubrious; music suggestive of sackcloth and ashes.

When the final chord of this sonata died away the audience seemed not to realize that the piece was ended, and there was no answering applause until Dr. Koussevitzky turned on the stand as if to signify that hand-clapping was in order. Indeed he had completed part of his journey toward the green room ere the perfunctory plaudits were forthcoming. Plainly few had found Lourie's sonata, music of undoubted sincerity and individuality of expression, to their liking.

Make Strauss Imposing

How different was the reception accorded the "Heldenleben," which yesterday, for all its extreme length, and the strain it imposes on the listening ear and the receiving mind, scored a popular success.

In turn these long-continued signs of approbation were acknowledged by Dr. Koussevitzky, who had conducted with sympathy, understanding and a quickening ardor; by Mr. Burgin, who had played as virtuoso and poetizing musician the difficult and important part for solo violin, and by all the players of the orchestra who had responded nobly to Dr. Koussevitzky's efforts to make songful each strand of the contrapuntal web, to bring clarity and proportion out of Strauss' maze of notes, to characterize the hero, his snarling adversaries, his coy, yet tender helpmeet, his brave challenge to the world, his mighty struggle, and his final retreat from the sphere of action into that of contemplation.

32 Years of Age

Next March will bring the 32nd anniversary of the first performance of this remarkably conceived, remarkably executed tone-poem which at that time must have seemed, as we know in fact that it did, a baffling, confusing, overwhelmingly distracting music. Today "A Hero's Life" is far easier of comprehension, yet not all who sit in critical places are willing to admit that the later symphonic Strauss is the greater Strauss, to accept the obvious parallel with Wagner and place the second Richard's "Don Juan," "Death and Transfiguration" and "Till Eulenspiegel" with the "Flying Dutchman," "Tannhauser" and "Lohengrin," his "Zarathustra," "Ein Heldenleben," "Don Quixote" and Alpine Symphony with "Tristan," "Meistersinger," "Parsifal" and the "Ring."

Like Mahler and Bruckner, the Strauss of the later tone-poem is a debatable figure, by some adored, by others suspected.

For more Jan. comments see page 95 to 103

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 14 1930

MUSIC NOTES

Revised Symphony Program for Tuesday Night Concert

Handel and Mozart Brought Up to Fill Line When Stravinsky and Nabokov Have to Be Dropped. Koussevitzky Retains Tschaikowski

Instead of the program originally announced, Handel and Mozart will replace the moderns, Stravinsky and Nabokov, at the Boston Symphony concert Tuesday night in the Albee Theatre. These revisions have been made because of a temporary illness suffered by Dr. Serge Koussevitzky and the lack of time to rehearse the new works, as is stated by Warren Storey Smith in his program notes elsewhere on this page. Tschaikowsky's Fourth Symphony, with which the band is of course familiar, remains the sole survivor of what was once to have been an all-Russian concert. Now it is, broadly speaking, an all-classic one. The Handel work is the Concerto Grosso for String Orchestra in B-minor, No. 12, and for Mozart Dr. Koussevitzky will present his Symphony in G-minor (K. No. 550). The Tschaikowsky symphony will close the program.

In his free lecture at the Providence Public Library this afternoon at 4:30 o'clock, Dr. W. Louis Chapman will describe the music to be played and illustrate the principal themes upon the piano. Books on music and composers and the scores in the library's possession will be reserved for those who wish to consult them. The lecture is under the auspices of the Monday Morning Musical Club.

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The next meeting of the MacDowell Club will be held tomorrow afternoon at 3 o'clock at the home of Mrs. Frank E. Waterman, 205 Elmgrove avenue. Following the business meeting a musical program, arranged by Mrs. E. Lindsey Cummings, will be given as follows: Soprano solos by Mrs. Howard Bacon, with Mrs. Walter C. Slade, accompanist. Cello solos, "Song of Vermland," Sandby; "Gavotte in D," Popper; "Apres un Reve," Faure. Miss Louise S. Waterman, Mrs. Louise Farnum Durfee, accompanist. Group of contralto solos, Mrs. Charles Clarke, Mrs. Raymond W. Ferry, accompanist. Piano solos, "Nocturne," Griffes; "Rhapsody," Dohnanyi; "Intermezzo," Brahms, Mrs. Dorothy Joslin Pearce.

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The series of noonday organ recitals given by J. Sebastian Matthews at Grace Church will be continued Tuesday and Friday, with Miss Elizabeth Allsop, violinist, assisting. The program for this, the last week, will include old "noels" by the early composers Le Begue, Pachelbel, Clerambault and Bach. Monday and Friday at the same time, Mr. Matthews's talks at the hymn-singing services will conclude the Advent series at the church.

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The second of the series of concerts at the Stewart Street Baptist Church comes Wednesday night at 8:15 o'clock with the following taking part: Vesper Trio, Benjamin Premack, violinist; Everett Brown, 'cellist, and Eva Webber, pianist; Stewart Street Duo, Elsie Woddington and Thomas Barks; Vivian Place, harpist; assisting pianist, Annie Rienstra; organist at M. E. Tabernacle; Harry Hughes, baritone, Eva Webber, organist and director. The program will be: "Noel Languedocien," Schumann-Guilmant, Stewart Street Duo; soprano and tenor duet, harp solos, "Reverie," Rogers; "Priere," Hasselmans. Baritone solos, "The Gypsy Trail," Galloway; "A Chip of the Old Block," Squire. Vesper Trio, "Bouree," Bach; "Symfoni," Mendelssohn-Bartholdy; "Bauerntanz," Hartmann. 'Cello solo, "Fond Recollections," violin solos, "Chant Negre," Kramer; Waltz in A-major, Brahms-Hochstein. Baritone solos, "Banjo Song," Homer; "Coming Home," Willeby. Harp solos, Adagio, Verdalle; "Pilense" ("Spinning Song"), Hasselmans. Organ and piano, "Hallelujah Chorus," Handel.

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At the meeting of the Ensemble Club at Miss Larry's studio Wednesday night at 8:30 o'clock the subject will be "Handel." Music from "The Messiah" will be played.

OUTSIDE READING ON SYMPHONY CONCERT

The music collection of the Providence Public Library has all the music to be played by the Boston Symphony Tuesday night including the Handel and Mozart works that have been substituted for the Stravinsky and Nabokov numbers. There is a miniature orchestral score of the Tschaikowski symphony and arrangements for piano, one of the latter included in the Analytic Symphony series, edited by Percy Goetschius which music students find helpful.

Following its custom of ordering music lacking from its files as soon as a symphony program is announced, the library procured Stravinsky's Capriccio for Piano and Orchestra, dated 1929, which was to have been played. It is in an arrangement for two pianos, four hands, made by the composer. The Nabokov symphony is not yet available for general distribution.

The "Program Book" of the Boston Symphony Orchestra concerts when Nabakov's symphony was played in Boston (Oct. 31-Nov. 1) is on file. Also two newspaper criticisms one written by Olin Downes, on the occasion of its performance in New York, and the other by Sabaneev, when it was played in Paris. Sabaneev is the author of "Modern Russian Composers," which contains an interesting account of Stravinsky's life and music.

Some other good reading on Stravinsky is found in "Contemporary Russian Composers," by Montagu-Nathan; "Musical Portraits," by Rosenfeld, and "Music After the Great War," by Van Vechten.

Tschaikowski himself gives the programmatic basis of his Fourth Symphony in his correspondence, which has been published under the title "Life and Letters of Peter Ilich Tschaikowski," edited from the Russian by Rosa Newmarch. A good analysis of it, with musical notation of the principal themes is found in "Master of the Symphony," by Goetschius, one of the books adopted by the National Federation of Music Clubs for its study course in music understanding.

The Russian folk melody, "The Birch Tree," the theme of the final movement, is included in two folk song collections, "Folk Songs of Many Peoples," by Botsford, and "100 Chants Nationaux Russes," by Rimsky-Korsakov.

Among other material which will aid in the study and enjoyment of this symphony are such books as "Story of Symphony," by Lee; "Symphonies and their Meaning," by Goepp; "Modern Symphonic Forms," by Skilton; "The Lure of Music," by Downes, and such short biological sketches as are in "Master Musicians," by Brower, and "Famous Composers," by Dole.

PUBLIC MUSICALE BY CHOPIN CLUB

The Chopin Club is inviting the public to its third musicale of the season which will take place Thursday morning at 10:45 o'clock in the Benevent Congregational Church. The program has been arranged by Mrs. Harry Rogers and will feature compositions by Mrs. Florence Newell Barbour, honorary member, and Miss Margaret A. Gardner, librarian of the club. In addition to the members, Bertil O. Larson, tenor, and Millard E. Ashley, bass, will appear. A luncheon for members of the executive board will be held in the private dining room of the Plantations Club following the musicale. The numbers follow:

Organ, overture to the opera "Alcina," Handel; "Pastorale," Ole Bull; Allegro ma con troppo, from the Organ Sonata in A-Minor, Felix Borowski; "A Summer Morning," Florence Newell Barbour, Herbert Chandler Thrasher. Recitative, "Comfort Ye My People," Handel; aria, "Every Valley Shall be Exalted," from the "Messiah," Berrick Schloss, tenor. Duet, "He Shall Feed His Flock," Handel; "Come Unto Him," from "The Messiah," Adele Durrant Kean, alto; Edith Woodhead Marshall, soprano. Harp and organ, Largo, from "New World" Symphony, Dvorak; "Holy Night," Gruber, Marion Waterman Wilson, harpist; Herbert Chandler, Thrasher, organist. Aria, "O Country Bright and Fair" ("O bona patria"), from "Hora Novissima," Horatio W. Parker, Edith Woodhead Marshall, soprano. Song, "Holy Night," Adam, Berrick Schloss, tenor; Marion Waterman Wilson, harpist; Herbert Chandler Thrasher, organist. Quartet, "America the Beautiful" (dedicated to Mrs. G. W. H. Ritchie), Margaret A. Gardner; "Hear My Cry, O God," Kopyloff; "Open Our Eyes," W. C. Macfarlane; Russian Christmas carols, "Christmas Bells," Rebikoff; "In a Manger," Ippolitoff-Ivanoff; "Glory to God," Archangelsky. Edith Woodhead Marshall, soprano; Adele Durrant Kean, alto; Bertil O. Larson, tenor; Millard E. Ashley, bass.

Mary G. Ledgerwood, contralto, of New York, and Rene Viau, pianist, will be the soloists at the annual "Artists' Concert" of the Chaminade Club on Friday afternoon, Jan. 2, in the Plantations auditorium. Harvey O. Brown will be accompanist for Miss Ledgerwood.

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A program of French music will be offered at the third musicale of the Beethoven Club Thursday evening in Harris Hall, Woonsocket. The soloists will be Eva Meunier, soprano; Leonard Mailloux, baritone; John Pietribiasi, violinist, and Rene Viau, pianist. The accompanists will be Mr. Viau and Alfred Plante.

Mr. Mailloux's numbers include "Qui Donc Commande," from Saint-Saens's opera, "Henry VIII;" Massenet's "Elegie" and "Serenade," and an aria from Gounod's "Philomen et Baucis." Mrs. Meunier will sing "Je Dis Qui Rien ne M'Epouvante," from "Carmen" and "Les Filles de Cadix," by Delibes. Both will sing songs by Chaminade. French instrumental music will be represented by Cesar Franck's violin and piano sonata. Those interested in attending the musicale should communicate with Mrs. Florence Mulvy-Vanasse at 103 Prospect street, Woonsocket.

Handel and Mozart Works Replace Russian Moderns

Lack of Time for Rehearsal Prevents Stravinsky and Nabokov From Being Played by Boston Symphony. Tschaikowski Remains as Scheduled

BY WARREN STOREY SMITH

Had Dr. Koussevitzky not fallen ill at the end of the Beethoven Festival which the Boston Symphony Orchestra gave in Washington a fortnight ago, Providence would have heard from him and his band at the Albee Theatre Tuesday evening an all-Russian program with compositions by Stravinsky, Nabokov and Tschaikowski. Now, owing to lack of time for rehearsal, Stravinsky's Capriccio for piano and orchestra, as yet unheard in Boston, has disappeared from the list, and with it the symphony of Nabokov. In their place stand two classics, Handel's Concerto Grosso No. 12, in B-minor, and the G-minor Symphony of Mozart.

As Providence would have discovered had things remained unaltered, neither the present-day Stravinsky of the Capriccio nor the youthful Nabokov is especially formidable. But for every hearer who craves the new in music there are at least a dozen who prefer the tried and true (which incidentally was itself once new and debatable), so that the change of program will undoubtedly please more than it disappoints.

Although he did not wear his heart upon his sleeve and although he avowed no program for his music, in which content is always subservient to form, the Mozart of the G-minor Symphony, one of the three which he wrote in the summer of 1789, is himself something of a romanticist, anticipating by some three decades the Schubert of the "Unfinished" Symphony, also classic in structure but distinctly personal in expression. The little G-minor, the symphony without trumpets or drums, is tinged with a melancholy that must have represented something more than the pattern-making in tones, the fashioning of beautiful sounds and of melodies spirited, gay or placid, that was the be-all and end-all of the classical symphony.

The chromaticism of the G-minor Sympany, too, hints of music's new day that was to dawn with the turning of the century. For their own time Mozart's modulations were daring; in a symphony in G-minor such keys as F-sharp minor and C-sharp minor were employed, and even emphasized. And the slow movement strikes a profounder note than any that Mozart had sounded before. There is, indeed, an intensity of expression that suggests not Beethoven, but Beethoven's successors. It is the G-minor Symphony more than any other of his works that makes us feel the tragedy of Mozart's early death. Beside it the first two symphonies of Beethoven, for all their greater vigor and brilliance, are superficial and immature.

But if we cannot find the simon-pure classicist in Mozart of this symphony, we can find him in Handel of the 12 Concerti Grossi for strings which he wrote in the space of one month in the autumn of 1739. This Twelfth Concerto, in B-minor, has long been overlooked by Dr. Koussevitzky's predecessors, and most unjustly, since its general level of interest is sufficiently high and its slow movement is one of Handel's finest. The broad chief melody of this movement, in which Italian sweetness and German strength are happily blended, is as typically Handelian as that of the celebrated Largo from "Xerxes."

The remaining piece, Tschaikowski's Fourth Symphony, is, of course, romanticism of the deepest dye. Tschaikowski had no inhibitions. That which he felt, he expressed. And his feelings were considerably more violent than those of most people. They were violent even for a Russian. The Fourth Symphony, composed in 1878 and dedicated to Tschaikowski's benefactress, Mrs. Von Meck, whose face he never beheld, was written to an avowed program. This program, set forth at great length in a letter to the wealthy widow, will be quoted in full in Mr. Hale's program notes. Reduced to the fewest possible words, it represents man's endeavor to escape from his fate, his crushing destiny. That anyone's destiny might be a pleasant or a favorable one would never have occurred to the morbid, self-tortured and introspective composer of the "Pathetic" Symphony. The fate motive in the Fourth Symphony, announced at the outset, recurs ever and anon as a reminder that the sword of Damocles still hangs over a man's head. Incidentally Dr. Koussevitzky's interpretation of the Fourth Symphony has recently and to an uncommon degree stirred audiences and astonished reviewers both in Boston and in New York.

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SPRINGFIELD, O.
SUN
DEC 14 1930

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Serge Koussevitzky introduced at the concert the new symphony of Albert Roussel which has been especially written for the anniversary of the orchestra and was performed last month in Boston in the presence of the composer.

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OMAHA, NEB.
EVE. WORLD HERALD
DEC 16

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THIS CLIPPING FROM
COVINGTON, KY.
POST
DEC 16 1930

RUSSIAN WILL CONDUCT HERE

Berezowsky To Be Guest Conductor of Symphony

The young Russian composer and conductor, Nicolai Berezowsky, has been engaged as guest conductor of the Cincinnati Symphony Orchestra for the 11th pair of concerts, Jan 16 and 17. Herbert G. French, chairman of the Symphony Board has announced.

BEREZOWSKY

Berezowsky is coming to America expressly to conduct concerts in Cincinnati and as guest conductor of the Boston Symphony Orchestra. He will return to Europe immediately following these engagements.

Berezowsky, born in Leningrad—then St. Petersburg—in 1900, displayed his musical talents early, so that at 8 he was appointed to the Royal Capella, from which he was graduated with highest honors at 16. He continued his studies at Moscow and Vienna, later becoming a student in the Juilliard Graduate School in New York.

Shortly after his arrival in America, Berezowsky became a member of the New York Philharmonic Orchestra.

Returning to Europe, Berezowsky entered the concert field, and soon attracted attention by his talent as a conductor. His original compositions also made a favorable impression. Recently he scored a great personal triumph as guest conductor of the famous Dresden Philharmonic Orchestra.

THIS CLIPPING FROM
OMAHA, NEB.
EVE. BEE NEWS

Journals Review Hanson Symphony

The symphony written by Dr. Howard Hanson, formerly of Wahoo, now director of the Eastman School of Music at Rochester, N. Y., for the Boston Symphony orchestra is reviewed in leading musical journals this week. The symphony is entitled "Romantic Symphony" and was written for the jubilee celebration of the founding of the Boston orchestra. It was first played on Nov. 28.

The symphony will be added to the repertory of the Boston orchestra.

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PROVIDENCE, R. I.
BULLETIN
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Mozart..... Symphony in G minor (Koechel No. 550)
I. Allegro molto
II. Andante
III. Menuetto: Trio
IV. Finale: Allegro assai

Tschaikowsky... Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato esinato
IV. Finale: Allegro con fuoco

These compositions represent also the march of the history and culture of the periods and countries to which they belonged. The union of these musical and period associations is most interesting.

The Boston Symphony Orchestra, in the past few years under the directorship of Dr. Koussevitzky, has played more of the compositions of Bach and Handel than ever before in its history, with resulting proficiency and perfection of performance. Under his vigorous and learned direction it has become straight-forward in intent, rounded in form and graceful in line to a point where his readings are authoritative and entirely consonant with the composer's intentions.

Stately largo and larghetto paired with crisp and rhythmic allegro together with largeness of string beauty made this grand old concerto a thing to be remembered and played with more interest than ever before.

Perfect Interpretation

Although the G-minor symphony of Mozart recalls the sonata period of our youth, yet it may be justly claimed that no one should ever outgrow that time of life or its music. The orchestra gave this beautiful work with the lightness and tuneful artistry which entirely suits its changing moods, and its interchange of brass, wood wind and string choirs [illegible] the virtuosity of a pres- [illegible] with such [illegible]s. The An- [illegible] e and loveli- [illegible] ozart's most [illegible] be read an [illegible] c emotions. [illegible]es it in sim- [illegible]c invention. [illegible]inuetto and [illegible]ly finale "Al- [illegible]ted as one of [illegible] beautiful ex- [illegible] amples of Mozart's orchestr- [illegible] dic facility. Its contrapu- [illegible] ments are perfect and hold [illegible] and the episode in B flat [illegible] a pleasing change from [illegible] more severe mood of G M- [illegible] Mr. Burgin the orchestra [illegible] movement with admirable [illegible] and at a pace that would overtax any but the ablest players.

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The grace of Tschaikovsky is impressive and more profound in its emotion and the more elaborate orchestration with additional parts and orchestra twice the size offers opportunities for musical expression of which Mozart hardly dreamed. The orchestra was quick to rise to the artistic heights of this great symphony and long knowledge of it gave an impression of ripe maturity which was evident throughout the performance. The brass choir was splendid in its richness, the strings sonorous in their mass or plaintive in simplicity, as opportunity offered, and the perfection of intonation of the percussion and its impeccable accent added immeasurably to the presentations.

Splendid Wood Wind

In many florid passages for wood wind in this symphony, clarity of articulation, precision of attack and release and beauty of tone quality were everywhere evident. The tossing of musical figures back and forth among the choirs is quite characteristic of Tschaikowsky and a thing which calls for the highest virtuosity on the part of the performers. At no time were there hesitation of tempo, technical errors or lack of nuance to mar the perfection of the performance.

The unity of ensemble of the strings in the pizzicato movements was most unusual in its pianissimo. This is the longest number of its kind in music and was superbly played. The string section of this orchestra is surpassed by none and the technical brilliance of the plucked strings contrasts interestingly with the luscious beauty of bowed passages. Many of the members play upon fine old Italian instruments which greatly assists in the esthetic results. The spirit of the Old Luthiers still lives among these fine musicians and beautifies their interpretations of the great masters of music.

With a friendly orchestra Mr. Burgin made a splendid impression upon a devoted public. He was recalled after each appearance and at the end of the concert both conductor and orchestra received the warmest and most cordial applause. This reception was distinctly merited. In the Concerto Grosse Mr. Burgin led the strings with great artistry in true and traditional Handelian fashion. Those who might be familiar with this work would notice with great satisfaction his long retards placed a dozen or more measures before cadences instead of with the last bar or two as is so often done. The soloists were given sufficient prominence to make their voices plainly heard but without obtrusion.

In the Mozart symphony rhythmic sensitiveness and carefully measured tone values and colors made a worthy presentation of this beautiful work. The Allegro assai was taken at a very rapid pace almost alla breve, yet all articulation was clear and precise, all phrasings clean and limpid.

In the Tschaikowsky no ordinary conducting but veritable interpretation. Many times it was possible to discern instant responses to the conductor's wishes and his reserve in parts that may be easily rushed or clouded was particularly to be praised. Mr. Burgin made a thing of beauty and delight of a work that may easily be noisy and coarse.

A most delightful and satisfying concert.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
DEC [illegible]

-:- MUSIC -:-

MR. BURGIN CONDUCTS

Because the renowned Dr. Serge Koussevitzky is still suffering from the effects of a cold, the baton at last night's Boston Symphony Concert in the Albee Theatre was in the hands of Richard Burgin. Mr. Burgin, whose established position is that of concert-master, has been performing like service in Boston during the last few weeks. Naturally he needed no introduction to Providence where he is regarded as one of the two outstanding stars of a completely stellar system, the other being of course, Jean Bedetti, the famous 'cellist.

Mr. Burgin must have been highly pleased by his reception here, which was both warm-hearted and well-deserved. At the outset he seemed to lack self-confidence, but as he warmed to his work, that indispensable quality came into evidence. Without the magisterial air or flaming temperament of Dr. Koussevitzky, he has admirable qualities of his own including a scrupulous regard for accurate readings. You can hardly imagine Mr. Burgin saying to any composer what Toscanini recently said to Ravel, for example. Ravel remonstrated with the great master for playing the brilliant "Bolero" too fast. "You don't play it as it is written," said Ravel. "No," said Toscanini coolly, "but I play it much better."

All three of the compositions in which Mr. Burgin led last night have [illegible] Orchestra in B-minor, No. 12; Mozart's Symphony in G-minor (Koechel No. 550), and Tchaikowsky's Symphony No. 4 in F-minor.

Mr. Burgin made no attempts at conductorial virtuosity. Able and sincere musician that he is, he let the music, as far as possible, speak for itself, helping it only to say what sound tradition holds it should say. In the case of absolute music such as the Handel and Mozart compositions really are, the advantages of such an attitude are greatest, but they are not always so evident in programme music which lends itself to such highly individualized interpretation as does the Tchaikowsky symphony. It was in the latter that the brilliant intuition of Dr. Koussevitzky was missed most last night. So that the general impression left by the evening was that of a lovely but unexciting adventure, the placidity of a lake at sunset (in spite of all the deep protests and challenge of the Tchaikowsky exception.) We left happy, indeed, and well satisfied but without that mood of slightly bewildered ecstasy in which Dr. [illegible] always sends us back [illegible]

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TIMES
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WORLD HERALD
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Splendid Wood Wind

In many florid passages for wood wind in this symphony, clarity of articulation, precision of attack and release and beauty of tone quality were everywhere evident. The tossing of musical figures back and forth among the choirs is quite characteristic of Tschaikowsky and a thing which calls for the highest virtuosity on the part of the performers. At no time were there hesitation of tempo, technical errors or lack of nuance to mar the perfection of the performance.

The unity of ensemble of the strings in the pizzicato movements was most unusual in its pianissimo. This is the longest number of its kind in music and was superbly played. The string section of this orchestra is surpassed by none and the technical brilliance of the plucked strings contrasts interestingly with the luscious beauty of bowed passages. Many of the members play upon fine old Italian instruments which greatly assists in the esthetic results. The spirit of the Old Luthiers still lives among these fine musicians and beautifies their interpretations of the great masters of music.

With a friendly orchestra Mr. Burgin made a splendid impression upon a devoted public. He was recalled after each appearance and at the end of the concert both conductor and orchestra received the warmest and most cordial applause. This reception was distinctly merited. In the Concerto Grosse Mr. Burgin led the strings with great artistry in true and traditional Handelian fashion. Those who might be familiar with this work would notice with great satisfaction his long retards placed a dozen or more measures before cadences instead of with the last bar or two as is so often done. The soloists were given sufficient prominence to make their voices plainly heard but without obtrusion.

In the Mozart symphony rhythmic sensitiveness and carefully measured tone values and colors made a worthy presentation of this beautiful work. The Allegro assai was taken at a very rapid pace almost alla breve, yet all articulation was clear and precise, all phrasings clean and limpid.

In the Tschaikowsky no ordinary conducting but veritable interpretation. Many times it was possible to discern instant responses to the conductor's wishes and his reserve in parts that may be easily rushed or clouded was particularly to be praised. Mr. Burgin made a thing of beauty and delight of a work that may easily be noisy and coarse.

A most delightful and satisfying concert.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
COVINGTON, KY.
POST

DEC 16 1930

RUSSIAN WILL CONDUCT HERE

Berezowsky To Be Guest Conductor of Symphony

The young Russian composer and conductor, Nicolai Berezowsky, has been engaged as guest conductor of the Cincinnati Symphony Orchestra for the 11th pair of concerts, Jan 16 and 17. Herbert G. French, chairman of the Symphony Board has announced.

BEREZOWSKY

Berezowsky is coming to America expressly to conduct concerts in Cincinnati and as guest conductor of the Boston Symphony Orchestra. He will return to Europe immediately following these engagements.

Berezowsky, born in Leningrad—then St. Petersburg—in 1900, displayed his musical talents early, so that at 8 he was appointed to the Royal Capella, from which he was graduated with highest honors at 16. He continued his studies at Moscow and Vienna, later becoming a student in the Juilliard Graduate School in New York.

Shortly after his arrival in America, Berezowsky became a member of the New York Philharmonic Orchestra.

Returning to Europe, Berezowsky entered the concert field, and soon attracted attention by his talent as a conductor. His original compositions also made a favorable impression. Recently he scored a great personal triumph as guest conductor of the famous Dresden Philharmonic Orchestra.

THIS CLIPPING FROM
OMAHA, NEB.
EVE. BEE NEWS

Journals Review Hanson Symphony

The symphony written by Dr. Howard Hanson, formerly of Wahoo, now director of the Eastman School of Music at Rochester, N. Y., for the Boston Symphony orchestra is reviewed in leading musical journals this week. The symphony is entitled "Romantic Symphony" and was written for the jubilee celebration of the founding of the Boston orchestra. It was first played on Nov. 28.

The symphony will be added to the repertory of the Boston orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

-:- *MUSIC* -:-

MR. BURGIN CONDUCTS

Because the renowned Dr. Serge Koussevitzky is still suffering from the effects of a cold, the baton at last night's Boston Symphony Concert in the Albee Theatre was in the hands of Richard Burgin. Mr. Burgin, whose established position is that of concert-master, has been performing like service in Boston during the last few weeks. Naturally he needed no introduction to Providence where he is regarded as one of the two outstanding stars of a completely stellar system, the other being of course, Jean Bedetti, the famous 'cellist.

Mr. Burgin must have been highly pleased by his reception here, which was both warm-hearted and well-deserved. At the outset he seemed to lack self-confidence, but as he warmed to his work, that indispensable quality came into evidence. Without the magisterial air or flaming temperament of Dr. Koussevitzky, he has admirable qualities of his own including a scrupulous regard for accurate readings. You can hardly imagine Mr. Burgin saying to any composer what Toscanini recently said to Ravel, for example. Ravel remonstrated with the great master for playing the brilliant "Bolero" too fast. "You don't play it as it is written," said Ravel. "No," said Toscanini coolly, "but I play it much better."

All three of the compositions in which Mr. Burgin led last night have [illegible] Orchestra in B-minor, No. 12; Mozart's Symphony in G-minor (Koechel No. 550), and Tchaikowsky's Symphony No. 4 in F-minor.

Mr. Burgin made no attempts at conductorial virtuosity. Able and sincere musician that he is, he let the music, as far as possible, speak for itself, helping it only to say what sound tradition holds it should say. In the case of absolute music such as the Handel and Mozart compositions really are, the advantages of such an attitude are greatest, but they are not always so evident in programme music which lends itself to such highly individualized interpretation as does the Tchaikowsky symphony. It was in the latter that the brilliant intuition of Dr. Koussevitzky was missed most last night. So that the general impression left by the evening was that of a lovely but unexciting adventure, the placidity of a lake at sunset (in spite of all the deep protests and challenges of the Tchaikowsky exception.) We left happy, indeed, and well satisfied but without that mood of slightly bewildered ecstasy in which Dr. [illegible] sends us back [illegible]

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

DEC 17 1930

Burgin Conducts Boston Symphony

Noted Orchestra Plays Second Providence Concert of Season.

Two symphonies and a concerto, representing the traditional school of 18th century music and the modern of the 19th as distinguished from what may be termed the ultra-modern of the 20th, formed the programme of the Boston Symphony orchestra in Providence last evening. It was the second visit of the Boston players to the Albee Theatre this season, and the audience, as usual, filled the playhouse to its capacity.

istration of Dr. Koussevitzky as conductor of the Boston players there comes a mild surprise on reading a programme such as this, for one confidently depends upon him to produce a novelty. The hearer may not like it on the first hearing, but he has moved along with musical history and so appreciates the opportunities offered. Last evening, however, Dr. Koussevitzky did not conduct, as he was forced to rest because of illness. His place was ably taken by the talented, scholarly concert master, Richard Burgin, and the programme consisted of these numbers: Handel's 'Concerto Grosso," for string orchestra; Mozart's symphony in G minor, and Tchaikovsky's fourth symphony in F minor.

Too much can hardly be said in appreciation of the graceful, devoted interpretation given by Mr. Burgin and the players to the first two numbers, and of these perhaps the Mozart work made the greatest impression. Beautiful as they are, the compositions of Mozart seem far away when viewed in the light of the moderns, yet when they are played as this symphony was rendered last evening the hearer is inclined for the moment to forget that there is really any great music other than that of Mozart and his time.

But such an expression would be dispelled by the splendid Tchaikovsky symphony which followed. Rough, even rude in comparison with Mozart, the great Russian also could call up the daintiest beauties and utilize them according to his own noble purposes. The fourth symphony was given magnificent treatment by Mr. Burgin, who led with vigor and power, the great band responding as one man. Like the march of a conquering army with banners flying, drums beating and cannon thundering, momentarily halted by an interruption represented by the fanciful thrumming of the strings in the famous third movement, the work sweeps onward to a glorious finish which brings the auditor up from his seat. Mr. Burgin and the whole orchestra are to be congratulated on the splendid spirit with which they played this number, a fitting ending to a notable concert.

THIS CLIPPING FROM
OMAHA, NEB.
WORLD HERALD

Hanson Symp hony Played

Musical Journals Tell of Premiere at Boston Orchestra's Jubilee.

Leading music journals this week bring the first account of the premiere of the "Romantic Symphony," the work of Dr. Howard Hanson, formerly of Wahoo, Neb., now director of the Eastman School of Music at Rochester, N. Y.

The work, written at the order of the Boston Symphony orchestra, was played first on November 28, and will be included in the orchestra's repertory. It marks the jubilee celebration of the founding of the Boston orchestra.

Of his work, Dr. Hanson writes, in the program notes:

Composer Tells Purpose.

"Concerning my second symphony, as the subtitle implies, it represents for me a definite and acknowledged embracing of the romantic phase. My aim in this symphony has been to create a work young in spirit, romantic in temperament, simple and direct in expression."

Musical America said of the symphony:

"Dr. Hanson's symphony is constructed somewhat upon the Franckian and D'Indyan idea of germination from one or two motives. The work progresses through an introduction and three movements. The first measure of the introduction provides the material most used in the symphony.

Describes Symphony.

"Toward the end of the introduction, an ascending figure of two successive fourths constitutes another recurrent theme.

"The first movement is in sonata form. The second, andante con tenerezza, in addition to its chief theme in flutes, refers back to material used in the first movement. The final allegro con brio brings a concluding development of the most significant themes of the work."

Prov Journal Dec 17

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IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Second Concert of Season at Albee Theatre.—Richard Burgin Substitutes for Dr. Koussevitzky As Director

The Boston Symphony Orchestra gave its second concert of the season last night at the Albee Theatre. In the absence of Dr. Koussevitzky, Richard Burgin, concert-master, conducted.

Whether or not so intended, this program represented in a striking way the progress and development of the art of music for the past 200 years, comprising as it did the Concerto Grosso of about 1720 with so many familiar and quite characteristic Handelian figures, the symphony in G-minor of Mozart, who in many ways followed and improved upon Haydn, and the large sculptured Tschaikovsky with a barbaric militarism and contrasting folk songs.

These compositions represent also the march of the history and culture of the periods and countries to which they belonged. The union of these musical and period associations is most interesting.

The Boston Symphony Orchestra, in the past few years under the directorship of Dr. Koussevitzky, has played more of the compositions of Bach and Handel than ever before in its history, with resulting proficiency and perfection of performance. Under his vigorous and learned direction it has become straight-forward in intent, rounded in form and graceful in line to a point where his readings are authoritative and entirely consonant with the composer's intentions.

BOSTON SYMPHONY PROGRAM

Handel....Concerto Grosso for String Orchestra in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro
Mozart ..... Symphony in G minor (Koechel No. 550)
I. Allegro molto
II. Andante
III. Menuetto: Trio
IV. Finale: Allegro assai

Tschaikowsky...Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato estinato
IV. Finale: Allegro con fuoco

Stately largo and larghetto paired with crisp and rhythmic allegro together with largeness of string beauty made this grand old concerto a thing to be remembered and played with more interest than ever before.

Perfect Interpretation

Although the G-minor symphony of Mozart recalls the sonata period of our youth, yet it may be justly claimed that no one should ever outgrow that time of life or its music. The orchestra gave this beautiful work with the lightness and tuneful artistry which entirely suits its changing moods, and its interchange of brass, wood wind and string choirs illustrated what the virtuosity of a present day orchestra can do with such charming and classic works. The Andante was of particular grace and loveliness. Into this, one of Mozart's most beautiful utterances, may be read an infinite variety of poetic emotions. Nothing of Mozart surpasses it in simplicity and beauty of melodic invention.

The more ponderous Minuetto and "Trio" prepare for the lively finale "Allegro."

This may well be accepted as one of the most interesting and beautiful examples of Mozart's orchestral and melodic facility. Its contrapuntal involvements are perfect and hold the interest and the episode in B flat major affords a pleasing change from the somewhat more severe mood of G Minor. Under Mr. Burgin the orchestra played this movement with admirable elan and brio and at a pace that would overtax any but the ablest players.

In the Tschaikovsky fourth Symphony the scene is changed from the court drawing room to the Russian village, from the powdered wigs and swords of Muscovite cimiters, from silk stockings and buckled shoes to boots, saddles and dolmans. Barbaric fanfare supplants the minuet, crashing chords and sturdy waltz the runs and trills.

The grace of Tschaikovsky is impressive and more profound in its emotion and the more elaborate orchestration with additional parts and orchestra twice the size offers opportunities for musical expression of which Mozart hardly dreamed. The orchestra was quick to rise to the artistic heights of this great symphony and long knowledge of it gave an impression of ripe maturity which was evident throughout the performance. The brass choir was splendid in its richness, the strings sonorous in their mass or plaintive in simplicity, as opportunity offered, and the perfection of intonation of the percussion and its impeccable accent added immeasurably to the presentations.

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A most delightful and satisfying concert.

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

DEC 13 1930

Boston Symphony

The Boston Symphony orchestra will make its second visit of the season to Providence to give a concert in the Albee Theatre, next Tuesday evening, at 8:15.

Dr. Serge Koussevitzky will present Handel's "Concerto Grosso for String Orchestra in B Minor, No. 12," Mozart's "Symphony in G Minor (K. No. 550)," and the "Fourth Symphony" of Tschaikovsky.

A free lecture on this program will be given in the Providence Public Library tomorrow afternoon at o'clock. Dr. W. Louis Chapman will describe the music to be played and illustrate the principal themes on the piano. The lectures have been arranged by the Monday Morning Musical Club.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

DEC 18 1930

Broadcasters don't make the front page often. They don't attack enough. Nothing like a good attack to attract attention.

Wonder why the networks don't give more consideration to the Boston Symphony Orchestra. The Boston organization is still the best known symphonic band in the land. There ought to be room for it regularly on the radio.

Whenever the microphone chiefs are hard pressed for musical programmes they go to their pantry for what they call "songs of gay Paree."

THIS CLIPPING FROM
OMAHA, NEB.
MORN. BEE NEWS

DEC 18 1930

MUSIC JOURNALS REVIEW SYMPHONY BY DR. HANSON

The symphony written by Dr. Howard Hanson, formerly of Wahoo, now director of the Eastman School of Music at Rochester, N. Y., for the Boston Symphony orchestra is reviewed in leading musical journals this week.

THIS CLIPPING FROM
N. Y. MORN. WORLD

Boston Brings New Music by Stravinsky

Myra Hess Soloist on Beethoven Program Saturday

THE Boston Symphony Orchestra which recently gave a Beethoven festival in Washington, D. C., is to be heard in a Beethoven program at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall Saturday at 2.30. Serge Koussevitzky will then present the overture, "Egmont," the Fourth Piano Concerto, with Myra Hess as soloist and the Seventh Symphony in A.

At the concert of Thursday evening, Jan. 8, in Carnegie Hall, Koussevitzky will introduce to New York the new Capriccio for piano and orchestra by Stravinsky, which recently had its first American performances in Boston. Jesus Maria Sanroma will play the solo part. The program will also include Mozart's Symphony in G minor and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

THIS CLIPPING FROM
N. Y. TIMES

DEC 21 1930

The Boston Symphony Orchestra will present next Friday and Saturday in Boston Lourié's "Sonate Liturgique" in the form of four choral with a female chorus from the Cecilia Society. The Schola Cantorum of New York gave this composer's "Concerto Spirituale" last year in this city. Mr. Koussevitzky will conduct on the same program Mahler's "Das Lied von der Erde," with Richard Crooks, tenor, and Margarete Matzenauer, contralto, as soloists.

THIS CLIPPING FROM
N. Y. TIMES

DEC 21 1930

BOSTON ORCHESTRA TRUMPETS AMERICAN MADE.

To the Editor of The New York Times:

In the music section of THE TIMES Dec. 7 there appeared an article by Henry Prunières, who in this article proceeded to state that the trumpeters of the Boston Symphony Orchestra use instruments of both French and German manufacture. This is not correct. The entire trumpet section uses Bach "C" trumpets, which were made in our factory here in New York.

In fairness to American manufacturers and as a matter of national pride, we believe you will want to correct this statement in your paper.

VINCENT BACH,
President Vincent Bach Corporation.
New York, Dec. 13, 1930.

THIS CLIPPING FROM
N. Y. Herald Tribune

DEC 20 1930

New Stravinsky Works Played in Boston Concert

Ninth of Symphony Orchestra Series Also Presents Mozart and Bach Music

Psalms Give Inspiration

Critic Urges Second Hearing, Not Long Deferred

Special to the Herald Tribune

BOSTON, Dec. 19.—The ninth concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, took place in Symphony Hall today. The program offered Mozart's symphony in G minor, Stravinsky's "Symphonie de Psaumes," composed for the jubilee of the orchestra and played today for the first time, and his Capriccio for piano and orchestra, played for the first time in this country, and Bach's Prelude and Fugue in E flat for organ, orchestrated by Arnold Schönberg. The orchestra was assisted by the Cecilia Society, which had been trained by its conductor, Arthur Fiedler. The pianist was J. M. Sanroma.

About the new Stravinsky works Philip Hale, music critic of "The Boston Herald," wrote as follows:

"Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the vulgate verses of the 39th (the number in the King James version), verses that are prayer, an entreaty; from the 40th, in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th, in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these Psalms is peculiar: no violin, no violas; but five flutes, many other wind instruments, a harp. He called for two pianos. Although the Psalmist wished organs and high sounding cymbals to give praise, Stravinsky would not be the man to be so literal in his orchestration.

Second Hearing Is Urged

"It is to be regretted that the repetition of this symphony did not take place as first announced, for much that was strange, almost foreign to the text might then have seemed pertinently eloquent. Schönberg's arrangement of Bach's organ prelude and fugue might better have been omitted. Without the repetition the concert was too long as it was.

"The orchestral interludes are the most baffling portions of the symphony at the first hearing. They seem to be purposeless; hardly designed to put one in the mood for the following text; not a musical commentary on what has preceded. Was it the composer's endeavor to be Hebraic in his music? Hebraic in spirit, after the manner of Ernest Bloch, but not too reminiscent of the synagogue? The ending of the first Psalm is indeed beautiful, originally beautiful; so is the treatment of Alleluia later. And Stravinsky escaped the temptation of making the Psalm of jubilation one prolonged shout; there is a most effective passage in it to be sung in a subdued manner, as by worshipers in awe of the majesty of the Lord. The symphony is of such importance that it demands a second hearing, one not too long deferred.

Sanromá Wins Praise

"The Capriccio is rightly named; the capriciousness is enchanting. Here is an answer, if one were needed, to the charge that Stravinsky is not a melodist when he wishes; that he can write only patterns and rhythmic experiments; that his music is only cerebral. In this Capriccio he may at times entertain the spirit of the music hall, but there is no vulgarity; his tunes are not overripe. They incite spiritual gaiety, not a tapping of heels on the floor. His gaiety flags a little for a moment in the second section, but even then the diabolically clever use of orchestral instruments

THIS CLIPPING FROM
N. Y. EVE. POST

DEC 27 1930

THE Boston Symphony Orchestra will make a second New York visit this season to Carnegie Hall on Thursday evening and Saturday afternoon, January 8 and 10. At the Thursday concert Serge Koussevitzky will introduce Stravinsky's "Capriccio" for piano and orchestra, which, played in Paris last summer, had its first American performance in Boston December 19 and 20. Jesus Maria Sanroma will play the solo part. The program will open with Mozart's Symphony in G minor and close with Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition." At the Saturday matinee Koussevitzky will perform Prokofieff's new symphony, which was especially com-

(Continued on Page Eleven)

posed for the anniversary of this orchestra. The opening number will be two preludes of Bach arranged for string orchestra by Pick-Mangiagalli. The closing number will be Beethoven's Seventh Symphony in A major.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

DEC 24 1930

A Visitor's Estimate.

Henry Prunieres, a French music critic, writes interestingly for the New York Times of his impressions of our symphony orchestras which he made special efforts to hear during a recent visit.

As to which American orchestra is to be considered the best, he says:

"I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.

"At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there appeared to me to possess a sonority more glowing than even that in Philadelphia. There are simply nuances to differentiate these three orchestras, which deserve to be classed and proclaimed equally the best in the whole world.

"Koussevitzky is a great conductor, and I was enthusiastic when I heard him conduct Albert Roussel's Third Symphony, Debussy's "La Mer" and excerpts by Rameau. To judge him, one must hear him at the head of the Boston Symphony orchestra. May we have this pleasure soon in France!

"Frederick Stock impresses me as belonging to a category other than these two directors. One feels that his taste and make-up are essentially classical. He has a profound respect for the works he interprets, and forces himself to translate all the author's intentions, effacing himself as much as possible behind the writer. For me, he and Stokowski stand at the opposite poles. Incontestably, he is a great servant of music."

THIS CLIPPING FROM
N. Y. Herald Tribune

MUSIC NOTES

The Boston Symphony Orchestra will make its second pair of New York appearances this season at Carnegie Hall on January 8 and 10. In the Thursday program, Serge Koussevitzky will introduce here Stravinsky's capriccio for piano and orchestra, which had its first American performance in Boston on December 19. J. M. Sanroma will be the soloist. The other numbers will be Mozart's G minor symphony and Moussorgsky's "Pictures at an Exhibition," orchestrated by Revel. On the Saturday program Dr. Koussevitsky will give the symphony composed by Serge Prokofieff for the jubilee of this orchestra, two Bach preludes arranged by Pick-Mangiagalli, and Beethoven's seventh symphony.

THIS CLIPPING FROM
N. Y. Herald Tribune

DEC 28 1930

For the season's second set of Carnegie Hall concerts by the Boston Symphony Orchestra, on Thursday evening and Saturday afternoon in Carnegie Hall, Dr. Serge Koussevitzky has announced two novelties: for Thursday, Stravinsky's capriccio for piano and orchestra, first heard in this country in Boston on December 19, and, for Saturday, Serge Prokofieff's Fourth Symphony, Op. 47, composed for the fiftieth anniversary observance of this orchestra, and heard, for the first time anywhere, in Boston on November 14. The symphony was composed in 1929. J. M. Sanroma will be the soloist in the Stravinsky work.

The other numbers for Thursday are Mozart's G minor symphony and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition"; for Saturday, two Bach preludes arranged for strings by Pick-Mangiagalli, and Beethoven's Seventh Symphony. The program for Friday evening, January 9, at the Brooklyn Academy of Music has not yet been announced.

Prov. Journal Dec 17

IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Second Concert of Season at Albee Theatre.—Richard Burgin Substitutes for Dr. Koussevitzky As Director

The Boston Symphony Orchestra gave its second concert of the season last night at the Albee Theatre. In the absence of Dr. Koussevitzky, Richard Burgin, concert-master, conducted.

Whether or not so intended, this program represented in a striking way the progress and development of the art of music for the past 200 years, comprising as it did the Concerto Grosso of about 1720 with so many familiar and quite characteristic Handelian figures, the symphony in G-minor of Mozart, who in many ways followed and improved upon Haydn, and the large sculptured Tschaikovsky with a barbaric militarism and contrasting folk songs.

These compositions represent also the march of the history and culture of the periods and countries to which they belonged. The union of these musical and period associations is most interesting.

The Boston Symphony Orchestra, in the past few years under the directorship of Dr. Koussevitzky, has played more of the compositions of Bach and Handel than ever before in its history, with resulting proficiency and perfection of performance. Under his vigorous and learned direction it has become

BOSTON SYMPHONY PROGRAM

Handel....Concerto Grosso for String Orchestra in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Mozart ..... Symphony in G minor (Koechel, No. 550)
I. Allegro molto
II. Andante
III. Menuetto: Trio
IV. Finale: Allegro assai

Tschaikowsky... Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato estmato
IV. Finale: Allegro con fuoco

straight-forward in intent, rounded in form and graceful in line to a point where his readings are authoritative and entirely consonant with the composer's intentions.

Stately largo and larghetto paired with crisp and rhythmic allegro together with largeness of string beauty made this grand old concerto a thing to be remembered and played with more interest than ever before.

Perfect Interpretation

Although the G-minor symphony of Mozart recalls the sonata period of our youth, yet it may be justly claimed that no one should ever outgrow that time of life or its music. The orchestra gave this beautiful work with the lightness and tuneful artistry which entirely suits its changing moods, and its interchange of brass, wood wind and string choirs illustrated what the virtuosity of a present day orchestra can do with such charming and classic works. The Andante was of particular grace and loveliness. Into this, one of Mozart's most beautiful utterances, may be read an infinite variety of poetic emotions. Nothing of Mozart surpasses it in simplicity and beauty of melodic invention.

The more ponderous Minuetto and "Trio" prepare for the lively finale "Allegro."

This may well be accepted as one of the most interesting and beautiful examples of Mozart's orchestral and melodic facility. Its contrapuntal involvements are perfect and hold the interest and the episode in B flat major affords a pleasing change from the somewhat more severe mood of G Minor. Under Mr. Burgin the orchestra played this movement with admirable elan and brio and at a pace that would overtax any but the ablest players.

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TIMES

DEC 13 1930

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Boston Brings New Music by Stravinsky

Myra Hess Soloist on Beethoven Program Saturday

THE Boston Symphony Orchestra which recently gave a Beethoven festival in Washington, D. C., is to be heard in a Beethoven program at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall Saturday at 2.30. Serge Koussevitzky will then present the overture, "Egmont," the Fourth Piano Concerto, with Myra Hess as soloist and the Seventh Symphony in A.

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BOSTON ORCHESTRA TRUMPETS AMERICAN MADE.

To the Editor of The New York Times:

In the music section of THE TIMES Dec. 7 there appeared an article by Henry Prunières, who in this article proceeded to state that the trumpeters of the Boston Symphony Orchestra use instruments of both French and German manufacture. This is not correct. The entire trumpet section uses Bach "C" trumpets, which were made in our factory here in New York.

In fairness to American manufacturers and as a matter of national pride, we believe you will want to correct this statement in your paper.

VINCENT BACH,
President Vincent Bach Corporation.
New York, Dec. 13, 1930.

THIS CLIPPING FROM
N. Y. Herald Tribune

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Whether or not so intended, this program represented in a striking way the progress and development of the art of music for the past 200 years, comprising as it did the Concerto Grosso of about 1720 with so many familiar and quite characteristic Handelian figures, the symphony in G-minor of Mozart, who in many ways followed and improved upon Haydn, and the large sculptured Tschaikovsky with a barbaric militarism and contrasting folk songs.

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II. Andante
III. Menuetto: Trio
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I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato estinato
IV. Finale: Allegro con fuoco

straight-forward in intent, rounded in form and graceful in line to a point where his readings are authoritative and entirely consonant with the composer's intentions.

Stately largo and larghetto paired with crisp and rhythmic allegro together with largeness of string beauty made this grand old concerto a thing to be remembered and played with more interest than ever before.

Perfect Interpretation

Although the G-minor symphony of Mozart recalls the sonata period of our youth, yet it may be justly claimed that no one should ever outgrow that time of life or its music. The orchestra gave this beautiful work with the lightness and tuneful artistry which entirely suits its changing moods, and its interchange of brass, wood wind and string choirs illustrated what the virtuosity of a present day orchestra can do with such charming and classic works. The Andante was of particular grace and loveliness. Into this, one of Mozart's most beautiful utterances, may be read an infinite variety of poetic emotions. Nothing of Mozart surpasses it in simplicity and beauty of melodic invention.

The more ponderous Minuetto and "Trio" prepare for the lively finale "Allegro."

This may well be accepted as one of the most interesting and beautiful examples of Mozart's orchestral and melodic facility. Its contrapuntal involvements are perfect and hold the interest and the episode in B flat major affords a pleasing change from the somewhat more severe mood of G Minor. Under Mr. Burgin the orchestra played this movement with admirable elan and brio and at a pace that would overtax any but the ablest players.

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And Joffre was right. We had kind of supposed that the war was "3,000 miles away," but Joffre brought home to us the fact that if we didn't want it on our own doorstep we had better fight, while we still had allies, over in France.

He wasn't eloquent. For a Frenchman Joffre was far from a gifted speaker. The French called him "the silent." He didn't talk about the glory of the flag, Lafayette, and the wonders of freedom. He talked soldiers, machine guns, airplanes, tanks, powder, rifles, food, soldiers. He rec-

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Tschaikowsky... Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto: moderato con anima (In movimento di valse)
II. Andantino in modo di canzona
III. Scherzo: pizzicato estinato
IV. Finale: Allegro con fuoco

straight-forward in intent, rounded in form and graceful in line to a point where his readings are authoritative and entirely consonant with the composer's intentions.

Stately largo and larghetto paired with crisp and rhythmic allegro together with largeness of string beauty made this grand old concerto a thing to be remembered and played with more interest than ever before.

Perfect Interpretation

Although the G-minor symphony of Mozart recalls the sonata period of our youth, yet it may be justly claimed that no one should ever outgrow that time of life or its music. The orchestra gave this beautiful work with the lightness and tuneful artistry which entirely suits its changing moods, and its interchange of brass, wood wind and string choirs illustrated what the virtuosity of a present day orchestra can do with such charming and classic works. The Andante was of particular grace and loveliness. Into this, one of Mozart's most beautiful utterances, may be read an infinite variety of poetic emotions. Nothing of Mozart surpasses it in simplicity and beauty of melodic invention.

The more ponderous Minuetto and "Trio" prepare for the lively finale "Allegro."

This may well be accepted as one of the most interesting and beautiful examples of Mozart's orchestral and melodic facility. Its contrapuntal involvements are perfect and hold the interest and the episode in B flat major affords a pleasing change from the somewhat more severe mood of G Minor. Under Mr. Burgin the orchestra played this movement with admirable elan and brio and at a pace that would overtax any but the ablest players.

In the Tschaikovsky fourth Symphony the scene is changed from the court drawing room to the Russian village, from the powdered wigs and swords of Muscovite cimiters, from silk stockings and buckled shoes to boots, saddles and dolmans. Barbaric fanfare supplants the minuet, crashing chords and sturdy waltz the runs and trills.

The grace of Tschaikovsky is impressive and more profound in its emotion and the more elaborate orchestration with additional parts and orchestra twice the size offers opportunities for musical expression of which Mozart hardly dreamed. The orchestra was quick to rise to the artistic heights of this great symphony and long knowledge of it gave an impression of ripe maturity which was evident throughout the performance. The brass choir was splendid in its richness, the strings sonorous in their mass or plaintive in simplicity, as opportunity offered, and the perfection of intonation of the percussion and its impeccable accent added immeasurably to the presentations.

Splendid Wood Wind

In many florid passages for wood wind in this symphony, clarity of articulation, precision of attack and release and beauty of tone quality were everywhere evident. The tossing of musical figures back and forth among the choirs is quite characteristic of Tschaikowsky and a thing which calls for the highest virtuosity on the part of the performers. At no time were there hesitation of tempo, technical errors or lack of nuance to mar the perfection of the performance.

The unity of ensemble of the strings in the pizzicato movements was most unusual in its pianissimo. This is the longest number of its kind in music and was superbly played. The string section of this orchestra is surpassed by none and the technical brilliance of the plucked strings contrasts interestingly with the luscious beauty of bowed passages. Many of the members play upon fine old Italian instruments which greatly assists in the esthetic results. The spirit of the Old Luthiers still lives among these fine musicians and beautifies their interpretations of the great masters of music.

With a friendly orchestra Mr. Burgin made a splendid impression upon a devoted public. He was recalled after each appearance and at the end of the concert both conductor and orchestra received the warmest and most cordial applause. This reception was distinctly merited. In the Concerto Grosse Mr. Burgin led the strings with great artistry in true and traditional Handelian fashion. Those who might be familiar with this work would notice with great satisfaction his long retards placed a dozen or more measures before cadences instead of with the last bar or two as is so often done. The soloists were given sufficient prominence to make their voices plainly heard but without obtrusion.

In the Mozart symphony rhythmic sensitiveness and carefully measured tone values and colors made a worthy presentation of this beautiful work. The Allegro assai was taken at a very rapid pace almost alla breve, yet all articulation was clear and precise, all phrasings clean and limpid.

In the Tschaikowsky no ordinary conducting but veritable interpretation. Many times it was possible to discern instant responses to the conductor's wishes and his reserve in parts that may be easily rushed or clouded was particularly to be praised. Mr. Burgin made a thing of beauty and delight of a work that may easily be noisy and coarse.

A most delightful and satisfying concert.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

DEC 1 3 1930

Boston Symphony

The Boston Symphony orchestra will make its second visit of the season to Providence to give a concert in the Albee Theatre, next Tuesday evening, at 8:15.

Dr. Serge Koussevitzky will present Handel's "Concerto Grosso for String Orchestra in B Minor, No. 12;" Mozart's "Symphony in G Minor (K. No. 550)," and the "Fourth Symphony" of Tschaikovsky.

A free lecture on this programme will be given in the Providence Public Library tomorrow afternoon at 4 o'clock. Dr. W. Louis Chapman will describe the music to be played and illustrate the principal themes upon the piano. The lectures have been arranged by the Monday Morning Musical Club.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

DEC 1

Broadcasters don't make the front page often. They don't attack enough. Nothing like a good attack to attract attention.

Wonder why the networks don't give more consideration to the Boston Symphony Orchestra. The Boston organization is still the best known symphonic band in the land. There ought to be room for it regularly on the radio.

Whenever the microphone chiefs are hard pressed for musical programmes they go to their pantry for what they call "songs of gay Paree."

the wall: they must have men, and more men, as well as money, supplies, or the war may be lost before America gets into it.

And Joffre was right. We had kind of supposed that the war was "3,000 miles away," but Joffre brought home to us the fact that if we didn't want it on our own doorstep we had better fight, while we still had allies, over in France.

He wasn't eloquent. For a Frenchman Joffre was far from a gifted speaker. The French called him "the silent." He didn't talk about the glory of the flag, Lafayette, and the wonders of freedom. He talked soldiers, machine guns, airplanes, tanks, powder, rifles, food, soldiers. He rec-

THIS CLIPPING FROM
OMAHA, NEB.
MORN. BEE NEWS

DEC 1 8 1930

MUSIC JOURNALS REVIEW SYMPHONY BY DR. HANSON

The symphony written by Dr. Howard Hanson, formerly of Wahoo, now director of the Eastman School of Music at Rochester, N. Y., for the Boston Symphony orchestra is reviewed in leading musical journals this week.

this city. Mr. Koussevitzky wi
duct on the same program M
"Das Lied von der Erde," wit
ard Crooks, tenor, and Ma
Matzenauer, contralto, as soloists.

New York,

THIS CLIPPING FROM
N. Y. Herald Tribune

DEC 2 0 1930

New Stravinsky Works Played in Boston Concert

Ninth of Symphony Orchestra Series Also Presents Mozart and Bach Music

Psalms Give Inspiration

Critic Urges Second Hearing, Not Long Deferred

Special to the Herald Tribune

BOSTON, Dec. 19.—The ninth concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, took place in Symphony Hall today. The program offered Mozart's symphony in G minor, Stravinsky's "Symphonie de Psaumes," composed for the jubilee of the orchestra and played today for the first time, and his Capriccio for piano and orchestra, played for the first time in this country, and Bach's Prelude and Fugue in E flat for organ, orchestrated by Arnold Schönberg. The orchestra was assisted by the Cecilia Society, which had been trained by its conductor, Arthur Fiedler. The pianist was J. M. Sanromá.

About the new Stravinsky works Philip Hale, music critic of "The Boston Herald," wrote as follows:

"Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the vulgate verses of the 39th (the number in the King James version), verses that are prayer, an entreaty; from the 40th, in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th, in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these Psalms is peculiar: no violin, no violas; but five flutes, many other wind instruments, a harp. He called for two pianos. Although the Psalmist wished organs and high sounding cymbals to give praise, Stravinsky would not be the man to be so literal in his orchestration.

Second Hearing Is Urged

"It is to be regretted that the repetition of this symphony did not take place as first announced, for much that was strange, almost foreign to the text might then have seemed pertinently eloquent. Schönberg's arrangement of Bach's organ prelude and fugue might better have been omitted. Without the repetition the concert was too long as it was.

"The orchestral interludes are the most baffling portions of the symphony at the first hearing. They seem to be purposeless; hardly designed to put one in the mood for the following text; not a musical commentary on what has preceded. Was it the composer's endeavor to be Hebraic in his music? Hebraic in spirit, after the manner of Ernest Bloch, but not too reminiscent of the synagogue? The ending of the first Psalm is indeed beautiful, originally beautiful; so is the treatment of Alleluia later. And Stravinsky escaped the temptation of making the Psalm of jubilation one prolonged shout; there is a most effective passage in it to be sung in a subdued manner, as by worshipers in awe of the majesty of the Lord. The symphony is of such importance that it demands a second hearing, one not too long deferred.

Sanromá Wins Praise

"The Capriccio is rightly named; the capriciousness is enchanting. Here is an answer, if one were needed, to the charge that Stravinsky is not a melodist when he wishes; that he can write only patterns and rhythmic experiments; that his music is only cerebral. In this Capriccio he may at times entertain the spirit of the music hall, but there is no vulgarity; his tunes are not overripe. They incite spiritual gaiety, not a tapping of heels on the floor. His gaiety flags a little for a moment in the second section, but even then the diabolically clever use of orchestral instruments while the piano maintains a pleasing monotonous figure is in itself a joy. Mr. Sanromá played the piano with a brilliance that was musical, never metallic; with the appropriate capriciousness of mood. Dr. Koussevitzky and the orchestra played as if inspired. And so yesterday the worldly Stravinsky triumphed as far as the audience was concerned over Stravinsky the devout."

sevitzky wi
symphony, which was

(Continued

posed for the anniversary of this orchestra. The opening number will be two preludes of Bach arranged for string orchestra by Pick-Mangiagalli. The closing number will be Beethoven's Seventh Symphony in A major.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

DEC 24 1930

A Visitor's Estimate.

Henry Prunieres, a French music critic, writes interestingly for the New York Times of his impressions of our symphony orchestras which he made special efforts to hear during a recent visit.

As to which American orchestra is to be considered the best, he says:

"I find it difficult to choose among such orchestras as those in New York, Boston and Philadelphia. When Toscanini stands before the New York orchestra the result seems to be absolute perfection. When he is replaced, even by such a great conductor as Erich Kleiber, whose worth, as I see it, was not sufficiently recognized in New York, the qualities of certain of the solo instruments may be criticized.

"At Boston and Philadelphia, despite every effort, I have been unable to discern a weak point in the composition of the orchestras. If my preferences should incline toward Boston, it is because the quartet there appeared to me to possess a sonority more glowing than even that in Philadelphia. There are simply nuances to differentiate these three orchestras, which deserve to be classed and proclaimed equally the best in the whole world.

"Koussevitzky is a great conductor, and I was enthusiastic when I heard him conduct Albert Roussel's Third Symphony, Debussy's "La Mer" and excerpts by Rameau. To judge him, one must hear him at the head of the Boston Symphony orchestra. May we have this pleasure soon in France!

"Frederick Stock impresses me as belonging to a category other than these two directors. One feels that his taste and make-up are essentially classical. He has a profound respect for the works he interprets, and forces himself to translate all the author's intentions, effacing himself as much as possible behind the writer. For me, he and Stokowski stand at the opposite poles. Incontestably, he is a great servant of music."

THIS CLIPPING FROM
N. Y. Herald Tribune

MUSIC NOTES

The Boston Symphony Orchestra will make its second pair of New York appearances this season at Carnegie Hall on January 8 and 10. In the Thursday program, Serge Koussevitzky will introduce here Stravinsky's capriccio for piano and orchestra, which had its first American performance in Boston on December 19. J. M. Sanroma will be the soloist. The other numbers will be Mozart's G minor symphony and Moussorgsky's "Pictures at an Exhibition," orchestrated by Revel. On the Saturday program Dr. Koussevitsky will give the symphony composed by Serge Prokofieff for the jubilee of this orchestra, two Bach preludes arranged by Pick-Mangiagalli, and Beethoven's seventh symphony.

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The other numbers for Thursday are Mozart's G minor symphony and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition"; for Saturday, two Bach preludes arranged for strings by Pick-Mangiagalli, and Beethoven's Seventh Symphony. The program for Friday evening, January 9, at the Brooklyn Academy of Music has not yet been announced.

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N. Y. Herald Tribune
DEC 25 1930

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THIS CLIPPING FROM
N. Y. Herald Tribune
DEC 28 1930

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THIS CLIPPING FROM
TIME
DEC 29 1930

Stravinsky in Boston

Seventeen years ago the primitive, pagan rhythms of *Le Sacre du Printemps* established Russian Igor Stravinsky as the most original, most compelling of modern composers. Last week in Boston his *Symphonie de Psaumes* (Symphony of Psalms), in spirit far removed from his sensual celebration of fertility, was given as a part of the Boston Symphony's ambitious semi-centennial program. The new Stravinsky takes as text three excerpts from the Psalms (in the English version: *Psalm XXXIX, Verses 12, 13; XL: 1, 2, 3; CL complete*), uses a chorus to describe in Latin the transition from abject penitence to exultant praise. In the orchestra are no violins, violas or clarinets but five flutes, many other wind instruments, drums, two pianos and a harp. Bostonians, though for the most part baffled by Stravinsky's new designs, sensed their importance, wanted another hearing. More immediate was Boston's grasp and appreciation of Stravinsky's scintillant *Caprice* for piano and orchestra, given its U. S. première the same afternoon.

THIS CLIPPING FROM
N. Y. EVE. WORLD
DEC 29 1930

When it makes its second visit to New York this season, Jan. 8 and 10, in Carnegie Hall

THIS CLIPPING FROM
N. Y. EVE. POST
JAN 3 1931

THE Boston Symphony Orchestra, which recently gave a Beethoven Festival in Washington, D. C., is to be heard in a Beethoven programme at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall next Saturday. Serge Koussevitzky will then present the Overture to "Egmont," the Fourth Piano Concerto, with Myra Hess as soloist, and the Seventh Symphony in A major. At the concert of Thursday evening in Carnegie Hall, Koussevitzky will introduce to New York the new Capriccio for piano and orchestra of Stravinsky, which recently had its first American performances in Boston. Jesus Maria Sanroma will take the solo part. The program will also include Mozart's Symphony in G minor, and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

The first of the January Symphony Orchestra concerts in the Metropolitan Museum of Art

THIS CLIPPING FROM
N. Y. SUN
JAN 3 - 1931

Music Events

The Boston Symphony Orchestra, which recently gave a Beethoven festival in Washington, D. C., is to be heard in a Beethoven program at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall next Saturday, January 10, at 2:30. Serge Koussevitzky will then present the overture to "Egmont," the fourth piano concerto, with Myra Hess as soloist, and the seventh symphony in A major.

At the concert of Thursday evening, January 8, Koussevitzky will introduce to New York the new capriccio for piano and orchestra of Stravinsky, which recently had its first American performances in Boston. Jesus Maria Sanroma will take the solo part. The program will also include Mozart's symphony in G minor, and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

THIS CLIPPING FROM
New York Eve. World
JAN 3 1931

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THIS CLIPPING FROM
N. Y. SUN
JAN 3 - 1931

Music and Musicians

By W. J. HENDERSON

THE close of a year is customarily viewed as a time for retrospect, reflection and possibly repentance. Let us, then, look backward. The chronicler of musical doings in this place has for many years watched music and the arts going to the dogs. Being a frequenter of Riverside Drive, where dogs do congregate, he notes that they are faring very well. Many of them are too fat and too many have adopted the effeminate habit of wearing sweaters even on mild days, but on the whole, they seem to be contented with their lot, to be in reasonable heath, and able to wag tails in all kinds of weather.

One should not forget, however, that what has been going to them is Verdi and Wagner, Beethoven, Schumann and Schubert, the domestic piano, the evening of singing at home and the annual performance of "The Messiah." They have not yet been called upon to digest the dynamic dance, the jazz opera, the chamber music of Varese and Hindemith, the vocal works of Schoenberg, the radio or the "Ondes Musicales." But we "shrewdly suspect," as certain Victorians phrased it, that since every dog will have his day, there will be canines along the Drive to swallow and digest even these things when they are eventually consigned to the faithful beasts.

As for this watcher of the stars, he can say without reservation that he finds this an intensely interesting time in which to live and the year 1930 one not to be treated with contemptuous silence. We do not recall any musical creation which emerged in that year with immediate conviction of immortality, but that is a matter of less importance than we may fancy. A great deal of entirely mortal music is worth hearing and is quite as good as the people who listen to it.

We regard it as particularly unfortunate that public attention has been focussed on the feats of conductors rather than on the production of new music. Nor has the ear of the public been turned aside by the resounding glories of the trumpetings of new Rome made known to us by Mr. Toscanini. There has been much fuss about readings of Brahms and Franck and Beethoven. One would suppose that Toscanini and Stokowski had discovered meanings which even the composers did not suspect. Come to think of it, perhaps they did.

But the public—at least that part of it we have met—has not betrayed any deep interest in the trends of musical thought, in the sum total of artistic deduction to be drawn from such a year as 1930. Perhaps it is as well that this should be the case. Each new work brought to our attention may be considered as a separate individuality. We shall probably not go far wrong if we pursue an untroubled course of observation and let the future detect our errors. The writer has observed that all the critics, in all parts of the world, are adrift on a sea of speculation. Let us stay ashore, or at least in the harbor. When very young the writer learned that the best storm trysail is a good anchor.

* * *

The Record of the Dying Year.

A CONSIDERABLE number of noxelties was produced in the year, but most of them were minor pieces of little substance. Of major works there were inevitably few. On January 9 the Boston Symphony Orchestra played for the first time here Arnold Bax's second symphony, which may be accepted as one of the most important novelties of the twelve-month. This is good music, breathing sturdy manhood and the ebullient spirit of outdoors. It is well constructed, replete with interest for the listener and above all, healthy and wholesome art. That such a composition has come out of post-war Britain speaks volumes for the resolute old British soul.

The Schola Cantorum produced on March 26 Arthur Lurie's "Concerto Spirituale" for chorus, piano and double basses, with prologue for barytone solo and six brass instruments. The composition proved to be original in plan, including a long piano cadenza as one of its means of expression, intellectual and self-contained in conception, but of an exceptionally fine artistic texture. It was indisputably one of the outstanding disclosures of the year and should not be allowed to lapse into neglect.

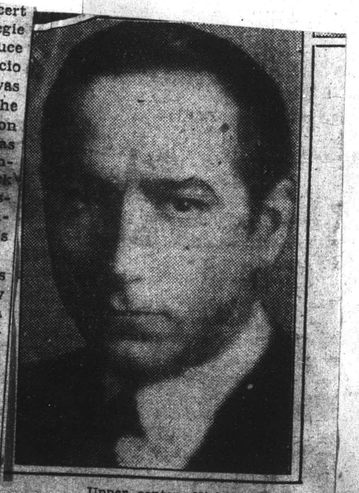
The League of Composers gave performances of Schoenberg's "Die Glueckliche Hand" and Stravinsky's "Sacre du Printempts" in the Metropolitan Opera House on April 22. The former was new. We do not accept such a work at the valuation placed upon it by the most advanced modernists. So far as the United States is concerned "Die Glueckliche Hand" died on the Metropolitan stage on the evening of its production. The music does not come from within; it is a deliberate and not victorious attempt at a demonstration of Mr. Schoenberg's theories about the regeneration of art. We shall perhaps be invited by the propagandists to some future performance of it, but the world will proceed on its way quite ignorant of its existence. If we are as materialistic and commercialized as we are told, we shall not give attenti[illegible] are idealistic as some assert [illegible] spiritual and æsthetic.

[illegible] on November 21 Roussel's G [illegible] innocuous work. The same [illegible]mony by Mcolas Nabokov, a [illegible] not quite certain in method

THIS CLIPPING FROM
N. Y. Herald Tribune
JAN 4 - 1931

In the Boston Symphony's concert next Thursday evening in Carnegie Hall, Serge Koussevitzky will introduce to New York Igor Stravinsky's Capriccio for orchestra with piano solo, which was first performed at a concert of the Orchestre Symphonique de Paris on December 6, 1929. The composer was the soloist, and Ernest Ansermet conducted. Dr. Koussevitzky gave the work its first American performance in Boston on December 19, with J. M. Sanroma, who takes part in Thursday's concert, as the pianist.

Dr. Koussevitzky has changed his Carnegie Hall program for Saturday afternoon, which originally included a new Prokofieff symphony, and will devote it to Beethoven, including the G major piano concerto, with Myra Hess as soloist. For the Brooklyn Academy of Music on Friday evening, Dr. Koussevitzky has prepared a program of numbers by Handel, Mozart and Tchaikovsky.



Hollinger — Upper center, Nickolas Murray

Left, David Mannes, who conducts Saturday night's free concert at the Metropolitan Art Museum; right, J. M. Sanroma, piano soloist in Stravinsky's Capriccio Saturday afternoon with the Boston Symphony in Carnegie Hall. Upper center, Jascha [illegible], who will give a violin recital tomorrow night in Carnegie Hall.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 4 - 1931

SERGE KOUSSEWITZKY

©BACHRACH

Conducting the Boston Symphony Orchestra in Brooklyn and Manhattan this week.

Visiting Brooklyn for a second time this season, the Boston Symphony Orchestra will give a concert at the Academy of Music on Friday evening of this week. The announced program includes the following music:

Handel.....Concerto Grosso for Strings
Mozart.....Symphony in G minor
Tschaikowsky.....Fourth Symphony

Serge Koussewitsky will conduct. The concert takes place under the auspices of the Institute.

* * *

THIS CLIPPING FROM
N. Y. TIMES
JAN 4 - 1931

Jesús María Sanromá, Piano So[illegible] Orchestra at Carn[illegible]

THIS CLIPPING FROM
N. Y. TIMES
JAN 4 - 1931

Henry Hadley will conduct the Boston Symphony Orchestra on Jan. 17 and 18 in Boston when it presents his tone poem "Salomé" and his suite, "Streets of Peking." Haydn's symphony No. 1, in E flat, and McKinley's "Masquerade" will be on the same program.

THIS CLIPPING FROM
N. Y. TIMES
JAN 4 - 1931

The Boston Symphony Orchestra will introduce Stravinsky's "Capriccio" for piano and orchestra to New York on Thursday evening, Jan. 8. This work, which was played in Paris last Summer, had its first American performance in Boston Dec. 19 and 20. Jesús María Sanromá will be the soloist. At the Saturday matinee on Jan. 10 Mr. Koussevitzky will conduct Prokofieff's new symphony, composed especially for the fiftieth anniversary of the Boston Symphony Orchestra, in its first New York performance.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

DEC 24 1930

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N. Y. Herald Tribune

MUSIC NOTES

The Boston Symphony Orchestra will make its second pair of New York appearances this season at Carnegie Hall on January 8 and 10. In the Thursday program, Serge Koussevitzky will introduce here Stravinsky's capriccio for piano and orchestra, which had its first American performance in Boston on December 19. J. M. Sanroma will be the soloist. The other numbers will be Mozart's G minor symphony and Moussorgsky's "Pictures at an Exhibition," orchestrated by Revel. On the Saturday program Dr. Koussevitsky will give the symphony composed by Serge Prokofieff for the jubilee of this orchestra, two Bach preludes arranged by Pick-Mangiagalli, and Beethoven's seventh symphony.

THIS CLIPPING FROM
N. Y. Herald Tribune

DEC 28 1930

For the season's second set of Carnegie Hall concerts by the Boston Symphony Orchestra, on Thursday evening and Saturday afternoon in Carnegie Hall, Dr. Serge Koussevitzky has announced two novelties: for Thursday, Stravinsky's capriccio for piano and orchestra, first heard in this country in Boston on December 19, and, for Saturday, Serge Prokofieff's Fourth Symphony, Op. 47, composed for the fiftieth anniversary observance of this orchestra, and heard, for the first time anywhere, in Boston on November 14. The symphony was composed in 1929. J. M. Sanroma will be the soloist in the Stravinsky work.

The other numbers for Thursday are Mozart's G minor symphony and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition"; for Saturday, two Bach preludes arranged for strings by Pick-Mangiagalli, and Beethoven's Seventh Symphony. The program for Friday evening, January 9, at the Brooklyn Academy of Music has not yet been announced.

THIS CLIPPING FROM
TIME

Stravinsky in Boston

Seventeen years ago the primitive, pagan rhythms of *Le Sacre du Printemps* established Russian Igor Stravinsky as the most original, most compelling of modern composers. Last week in Boston his *Symphonie de Psaumes* (Symphony of Psalms), in spirit far removed from his sensual celebration of fertility, was given as a part of the Boston Symphony's ambitious semi-centennial program. The new Stravinsky takes as text three excerpts from the Psalms (in the English version: *Psalm XXXIX, Verses 12, 13; XL: 1, 2, 3; CL complete*), uses a chorus to describe in Latin the transition from abject penitence to exultant praise. In the orchestra are no violins, violas or clarinets but five flutes, many other wind instruments, drums, two pianos and a harp. Bostonians, though for the most part baffled by Stravinsky's new designs, sensed their importance, wanted another hearing. More immediate was Boston's grasp and appreciation of Stravinsky's scintillant *Caprice* for piano and orchestra, given its U. S. première the same afternoon.

THIS CLIPPING FROM
N. Y. EVE. WORLD

When it makes its second visit to New York this season, Jan. 8 and 10, in Carnegie Hall

THIS CLIPPING FROM
N. Y. EVE. POST

THE Boston Symphony Orchestra, which recently gave a Beethoven Festival in Washington, D. C., is to be heard in a Beethoven programme at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall next Saturday. Serge Koussevitzky will then present the Overture to "Egmont," the Fourth Piano Concerto, with Myra Hess as soloist, and the Seventh Symphony in A major. At the concert of Thursday evening in Carnegie Hall, Koussevitzky will introduce to New York the new Capriccio for piano and orchestra of Stravinsky, which recently had its first American performances in Boston. Jesus Maria Sanroma will take the solo part. The program will also include Mozart's Symphony in G minor, and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

The first of the January Symphony Orchestra concerts in the Metropolitan Museum of Art

THIS CLIPPING FROM
N. Y. SUN

Music Events

The Boston Symphony Orchestra, which recently gave a Beethoven festival in Washington, D. C., is to be heard in a Beethoven program at the second Saturday afternoon concert of the New York season, to be given in Carnegie Hall next Saturday, January 10, at 2:30. Serge Koussevitzky will then present the overture to "Egmont," the fourth piano concerto, with Myra Hess as soloist, and the seventh symphony in A major.

At the concert of Thursday evening, January 8, Koussevitzky will introduce to New York the new capriccio for piano and orchestra of Stravinsky, which recently had its first American performances in Boston. Jesus Maria Sanroma will take the solo part. The program will also include Mozart's symphony in G minor, and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

THIS CLIPPING FROM
New York Eve. World

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Music and Musicians

By W. J. HENDERSON

THE close of a year is customarily viewed as a time for retrospect, reflection and possibly repentance. Let us, then, look backward. The chronicler of musical doings in this place has for many years watched music and the arts going to the dogs. Being a frequenter of Riverside Drive, where dogs do congregate, he notes that they are faring very well. Many of them are too fat and too many have adopted the effeminate habit of wearing sweaters even on mild days, but on the whole, they seem to be contented with their lot, to be in reasonable heath, and able to wag tails in all kinds of weather.

One should not forget, however, that what has been going to them is Verdi and Wagner, Beethoven, Schumann and Schubert, the domestic piano, the evening of singing at home and the annual performance of "The Messiah." They have not yet been called upon to digest the dynamic dance, the jazz opera, the chamber music of Varese and Hindemith, the vocal works of Schoenberg, the radio or the "Ondes Musicales." But we "shrewdly suspect," as certain Victorians phrased it, that since every dog will have his day, there will be canines along the Drive to swallow and digest even these things when they are eventually consigned to the faithful beasts.

As for this watcher of the stars, he can say without reservation that he finds this an intensely interesting time in which to live and the year 1930 one not to be treated with contemptuous silence. We do not recall any musical creation which emerged in that year with immediate conviction of immortality, but that is a matter of less importance than we may fancy. A great deal of entirely mortal music is worth hearing and is quite as good as the people who listen to it.

We regard it as particularly unfortunate that public attention has been focussed on the feats of conductors rather than on the production of new music. Nor has the ear of the public been turned aside by the resounding glories of the trumpetings of new Rome made known to us by Mr. Toscanini. There has been much fuss about readings of Brahms and Franck and Beethoven. One would suppose that Toscanini and Stokowski had discovered meanings which even the composers did not suspect. Come to think of it, perhaps they did.

But the public—at least that part of it we have met—has not betrayed any deep interest in the trends of musical thought, in the sum total of artistic deduction to be drawn from such a year as 1930. Perhaps it is as well that this should be the case. Each new work brought to our attention may be considered as a separate individuality. We shall probably not go far wrong if we pursue an untroubled course of observation and let the future detect our errors. The writer has observed that all the critics, in all parts of the world, are adrift on a sea of speculation. Let us stay ashore, or at least in the harbor. When very young the writer learned that the best storm trysail is a good anchor.

* * *

The Record of the Dying Year.

A CONSIDERABLE number of noxelties was produced in the year, but most of them were minor pieces of little substance. Of major works there were inevitably few. On January 9 the Boston Symphony Orchestra played for the first time here Arnold Bax's second symphony, which may be accepted as one of the most important novelties of the twelve-month. This is good music, breathing sturdy manhood and the ebullient spirit of outdoors. It is well constructed, replete with interest for the listener and above all, healthy and wholesome art. That such a composition has come out of post-war Britain speaks volumes for the resolute old British soul.

The Schola Cantorum produced on March 26 Arthur Lurie's "Concerto Spirituale" for chorus, piano and double basses, with prologue for barytone solo and six brass instruments. The composition proved to be original in plan, including a long piano cadenza as one of its means of expression, intellectual and self-contained in conception, but of an exceptionally fine artistic texture. It was indisputably one of the outstanding disclosures of the year and should not be allowed to lapse into neglect.

The League of Composers gave performances of Schoenberg's "Die Glueckliche Hand" and Stravinsky's "Sacre du Printempts" in the Metropolitan Opera House on April 22. The former was new. We do not accept such a work at the valuation placed upon it by the most advanced modernists. So far as the United States is concerned "Die Glueckliche Hand" died on the Metropolitan stage on the evening of its production. The music does not come from within; it is a deliberate and not victorious attempt at a demonstration of Mr. Schoenberg's theories about the regeneration of art. We shall perhaps be invited by the propagandists to some future performance of it, but the world will proceed on its way quite ignorant of its existence. If we are as materialistic and commercialized as we are told, we shall not give attention [illegible] are idealistic as some assert we [illegible] spiritual and æsthetic.

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N. Y. Herald Tribune

JAN 4 1931

In the Boston Symphony's concert next Thursday evening in Carnegie Hall, Serge Koussevitzky will introduce to New York Igor Stravinsky's Capriccio for orchestra with piano solo, which was first performed at a concert of the Orchestre Symphonique de Paris on December 6, 1929. The composer was the soloist, and Ernest Ansermet conducted. Dr. Koussevitzky gave the work its first American performance in Boston on December 19, with J. M. Sanroma, who takes part in Thursday's concert, as the pianist.

Dr. Koussevitzky has changed his Carnegie Hall program for Saturday afternoon, which originally included a new Prokofieff symphony, and will devote it to Beethoven, including the G major piano concerto, with Myra Hess as soloist. For the Brooklyn Academy of Music on Friday evening, Dr. Koussevitzky has prepared a program of numbers by Handel, Mozart and Tchaikovsky.

Hollinger — Upper center, Nickolas Murray

Left, David Mannes, who conducts Saturday night's free concert at the Metropolitan Art Museum; right, J. M. Sanroma, piano soloist in Stravinsky's Capriccio Saturday afternoon with the Boston Symphony in Carnegie Hall. Upper center, Jascha Heifetz, who will give a violin recital tomorrow night in Carnegie Hall

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

SERGE KOUSSEWITZKY

© BACHRACH

Conducting the Boston Symphony Orchestra in Brooklyn and Manhattan this week.

Visiting Brooklyn for a second time this season, the Boston Symphony Orchestra will give a concert at the Academy of Music on Friday evening of this week. The announced program includes the following music:

Handel.....Concerto Grosso for Strings
Mozart.....Symphony in G minor
Tschaikowsky.....Fourth Symphony

Serge Koussewitsky will conduct. The concert takes place under the auspices of the Institute.

THIS CLIPPING FROM
N. Y. TIMES

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Jesús María Sanromá, Piano So[illegible] Orchestra at Carn[illegible]

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Henry Hadley will conduct the Boston Symphony Orchestra on Jan. 17 and 18 in Boston when it presents his tone poem "Salomé" and his suite, "Streets of Peking." Haydn's symphony No. 1, in E flat, and McKinley's "Masquerade" will be on the same program.

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N. Y. TIMES

The Boston Symphony Orchestra will introduce Stravinsky's "Capriccio" for piano and orchestra to New York on Thursday evening, Jan. 8. This work, which was played in Paris last Summer, had its first American performance in Boston Dec. 19 and 20. Jesús María Sanromá will be the soloist. At the Saturday matinee on Jan. 10 Mr. Koussevitzky will conduct Prokofieff's new symphony, composed especially for the fiftieth anniversary of the Boston Symphony Orchestra, in its first New York performance.

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The first of the January Symphony Orchestra concerts in the Metropolitan Museum of Art will be given next Saturday evening under the direction of David Mannes. The program will be Beethoven's "Egmont" overture, Tchaikovsky's Fourth Symphony, Brahms's Variations on a Theme by Beethoven, Debussy's "Petite Suite" and "Daybreak" and Siegfried's Rhine Journey from "Die Goetterdaemmerung."

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The Boston Symphony Orchestra played on November 21 Roussel's G minor symphony, a dignified and perfectly innocuous work. The same orchestra played on November 23 a symphony by Mcolas Nabokov, a young Russian expatriate, a composition not quite certain in method or results, but showing promise.

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Left, David Mannes, who conducts Saturday night's free concert at the Metropolitan Art Museum; right, J. M. Sanroma, piano soloist in Stravinsky's Capriccio Saturday afternoon with the Boston Symphony in Carnegie Hall. Upper center, Jascha Heifetz, who will give a violin recital tomorrow night in Carnegie Hall

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N. Y. TIMES

Photo by Gare.

Jesús María Sanromá, Piano Soloist With the Boston Symphony Orchestra at Carnegie Hall Thursday.

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THIS CLIPPING FROM
N. Y. TIMES

JAN 4 - 1931

NEW SYMPHONY BY STRAVINSKY

STRAVINSKY'S "Symphonie des Psaumes," composed for the Boston Symphony Orchestra's fiftieth aniversary, was played some days ago by that orchestra, Dr. Koussevitzky conducting. Philip Hale wrote of it in The Boston Herald:

"It has been said that Stravinsky of late is deeply religious; that he may devote himself to the glorification of God in music. This rumor possibly arose from the fact that he dedicated his 'Symphonie de Psaumes' to the orchestra but composed it, as he states on the title page, 'to the glory of God.' But is this new symphony of Stravinsky the devout, more musical, more poetic, more imaginative than the compositions written in his supposedly pagan state?

"Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the Vulgate verses of the thirty-ninth (the number in the King James version)—verses that are a prayer, an entreaty; from the fortieth, in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th, in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these Psalms is peculiar: no violins, no violas, but five flutes, many other wind instruments, a harp. He called for two pianos. Although the psalmist wished organs and high-sounding cymbals to give praise, Stravinsky would not be the man to be so literal in his orchestration."

The European première of Stravinsky's "Symphonie de Psaumes" was given at Brussels some days ago, marking the first occasion, it is said, when a new work by the Russian composer has been introduced to the public in Europe anywhere but in Paris. It is interesting to note that this work, written for the Boston Symphony Orchestra's fiftieth anniversary, was presented by Mr. Koussevitzky a week after the first performance in Brussels.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 7 1931

JESUS MARIA SANROMA, PIANIST, TO APPEAR HERE

Boston Symphony Orchestra to Present Him as Soloist, Jan. 20.

Jesus Maria Sanroma, pianist, originally announced as soloist for the last Providence concert by the Boston Symphony Orchestra, will appear with that organization when it gives its third concert this season in the Albee Theatre on Tuesday evening, Jan. 20. Mr. Sanroma's scheduled appearance was postponed when the illness of Dr. Serge Koussevitsky, conductor of the Boston Symphony, necessitated a rearrangement of the program last month.

Mr. Sanroma will be the soloist with the orchestra in Stravinsky's "Capriccio" in three movements, given the place of importance just before the interval in the program here. He has played this number with the Boston orchestra in its home city and also at a recent New York concert. He will be the first soloist that the Boston Symphony has brought to Providence in a number of seasons.

Wagner and Beethoven will be the other composers on the program announced last night by Dr. Koussevitsky, who will return to the conductor's stand. He will open the concert with Beethoven's first symphony, in C-major, opus 21, while a group of three compositions from Wagner's operatic writings will follow the intermission. They include "The Ride of the Valkyries" from "Die Walkure," the "Prelude" and "Love-Death" from "Tristan and Isolde," and the overture to "Rienzi."

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BULLETIN

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THIS CLIPPING FROM
N. Y. EVE. POST

JAN 9 1931

KOUSSEVITZKY MAY LOVE IT, BUT COLLEGE AUDIENCES DON'T

To the Editor of the Evening Post:

Sir—Your editorial on "College Glee Clubs" creates a strange impression.

When I was in the Harvard Glee Club, in 1921, we could sing on sight any "college tune" or even such simpler classical works as Handel's "Let Their Celestial Concerts All Unite." We devoted our time at rehearsals, therefore, to the works of Brahms, Morley, Palestrina, Bach and others which presented greater technical difficulties. "Up the Street," "Soldiers Field," "Harvardiana" and other such songs we rendered at the football rallies without any previous practice whatever.

We felt, and I suppose still feel, that this unique opportunity for singing classical music under the magic direction of "Doc" Davidson was one of the episodes in our college careers from which we derived the greatest pleasure and instruction.

I am unable to understand why you think we should have foregone this pleasure and instruction in order that you, Mr. Robert A. Gardner, the noted amateur golfer, and certain correspondents of the *Yale Alumni Weekly* could be regaled at the concerts in New York City with "college tunes" such as any group of men can render for themselves who possess an adequate set of lungs and the price of a popular songbook.

The glee club concerts may be a bore to you, but they were not to the undergraduates of Harvard and Radcliffe, who in my day stood in throngs in the Yard to listen to the glee club sing classical music from the steps of Widener Library during the mellow evenings of May. Nor was this type of singing a bore to Serge Koussevitzky when he directed the rendition of Brahms's "Requiem" by the Harvard Glee Club and the Radcliffe Choral Society at Symphony Hall in Boston a few years later. On the contrary, Koussevitzky was unstinted in his enthusiasm and public praise.

K. O. MOTT-SMITH.

New York, Jan. 6, 1931.

THIS CLIPPING FROM
N. Y. AMERICAN

JAN 9 - 1931

STRAVINSKY CAPRICE PREMIERED HERE BY BOSTON SYMPHONY

By LEONARD LIEBLING.

Stravinsky premieres do not come around as often as they used to, for that former picturesque leader of the arch-radicals in music composes considerably less since he has gone tonally straight, and back to Bach.

A "first time in New York," therefore, of any work by Igor Stravinsky is an event these days. That is why the audience at the Boston Symphony Orchestra concert in Carnegie Hall last evening met the Russian composer's locally unfamillar "Capriccio" (for piano and orchestra) with an understandable degree of expectancy.

Parisian critics, who wrote about the work after its first hearing in Paris in 1929, described it as being in Stravinsky's earlier manner. I should say that parts of it are and parts of it aren't.

The composition as a whole is conceived and carried out with neo-classic foundation in form and romping freedom in treatment and development. Choppy episodes, absence of romanticism and abounding vitality mark the writing. The piano is somewhat more prominent than the rest of the instruments, but is used as an integral part of the orchestra.

The themes are attractive, pithy, short. No harmonic ugliness grates on the ear. Polite mockery, cynical lyricism and dry humor seem to be the prevailing moods of the piece, a true "Capriccioso," in its restlessness, lightness and whimsicality.

Snatches of Stravinsky's own "Soldat" and "Petrouchka," as well as of Bach, Liszt, Tschaikowsky, Strauss, Hindemith and Godowsky, dashed in and out of the pages of this bright, breezy, bouncing "Capriccio," recognizable as coming from an artful, aristocratic and charmingly disillusioned composer.

Jesus Maria Sanroma played the piano part with smoothness, intelligence and elan. Serge Koussevitzky and his orchestra supplied finished and propulsive orchestral co-operation.

The program opened with Mozart's unalterably lovely G Minor Symphony, but its ingratiating message was marred, on the whole, by occasional arbitrariness in the interpretation, which here and there robbed the work of some of its usual simple and direct appeal.

Too much literalness in emphasizing the phrase, over-sophistication of nuance, and too sudden contrasts in volume of tone marked Koussevitzky's handling of a score which requires much more spontaneity and charm than he gave to it last evening.

Winding up the concert was "Pictures at an Exhibition," Ravel's orchestral setting of the well-known piano suite by Moussorgsky. Here Koussevitzky showed the right atmospheric alignment with the descriptive music and his reading provided a series of fascinating enjoyments.

No fault could be found at any time with the playing of the Boston Orchestra, which is a superb symphonic instrument and in fullest artistic co-operation with the intentions and directions of its accomplished conductor.

* * *

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THIS CLIPPING FROM
N. Y. EVE. POST

JAN 9 1931

THIS CLIPPING FROM
N. Y. TELEGRAM

JAN 9 1931

Music : By Oscar Thompson

New Stravinsky Capriccio for Orchestra, With Piano Solo Introduced by Koussevitzky

FANTASY abides in the muse of Igor Stravinsky, devious as have been the paths he has followed since his early "Fireworks," his "Firebird," his "Petruschka" and his "Sacre du Printemps." The Capriccio for Orchestra With Piano Solo which Serge Koussevitzky introduced to New York at last night's concert of the Boston Symphony in Carnegie Hall is one of Stravinsky's latest works, having had its first performance in Paris only a little more than a year ago. It will scarcely take rank as one of his most important, but it possesses more to make it acceptable to audiences grown weary of experimentation for experimentation's sake than most of the products of his post-"Sacre" veerings.

Technique he has always, even when he pursues such dubious ends as those in his expressionless Symphonies for Wind Instruments, or the banalities of his pseudo-Tchaikovsky ballet, "Le Baiser de la Fee." The Capriccio goes beyond technique in asserting the Stravinsky personality and does so largely by virtue of its fantasy. Technique and fantasy together redeem material that in other hands might have remained essentially commonplace, if not trivial and banal. As in "Apollon Musagettes," this is a tamed Stravinsky, but one who remains an individual where individuals are few.

With Jesus Maria Sanroma as the collaborating pianist, Mr. Koussevitzky gave a delightfully crisp and pointed performance of the new Stravinsky opus. The piano part was refreshingly well played. It is not to be looked upon in the light of the piano part of a concerto, but rather as a binder for orchestral arabesques, the while it is ornamental and full of whimsies of its own, with graceful scale passages and odd bits of bass tying together episodes in which the piano is an important participant but not the protagonist. Fantasy lifts it out of that purely percussive, even xylophonic, role it has played in other of Stravinsky's later compositions; it is closer to the sportiveness of the woodwinds in the spirit of its use.

THERE is much that is unusual in the timbres of the Stravinsky scoring. The spacing of the instruments, so to speak, contrasts their less frequently combined registers. The effect is of brightness without scintillance, save that in some choiring by the woodwinds there is a curiously dark luster. Toward the close something of the Viennese spirit pervades the music, only to give way to what suggests ragtime, if not jazz. Here Stravinsky's technique serves him well. He extricates himself from the cheap by the neatness and ingenuity of his writing. Along the way are some curiously hollow spaces. The whole suggests a stage pantomime. Certainly a visual program would not be difficult to supply; indeed, one of Stravinsky's French commentators seems already to have put Harlequin, Columbine and their cohorts into this music. From the first the ballet has been Stravinsky's metier.

Mr. Koussevitzky played also Mozart's G Minor Symphony and the Moussorgsky "Pictures at an Exposition," the first with an appropriately small ensemble, the second with the augmented forces called for in the very apt orchestration made by Maurice Ravel. The programmatic side of the Moussorgsky-Ravel work was particularly well delineated. These were pictures, not merely sonorities. The Mozart Symphony had for us some unnecessarily finicky details, but played no small part in the satisfaction of a concert that was an admirable example of effective program-making.

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Though the work is played without pause, it is in three movements—a "Presto," an "Allegro rapsodico" and an "Allegro capriccioso, ma tempo giusto." I may as well say at once that I found it a fascinating composition and am all eagerness to hear it again.

In the first place, it is really capricious, as parts of "Petrouchka" are. Stravinsky himself has declared that the "point of departure" of this work is his passionate admiration for Tschaikowsky. The departure, then, has taken him far away from the agonizings of that sick soul, from the barbaric frenzies of its revolt.

Yet there is a searchingly human note in this capriccio that is quite different from the impassivity which only a few years ago seemed to be Stravinsky's marmoreal ideal. Is the piano after those haunting introductory chords a meditating harlequin who asks if nothing in life can be taken seriously, not friendship, not love?

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On with the dance, and bring us wine, more wine, for wine is real, and when we have drunken deeply of it many things have ceased to matter. And Tschaikowsky knew this, too. But he set "Nur wer die Sehnsucht kennt" and took the path to the charnel house when the wine had begun mocking.

Stravinsky's capriccio is replete with echoes and allusions. What of it? They only enrich the texture of the score, a score which is most adroitly and delightfully free from all surplusage, "vigorous, agile, muscular, not heavy, but elegant as a gymnast," in the appreciative words of Pierre de Lapommeraye.

Applause Tumultuous.

The performance by Mr. Sanroma and the Boston band was utterly magnificent, and the huge audience received the offering with tumultuous applause.

Before the capriccio Mozart's G minor symphony came in for a reading of which less praise can be spoken.

But after the novelty the Athenian visitors served up Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel, in superb enough fashion to please anybody who cares to listen to pictures.

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THIS CLIPPING FROM
N. Y. TIMES

JAN 4 - 1931

NEW SYMPHONY BY STRAVINSKY

STRAVINSKY'S "Symphonie des Psaumes," composed for the Boston Symphony Orchestra's fiftieth aniversary, was played some days ago by that orchestra, Dr. Koussevitzky conducting. Philip Hale wrote of it in The Boston Herald:

"It has been said that Stravinsky of late is deeply religious; that he may devote himself to the glorification of God in music. This rumor possibly arose from the fact that he dedicated his 'Symphonie de Psaumes' to the orchestra but composed it, as he states on the title page, 'to the glory of God.' But is this new symphony of Stravinsky the devout, more musical, more poetic, more imaginative than the compositions written in his supposedly pagan state?

"Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the Vulgate verses of the thirty-ninth (the number in the King James version)—verses that are a prayer, an entreaty; from the fortieth, in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th, in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these Psalms is peculiar: no violins, no violas, but five flutes, many other wind instruments, a harp. He called for two pianos. Although the psalmist wished organs and high-sounding cymbals to give praise, Stravinsky would not be the man to be so literal in his orchestration."

The European première of Stravinsky's "Symphonie de Psaumes" was given at Brussels some days ago, marking the first occasion, it is said, when a new work by the Russian composer has been introduced to the public in Europe anywhere but in Paris. It is interesting to note that this work, written for the Boston Symphony Orchestra's fiftieth anniversary, was presented by Mr. Koussevitzky a week after the first performance in Brussels.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 7 1931

JESUS MARIA SANROMA, PIANIST, TO APPEAR HERE

Boston Symphony Orchestra to Present Him as Soloist, Jan. 20.

Jesus Maria Sanroma, pianist, originally announced as soloist for the last Providence concert by the Boston Symphony Orchestra, will appear with that organization when it gives its third concert this season in the Albee Theatre on Tuesday evening, Jan. 20. Mr. Sanroma's scheduled appearance was postponed when the illness of Dr. Serge Koussevitsky, conductor of the Boston Symphony, necessitated a rearrangement of the program last month.

Mr. Sanroma will be the soloist with the orchestra in Stravinsky's "Capriccio" in three movements, given the place of importance just before the interval in the program here. He has played this number with the Boston orchestra in its home city and also at a recent New York concert. He will be the first soloist that the Boston Symphony has brought to Providence in a number of seasons.

Wagner and Beethoven will be the other composers on the program announced last night by Dr. Koussevitsky, who will return to the conductor's stand. He will open the concert with Beethoven's first symphony, in C-major, opus 21, while a group of three compositions from Wagner's operatic writings will follow the intermission. They include "The Ride of the Valkyries" from "Die Walkure," the "Prelude" and "Love-Death" from "Tristan and Isolde," and the overture to "Rienzi."

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PROVIDENCE, R. I.
BULLETIN

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THIS CLIPPING FROM
N. Y. EVE. POST

KOUSSEVITZKY MAY LOVE IT, BUT COLLEGE AUDIENCES DON'T

To the Editor of the Evening Post:

Sir—Your editorial on "College Glee Clubs" creates a strange impression.

When I was in the Harvard Glee Club, in 1921, we could sing on sight any "college tune" or even such simpler classical works as Handel's "Let Their Celestial Concerts All Unite." We devoted our time at rehearsals, therefore, to the works of Brahms, Morley, Palestrina, Bach and others which presented greater technical difficulties. "Up the Street," "Soldiers Field," "Harvardiana" and other such songs we rendered at the football rallies without any previous practice whatever.

We felt, and I suppose still feel, that this unique opportunity for singing classical music under the magic direction of "Doc" Davidson was one of the episodes in our college careers from which we derived the greatest pleasure and instruction.

I am unable to understand why you think we should have foregone this pleasure and instruction in order that you, Mr. Robert A. Gardner, the noted amateur golfer, and certain correspondents of the *Yale Alumni Weekly* could be regaled at the concerts in New York City with "college tunes" such as any group of men can render for themselves who possess an adequate set of lungs and the price of a popular songbook.

The glee club concerts may be a bore to you, but they were not to the undergraduates of Harvard and Radcliffe, who in my day stood in throngs in the Yard to listen to the glee club sing classical music from the steps of Widener Library during the mellow evenings of May. Nor was this type of singing a bore to Serge Koussevitzky when he directed the rendition of Brahms's "Requiem" by the Harvard Glee Club and the Radcliffe Choral Society at Symphony Hall in Boston a few years later. On the contrary, Koussevitzky was unstinted in his enthusiasm and public praise.

K. O. MOTT-SMITH.

New York, Jan. 6, 1931.

THIS CLIPPING FROM
N. Y. AMERICAN

JAN 9 - 1931

STRAVINSKY CAPRICE PREMIERED HERE BY BOSTON SYMPHONY

By LEONARD LIEBLING.

Stravinsky premieres do not come around as often as they used to, for that former picturesque leader of the arch-radicals in music composes considerably less since he has gone tonally straight, and back to Bach.

A "first time in New York," therefore, of any work by Igor Stravinsky is an event these days. That is why the audience at the Boston Symphony Orchestra concert in Carnegie Hall last evening met the Russian composer's locally unfamillar "Capriccio" (for piano and orchestra) with an understandable degree of expectancy.

Parisian critics, who wrote about the work after its first hearing in Paris in 1929, described it as being in Stravinsky's earlier manner. I should say that parts of it are and parts of it aren't.

The composition as a whole is conceived and carried out with neo-classic foundation in form and romping freedom in treatment and development. Choppy episodes, absence of romanticism and abounding vitality mark the writing. The piano is somewhat more prominent than the rest of the instruments, but is used as an integral part of the orchestra.

The themes are attractive, pithy, short. No harmonic ugliness grates on the ear. Polite mockery, cynical lyricism and dry humor seem to be the prevailing moods of the piece, a true "Capriccioso," in its restlessness, lightness and whimsicality.

Snatches of Stravinsky's own "Soldat" and "Petrouchka," as well as of Bach, Liszt, Tschaikowsky, Strauss, Hindemith and Godowsky, dashed in and out of the pages of this bright, breezy, bouncing "Capriccio," recognizable as coming from an artful, aristocratic and charmingly disillusioned composer.

Jesus Maria Sanroma played the piano part with smoothness, intelligence and elan. Serge Koussevitzky and his orchestra supplied finished and propulsive orchestral co-operation.

The program opened with Mozart's unalterably lovely G Minor Symphony, but its ingratiating message was marred, on the whole, by occasional arbitrariness in the interpretation, which here and there robbed the work of some of its usual simple and direct appeal.

Too much literalness in emphasizing the phrase, over-sophistication of nuance, and too sudden contrasts in volume of tone marked Koussevitzky's handling of a score which requires much more spontaneity and charm than he gave to it last evening.

Winding up the concert was "Pictures at an Exhibition," Ravel's orchestral setting of the well-known piano suite by Moussorgsky. Here Koussevitzky showed the right atmospheric alignment with the descriptive music and his reading provided a series of fascinating enjoyments.

No fault could be found at any time with the playing of the Boston Orchestra, which is a superb symphonic instrument and in fullest artistic co-operation with the intentions and directions of its accomplished conductor.

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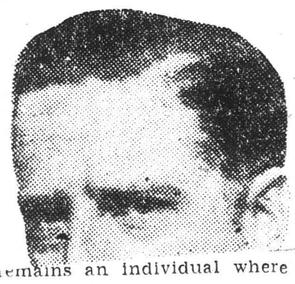
JAN 9 1931

...ng Out ...ports

...ook Pegler

...of the greatest displeasure at the ...fight commissioners in busting Max ...yweight champion, down to the rank ...dignation has a rather high boiling ...acid. One time a distinguished war ...try after the crash of the war busi-



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THIS CLIPPING FROM
N. Y. TELEGRAM

JAN 9 1931

STRAVINSKY'S CAPRICCIO GIVEN

Boston Symphony Heard in Work First Played in Paris 13 Months Ago.

By PITTS SANBORN.

Koussevitzky, the Boston Symphony Orchestra, Stravinsky—how often these have kept company! In Carnegie Hall, last evening, Mr. Koussevitzky, conducting the Boston band, treated New York to its first hearing of a capriccio for piano and orchestra by Stravinsky. The assisting pianist, as has happened more than once before when the Bostonians have visited our town, was Jesus Maria Sanroma.

Mr. Koussevitzky already had regaled Boston with the capriccio, which received its first performance anywhere at a concert of the Orchestre Symphonique de Paris on December 6, 1929, with the composer himself as pianist and Ernest Ansermet conducting.

Is Played Without Pause.

Though the work is played without pause, it is in three movements—a "Presto," an "Allegro rapsodico" and an "Allegro capriccioso, ma tempo giusto." I may as well say at once that I found it a fascinating composition and am all eagerness to hear it again.

In the first place, it is really capricious, as parts of "Petrouchka" are. Stravinsky himself has declared that the "point of departure" of this work is his passionate admiration for Tschaikowsky. The departure, then, has taken him far away from the agonizings of that sick soul, from the barbaric frenzies of its revolt.

Yet there is a searchingly human note in this capriccio that is quite different from the impassivity which only a few years ago seemed to be Stravinsky's marmoreal ideal. Is the piano after those haunting introductory chords a meditating harlequin who asks if nothing in life can be taken seriously, not friendship, not love?

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THIS CLIPPING FROM
N. Y. JOURNAL
JAN 9 1931

Boston Orchestra Gives Premiere By Stravinsky

By IRVING WEIL.

The performance of a new work by Igor Stravinsky, beyond much question the most important and also the most incalculable of living composers, always arouses a great deal of both curiosity and speculation. Accordingly, the crowd that filled Carnegie Hall last night, at the concert of the Boston Orchestra under Serge Koussevitzky, was mentally on tiptoe over the event of the evening the New York premiere of Stravinsky's capriccio for orchestra and piano.

The pieces, unlike every other of this modernistic Russian, was an instantaneous success. Hisses, groans and shouts of incensed disapproval have been the rule in the way of greeting for most of his advanced experiments. But this capriccio, which is filled with snatches of sentimental salon melody and finds its climax in Stravinsky toying with an ordinary waltz, was unstintedly applauded.

A PUZZLE.

The music, quite frankly, was a puzzle to this reviewer. It is almost unbelievable that the tradition-breaker who wrote the savage and nerve-shattering "Consecration of Spring," the strange and arresting "Marriage Rite" or the later octet for wind instruments or even the piano concerto, should have intended this new capriccio seriously. If he did, it is nothing more than a facile time-filler; and if he didn't, then it was quite misapprehended in last night's presentation.

It should not be out of place, in some attempt to find out what Stravinsky may here really have had in mind, to review quickly what is supposed to have been going on inside him recently. It is known that, after his most radical experiments, he suddenly became enamored of the music of the eighteenth century and turned backward and, in some part, away from his own modernism.

The thing began about ten years ago with his ballet-suite, "Pulcinella", after Pergolesi. The piano concerto showed his preoccupation with Bach, "Oedipus Rex" with Handel. When "Apollo, Leader of the Muses" appeared, one learned that the nineteenth century was then in Stravinsky's mind and that this was a kind of Stravinskian transliteration of Tchaikovsky. The capriccio, one is told, is a further tribute to the nineteenth century Russian.

ABANDONED EARLY STYLE.

Unquestionably Stravinsky, about ten years ago, deliberately abandoned his earlier style and purpose of writing; but in all the music of these ten years, except this latest capriccio, it was still Stravinsky who always came first, whilst his models remained incidental. But the capriccio (a free form, by the way, that had its greatest development in the eighteenth century) is not even good incidental Tchaikovsky. And the slight dash of Stravinskian polytonality in it sounds merely like polybanality. One must hope that the composer really had his tongue in his cheek and that Mr. Koussevitzky didn't notice it.

The Boston Orchestra's evening began with the Mozart G-minor symphony, technically beautifully played but otherwise treated in ultra-classical spirit and ended with Moussorgsky's "Pictures at an Exhibtion" in Maurice Ravel's apt orchestration. Jesus Maria Sanroma played the piano part in the Stravinsky piece with great deftness.

THIS CLIPPING FROM
N. Y. Herald Tribune
JAN 9 1931

New Stravinsky Piece Presented By Koussevitsky

Boston Orchestra, Playing at Carnegie Hall, Introduces Capriccio, With Piano Solo

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra met their Thursday evening Carnegie Hall subscribers, whose numbers are many, yesterday and gave them the first local opportunuity to hear Igor Stravinsky's Capriccio for orchestra with piano solo. The novelty was sandwiched between two familiar works, Mozart's G minor symphony and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," a version introduced to this country by Dr. Koussevitzky in 1924, early in his Bostonian career.

The Capriccio was first performed by the Orchestre Symphonique de Paris on December 6, 1929, with the composer as the pianist and Ernest Ansermet conducting. The Boston Symphony gave it for the first time in this country in its home concert of December 19, with Jesus Maria Sanroma, last night's assisting artist, at the piano, on a program with a later Stravinsky work of a very different type, the Symphony of Psalms. It would have been interesting to hear this also in last night's concert, but that would have entailed the importation of a chorus.

In its first New York hearing the Capriccio seemed to please. It represents the versatile Igor in one of his lighter moods, in a somewhat sportive vein. The title is apt; it is a work with, rather than for, piano solo; the piano and orchestral roles are interwoven, rather than doing respective duty as featured soloist and accompanist, in this well-written score. It takes about twenty minutes to play, and has no formal division of movements, although there are changes of pace and dominant color marking it off, to a certain extent, into sections.

It is an engaging, mildly tantalizing work. The composer turns to tunes of a Russian type recalling those of "Petrushka," but keeps these in the background; his harmonies are subtly savorous, his scoring delicately and effectively shaded, and the work gives a general impression of amiability and conservatism, with an underlying hint, here and there, of subacidity. Darker hues occasionally vary the prevailing fast-moving chattiness. With its deftness and humor, however, the work has one or two drawbacks, such as a certain prolixity in the closing section, suggesting clever, but rather prolonged, musical gossip about nothing in particular.

Mr. Sanroma gave a fluent, polished, praiseworthy reading of the piano part, perfectly co-ordinated with the playing of his orchestral colleagues, and conductor, pianist and orchestra shared warm plaudits for a virtuoso performance.

String Quartet Heard With Grainger

In Town Hall the New York String Quartet and Percy Grainger also gave a first local hearing of a work by a contemporary composer, Cyril Scott's quintet for piano and strings. In this work the British composer does not eschew emotion and writes in the neo-romantic vein which has become naturalized in Great Britain via France. Much of the work is effective, much of it is convincingly expressive; despite certain reminiscences, one or two harking back even to Tchaikovsky, it has a certain homogeneity and individuality of style. But it could have said its say better at less length; it sometimes gives an impression of repetitiousness, of undecided progress; there is not enough difference in mood and color among the various movements to afford sufficient variety.

The quartet and Mr. Grainger gave a well balanced and eloquent performance. Messrs. Cadek, Siskovsky, Schwab and Prinz began the evening with Beethoven's C minor quartet, Op. 18, No. 4, and a contemporary Spanish work, Joaquin Turina's "La Oracion del Torero." A good sized audience was enthusiastic.

THIS CLIPPING FROM
N. Y. SUN
JAN 9 1931

Boston Symphony Concert

Koussevitsky Offers Stravinsky Composition in Program at Carnegie Hall.

By W. J. HENDERSON.

Serge Koussevitzky and the Boston Symphony Orchestra have come back to town, bearing Igor Stravinsky's latest invention for the confusion of the pedestrian mind. This masterpiece of futility was the central number on the program of the orchestra's second concert of its forty-fifth season in New York, given last evening in Carnegie Hall before a most considerate assembly of music lovers.

The work is called a capriccio for orchestra with piano solo and it was first performed in Paris on December 6, 1929. On that occasion Mr. Stravinsky was the pianist. Last evening Jesus Maria Sanroma was at the keyboard and we may dismiss him with the simple declaration that he did his best, which is very good.

Philip Hale, who makes inspired program notes for the Boston symphony concerts, quoted from French critics about Mr. Stravinsky's composition. They said charming things and like true Frenchmen said them with indescribable grace. But we confess with deep sorrow that we cannot echo their beautiful sentiments any more than we can imitate their exquisite style. Mr. Stravinsky's capriccio was for this music lover the wind blown ashes of a fire long dead.

The entire work is disjointed, spasmodic in utterance, without structural continuity and feeble in thematic subject matter and instrumental treatment. It is not especially objectionable on the ground of ugliness. Indeed, some of it is melodious in rather ancient manner and certain pages of the piano part, which is an obligato rather than a solo as generally understood, have a mild interest. Many others belong to the venerable class of tuner's runs. The harmonies are extreme in spots, but continent in most of the pages. There are almost no instrumental tutti; the orchestra speaks chiefly in small groups. There is even a kind of concertino group of strings, which seemed to have no special reason for existence.

The third movement, which is marked allegro capriccioso, is the best of the three. For this we have to thank no less a personage than Richard Strauss. We did not think to live to hear Stravinsky repeating a lesson learned from that old gentleman, but if there had been no "Rosenkavalier" there would certainly have been no such allegro capriccioso as we heard last night. But Strauss did it better.

When Strauss brought forward his "Symphonia Domestica," Ernest Newman said it was the work of a clever man who had once been a genius. Those who remembered their "Petruchka" and "Sacre du Printemps" must have thought something of the same sort when they listened to the strivings and pantings of the score made known to last evening's audience. All these advanced composers have periods which they point out themselves and discuss with delightful candor. We do not know in what period Mr. Stravinsky sees himself just now; but we are sure of one thing; namely, that he has traveled far out of his era of "back to Bach."

The first number on the program was Mozart's G Minor Symphony, which Mr. Koussvitzky performed with a reduced orchestra and with exceeding delicacy. In fact, it is possible that Mozart himself would politely have requested the eminent conductor to put a little more pepper in the sauce. The concert was completed with Moussorgsky's "Pictures at an Exhibition" orchestrated by Ravel. Mr. Koussevitzky has an enduring affection for this work. We trust his love for Mr. Stravinsky's capriccio will not withstand the winds of as many winters.

THIS CLIPPING FROM
New York Eve. World
JAN 9 1931

1929, under the direction of Ernest Ansermet, with Stravinsky as soloist, Mossourgsky's "Pictures of an Exhibition" figured on the list. This same set of pieces, in the orchestral garb provided for them by Ravel, found a place on yesterday's bill, which was rounded out by the Mozart Symphony in G Minor.

The "Capriccio" made its local entry under the most auspicious circumstances. With Jesus Maria Sanroma officiating at the piano, it reveled in a dazzlingly brilliant performance in which the virtuosity of the assisting artist and that of the orchestra were alike breathtaking. Mr. Sanroma, who had scored heavily when he first appeared in this city under the same baton in the Toch concerto, again proved an incomparable interpreter of modernistic music for his instrument at this reappearance. Conquering the extreme difficulties of the keyboard score with amazing ease, he made his share in the reading noteworthy for clarity crispness and tonal glamour.

Those who expected that the "Capriccio" would bear any resemblance in style to the "Sacre" or the earlier methods of the composer in the "Firebird" and "Petruchka," were destined to be surprised, as well as any in the audience prepared to hear another effort in the mock-classical vein of "Musagetes." Like the latter, it exemplified Stravinsky's recent preoccupation with neo-classicism. But as might have been anticipated from Stravinsky's constant change of manner from one work to another, the "Capriccio" again showed its author in an entirely new light. In the almost forgotten Piano Concerto, he had adhered closely to Bach and Handel in his choice of thematic material and coupled the solo part to a jazz accompaniment. Reverting to a remoter past in "Musagetes," he had given that composition, founded on seventeenth century models, much the character of an ancient concerto grosso.

But the "Capriccio," which once more turns backward for its subject matter, pilfers from innumerable sources, while in its coloring it achieves a quality absolutely different from that of any of its predecessors in Stravinsky's output. Likewise it stands on a changed rhythmic basis, and its harmonic and melodic treatment is also dissimilar. Nineteenth century romantic influences show their effect not only on the themes of the first of the three movements, but in practically all of the elaborate filigree of the highly ornamental passage-work that forms one of the chief characteristics of the opus. Bach plays his role in the second division, entitled "Andante rapsodico," while the final "Allegro capriccioso" goes to Vienna and the cabarets, as melodic sources. And yet because of its individual treatment, the work successfully manages to achieve a satisfactory sense of unity, despite this hodgepodge of ingredients.

One factor that helps toward this end is the texture of the score, in which a soft blending of piano and flute tone predominates. Polytonality is sparingly used and the dissonances are very mild throughout. Most of them are the result of passing clashes in the counterpoint. And in the handling of counterpoint—a fundamental device of every page of this music—Stravinsky reveals a master hand. A most astonishing aspect of the music is its reversion to a strong tonic-dominant feeling in the harmonic structure. Moreover each movement is in one definite key and adheres tenaciously to it with few indulgences in remote modulations. Another peculiarity of each of the three sections is the almost undeviating employment of a strong undercurrent of duple rhythm, which keeps the ornate melodic configurations from becoming diffuse, or vague in meaning. Furthermore, Stravinsky gives the work an unaccustomed quality by abandoning his usual short fragments of tune for melodies of a pronouncedly more extensive type. Most of these are cheap in themselves, but lose their commonplace nature through the uncanny skill with which they are manipulated. The first movement was found to be especially attractive at a first hearing on account of the clarity of its tripartite design and the strikingly original effect of the introduction, with its bold chords and glissandi interrupted by quiet passages for the strings. This introductory matter appeared again at the close of the movement, and resolved itself into concluding measures that formed the most telling portion of the novelty, by means of chromatic harmonies moving above a double pedal voiced alternately by piano and cello. In comparison to the magnificence of the interpretation given this capriccio, the Mozart symphony was rather a dull and profitless affair as Mr. Koussevitsky conceived its exquisite content.

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BROOKLYN, N. Y.
EAGLE
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IC ... f the Day

...RD CUSHING

...r Piano and Orchestra Is ...itsky and the Bostonians

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...concert given in Carnegie Hall by the Boston Symphony Orchestra and Serge Koussewitsky, who have been responsible for our introduction to a number of Strawinsky's latter-day productions. The Capriccio followed Mozart's G-minor Symphony (of which Mr. Koussewitsky delivered a mannered and on the whole disaffecting reading) and was received by the audience with polite applause.

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There is, of course, other music among that of our contemporaries to which we prefer to pin our faith and hope—but it is, we know, a hollow faith and a foredoomed hope. For the Capriccio, with its emptiness of emotion or experience, is truly and deplorably the music of today—and, what is far worse, the music of tomorrow as well—and this other music, in which we profess a specious faith and hope, is only the music of those who remember and regret and will not willingly relinquish a time that is past and a world that is tragically dead.

The Capriccio is an appalling work. We say this knowing it well, for it has been recorded for the gram... mili... roga... ster... nove... Do... it i... seri... sym... ...gal... ly f... the... too...

A concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting, Jesus Maria Sanroma, pianist, assisting artist. At Carnegie Hall last evening.

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Mozart .....Symphony in G minor
Strawinsky..Capriccio for Piano and Orchestra
(First time in New York.)
Moussorgsky-Ravel..Pictures at an Exposition

THIS CLIPPING FROM
N. Y. MORN. WORLD
JAN 9 1931

Music

By Samuel Chotzinoff

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Symphony in G Minor (K. 550)....Mozart
Capriccio for piano and orchestra, Stravinsky
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Pictures at an Exhibition, Moussorgsky-Ravel

Stravinsky Redivivus

Last night's visit of the Boston Symphony provided us with Mozart's G Minor Symphony, Moussorgsky's "Pictures at an Exhibition," and Stravinsky's "Capriccio for Orchestra and Piano Solo." The "Capriccio" was a first performance in New York, though it had been released at a concert in Paris as long ago as December, 1929. Things have come to a pretty pass when it takes a year for the music of the daddy of all modernists to travel from Paris to New York.

French critics who heard the "Capriccio" said openly that in it Stravinsky is his old self again, and that he had flung away Bach's old wig, which he had been wearing since the composition of his "Symphonies for Wind Instruments." The French critics must have been deceived by the first and last sections of the "Capriccio," in which, to be sure, not a hair of Bach may be seen; for in the middle section the old wig protruded unmistakably last night. Here Mr. Jesus Maria Sanroma, the excellent soloist, wove reams of Bach-like arabesques on his piano, while Mr. Koussevitzky's orchestra provided a more modern background.

The other two movements exposed an uninterrupted succession of the decisive rhythms which are Stravinsky's chief stock-in-trade. It would be easy enough to say of the "Capriccio" that it is a panorama of modern life, with its ceaseless variety of moods borne along on a current of hectic energy. Perhaps it is just that. This reviewer can only report that it was played for all it was worth by Mr. Koussevitzky and Mr. Sanroma, and that the audience seemed to like it immensely.

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Boston Orchestra Gives Premiere By Stravinsky

By IRVING WEIL.

The performance of a new work by Igor Stravinsky, beyond much question the most important and also the most incalculable of living composers, always arouses a great deal of both curiosity and speculation. Accordingly, the crowd that filled Carnegie Hall last night, at the concert of the Boston Orchestra under Serge Koussevitzky, was mentally on tiptoe over the event of the evening the New York premiere of Stravinsky's capriccio for orchestra and piano.

The pieces, unlike every other of this modernistic Russian, was an instantaneous success. Hisses, groans and shouts of incensed disapproval have been the rule in the way of greeting for most of his advanced experiments. But this capriccio, which is filled with snatches of sentimental salon melody and finds its climax in Stravinsky toying with an ordinary waltz, was unstintedly applauded.

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The music, quite frankly, was a puzzle to this reviewer. It is almost unbelievable that the tradition-breaker who wrote the savage and nerve-shattering "Consecration of Spring," the strange and arresting "Marriage Rite" or the later octet for wind instruments or even the piano concerto, should have intended this new capriccio seriously. If he did, it is nothing more than a facile time-filler; and if he didn't, then it was quite misapprehended in last night's presentation.

It should not be out of place, in some attempt to find out what Stravinsky may here really have had in mind, to review quickly what is supposed to have been going on inside him recently. It is known that, after his most radical experiments, he suddenly became enamored of the music of the eighteenth century and turned backward and, in some part, away from his own modernism.

The thing began about ten years ago with his ballet-suite, "Pulcinella", after Pergolesi. The piano concerto showed his preoccupation with Bach, "Oedipus Rex" with Handel. When "Apollo, Leader of the Muses" appeared, one learned that the nineteenth century was then in Stravinsky's mind and that this was a kind of Stravinskian transliteration of Tchaikovsky. The capriccio, one is told, is a further tribute to the nineteenth century Russian.

ABANDONED EARLY STYLE.

Unquestionably Stravinsky, about ten years ago, deliberately abandoned his earlier style and purpose of writing; but in all the music of these ten years, except this latest capriccio, it was still Stravinsky who always came first, whilst his models remained incidental. But the capriccio (a free form, by the way, that had its greatest development in the eighteenth century) is not even good incidental Tchaikovsky. And the slight dash of Stravinskian polytonality in it sounds merely like polybanality. One must hope that the composer really had his tongue in his cheek and that Mr. Koussevitzky didn't notice it.

The Boston Orchestra's evening began with the Mozart G-minor symphony, technically beautifully played but otherwise treated in ultra-classical spirit and ended with Moussorgsky's "Pictures at an Exhibtion" in Maurice Ravel's apt orchestration. Jesus Maria Sanroma played the piano part in the Stravinsky piece with great deftness.

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N. Y. Herald Tribune

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New Stravinsky Piece Presented By Koussevitsky

Boston Orchestra, Playing at Carnegie Hall, Introduces Capriccio, With Piano Solo

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra met their Thursday evening Carnegie Hall subscribers, whose numbers are many, yesterday and gave them the first local opportunuity to hear Igor Stravinsky's Capriccio for orchestra with piano solo. The novelty was sandwiched between two familiar works, Mozart's G minor symphony and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," a version introduced to this country by Dr. Koussevitzky in 1924, early in his Bostonian career.

The Capriccio was first performed by the Orchestre Symphonique de Paris on December 6, 1929, with the composer as the pianist and Ernest Ansermet conducting. The Boston Symphony gave it for the first time in this country in its home concert of December 19, with Jesus Maria Sanroma, last night's assisting artist, at the piano, on a program with a later Stravinsky work of a very different type, the Symphony of Psalms. It would have been interesting to hear this also in last night's concert, but that would have entailed the importation of a chorus.

In its first New York hearing the Capriccio seemed to please. It represents the versatile Igor in one of his lighter moods, in a somewhat sportive vein. The title is apt; it is a work with, rather than for, piano solo; the piano and orchestral roles are interwoven, rather than doing respective duty as featured soloist and accompanist, in this well-written score. It takes about twenty minutes to play, and has no formal division of movements, although there are changes of pace and dominant color marking it off, to a certain extent, into sections.

It is an engaging, mildly tantalizing work. The composer turns to tunes of a Russian type recalling those of "Petrushka," but keeps these in the background; his harmonies are subtly savorous, his scoring delicately and effectively shaded, and the work gives a general impression of amiability and conservatism, with an underlying hint, here and there, of subacidity. Darker hues occasionally vary the prevailing fast-moving chattiness. With its deftness and humor, however, the work has one or two drawbacks, such as a certain prolixity in the closing section, suggesting clever, but rather prolonged, musical gossip about nothing in particular.

Mr. Sanroma gave a fluent, polished, praiseworthy reading of the piano part, perfectly co-ordinated with the playing of his orchestral colleagues, and conductor, pianist and orchestra shared warm plaudits for a virtuoso performance.

String Quartet Heard With Grainger

In Town Hall the New York String Quartet and Percy Grainger also gave a first local hearing of a work by a contemporary composer, Cyril Scott's quintet for piano and strings. In this work the British composer does not eschew emotion and writes in the neo-romantic vein which has become naturalized in Great Britain via France. Much of the work is effective, much of it is convincingly expressive; despite certain reminiscences, one or two harking back even to Tchaikovsky, it has a certain homogeneity and individuality of style. But it could have said its say better at less length; it sometimes gives an impression of repetitiousness, of undecided progress; there is not enough difference in mood and color among the various movements to afford sufficient variety.

The quartet and Mr. Grainger gave a well balanced and eloquent performance. Messrs. Cadek, Siskovsky, Schwab and Prinz began the evening with Beethoven's C minor quartet, Op. 18, No. 4, and a contemporary Spanish work, Joaquin Turina's "La Oracion del Torero." A good sized audience was enthusiastic.

THIS CLIPPING FROM
N. Y. SUN

JAN 9 1931

PURITANISM

THE DECLINE OF MERRY ENGLAN
rill. $3.

A lot of wasted research went into
she has a flair for ideas, Miss James
readers of her "Modern Drama in Eu
It would therefore be well could
the impress upon her pen succinct-
ness. For the quantity of materia
orchestra with piano solo and it was
first performed in Paris on December
ber 6, 1929. On that occasion Mr.
Stravinsky was the pianist. Last
evening Jesus Maria Sanroma was
at the keyboard and we may dismiss
him with the simple declaration that
he did his best, which is very good.

Philip Hale, who makes inspired program notes for the Boston symphony concerts, quoted from French critics about Mr. Stravinsky's composition. They said charming things and like true Frenchmen said them with indescribable grace. But we confess with deep sorrow that we cannot echo their beautiful sentiments any more than we can imitate their exquisite style. Mr. Stravinsky's capriccio was for this music lover the wind blown ashes of a fire long dead.

The entire work is disjointed, spasmodic in utterance, without structural continuity and feeble in thematic subject matter and instrumental treatment. It is not especially objectionable on the ground of ugliness. Indeed, some of it is melodious in rather ancient manner and certain pages of the piano part, which is an obligato rather than a solo as generally understood, have a mild interest. Many others belong to the venerable class of tuner's runs. The harmonies are extreme in spots, but continent in most of the pages. There are almost no instrumental tutti; the orchestra speaks chiefly in small groups. There is even a kind of concertino group of strings, which seemed to have no special reason for existence.

The third movement, which is marked allegro capriccioso, is the best of the three. For this we have to thank no less a personage than Richard Strauss. We did not think to live to hear Stravinsky repeating a lesson learned from that old gentleman, but if there had been no "Rosenkavalier" there would certainly have been no such allegro capriccioso as we heard last night. But Strauss did it better.

When Strauss brought forward his "Symphonia Domestica," Ernest Newman said it was the work of a clever man who had once been a genius. Those who remembered their "Petruchka" and "Sacre du Printemps" must have thought something of the same sort when they listened to the strivings and pantings of the score made known to last evening's audience. All these advanced composers have periods which they point out themselves and discuss with delightful candor. We do not know in what period Mr. Stravinsky sees himself just now; but we are sure of one thing; namely, that he has traveled far out of his era of "back to Bach."

The first number on the program was Mozart's G Minor Symphony, which Mr. Koussvitzky performed with a reduced orchestra and with exceeding delicacy. In fact, it is possible that Mozart himself would politely have requested the eminent conductor to put a little more pepper in the sauce. The concert was completed with Moussorgsky's "Pictures at an Exhibition" orchestrated by Ravel. Mr. Koussevitzky has an enduring affection for this work. We trust his love for Mr. Stravinsky's capriccio will not withstand the winds of as many winters.

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MUSIC

By Noe Straus

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fancy of an audience as Igor Stra
place of honor on the visiting o
season presented in Carnegie Hall

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By Samuel Chotzinoff

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The Capriccio was first performed by the Orchestre Symphonique de Paris on December 6, 1929, with the composer as the pianist and Ernest Ansermet conducting. The Boston Symphony gave it for the first time in this country in its home concert of December 19, with Jesus Maria Sanroma, last night's assisting artist, at the piano, on a program with a later Stravinsky work of a very different type, the Symphony of Psalms. It would have been interesting to hear this also in last night's concert, but that would have entailed the importation of a chorus.

In its first New York hearing the Capriccio seemed to please. It represents the versatile Igor in one of his lighter moods, in a somewhat sportive vein. The title is apt; it is a work with, rather than for, piano solo; the piano and orchestral roles are interwoven, rather than doing respective duty as featured soloist and accompanist, in this well-written score. It takes about twenty minutes to play, and has no formal division of movements, although there are changes of pace and dominant color marking it off, to a certain extent, into sections.

It is an engaging, mildly tantalizing work. The composer turns to tunes of a Russian type recalling those of "Petrushka," but keeps these in the background; his harmonies are subtly savorous, his scoring delicately and effectively shaded, and the work gives a general impression of amiability and conservatism, with an underlying hint, here and there, of subacidity. Darker hues occasionally vary the prevailing fast-moving chattiness. With its deftness and humor, however, the work has one or two drawbacks, such as a certain prolixity in the closing section, suggesting clever, but rather prolonged, musical gossip about nothing in particular.

Mr. Sanroma gave a fluent, polished, praiseworthy reading of the piano part, perfectly co-ordinated with the playing of his orchestral colleagues, and conductor, pianist and orchestra shared warm plaudits for a virtuoso performance.

String Quartet Heard With Grainger

In Town Hall the New York String Quartet and Percy Grainger also gave a first local hearing of a work by a contemporary composer, Cyril Scott's quintet for piano and strings. In this work the British composer does not eschew emotion and writes in the neo-romantic vein which has become naturalized in Great Britain via France. Much of the work is effective, much of it is convincingly expressive; despite certain reminiscences, one or two harking back even to Tchaikovsky, it has a certain homogeneity and individuality of style. But it could have said its say better at less length; it sometimes gives an impression of repetitiousness, of undecided progress; there is not enough difference in mood and color among the various movements to afford sufficient variety.

The quartet and Mr. Grainger gave a well balanced and eloquent performance. Messrs. Cadek, Siskovsky, Schwab and Prinz began the evening with Beethoven's C minor quartet, Op. 18, No. 4, and a contemporary Spanish work, Joaquin Turina's "La Oracion del Torero." A good sized audience was enthusiastic.

THIS CLIPPING FROM
N. Y. SUN

Bostoncert

Koussevitsky Composition in Hall.

Serge Koussevitsky's Boston Symphony Orchestra have come back with this latest invention for the season. This masterpiece of futility was a program of the orchestra's second season in New York, given last night before a most considerate assembly.

The work is called [illegible] orchestra with piano solo and it was first performed in Paris on December 6, 1929. On that occasion Mr. Stravinsky was the pianist. Last evening Jesus Maria Sanroma was at the keyboard and we may dismiss him with the simple declaration that he did his best, which is very good.

Philip Hale, who makes inspired program notes for the Boston symphony concerts, quoted from French critics about Mr. Stravinsky's composition. They said charming things and like true Frenchmen said them with indescribable grace. But we confess with deep sorrow that we cannot echo their beautiful sentiments any more than we can imitate their exquisite style. Mr. Stravinsky's capriccio was for this music lover the wind blown ashes of a fire long dead.

The entire work is disjointed, spasmodic in utterance, without structural continuity and feeble in thematic subject matter and instrumental treatment. It is not especially objectionable on the ground of ugliness. Indeed, some of it is melodious in rather ancient manner and certain pages of the piano part, which is an obligato rather than a solo as generally understood, have a mild interest. Many others belong to the venerable class of tuner's runs. The harmonies are extreme in spots, but continent in most of the pages. There are almost no instrumental tutti; the orchestra speaks chiefly in small groups. There is even a kind of concertino group of strings, which seemed to have no special reason for existence.

The third movement, which is marked allegro capriccioso, is the best of the three. For this we have to thank no less a personage than Richard Strauss. We did not think to live to hear Stravinsky repeating a lesson learned from that old gentleman, but if there had been no "Rosenkavalier" there would certainly have been no such allegro capriccioso as we heard last night. But Strauss did it better.

When Strauss brought forward his "Symphonia Domestica," Ernest Newman said it was the work of a clever man who had once been a genius. Those who remembered their "Petruchka" and "Sacre du Printemps" must have thought something of the same sort when they listened to the strivings and pantings of the score made known to last evening's audience. All these advanced composers have periods which they point out themselves and discuss with delightful candor. We do not know in what period Mr. Stravinsky sees himself just now; but we are sure of one thing; namely, that he has traveled far out of his era of "back to Bach."

The first number on the program was Mozart's G Minor Symphony, which Mr. Koussvitzky performed with a reduced orchestra and with exceeding delicacy. In fact, it is possible that Mozart himself would politely have requested the eminent conductor to put a little more pepper in the sauce. The concert was completed with Moussorgsky's "Pictures at an Exhibition" orchestrated by Ravel. Mr. Koussevitzky has an enduring affection for this work. We trust his love for Mr. Stravinsky's capriccio will not withstand the winds of as many winters.

THIS CLIPPING FROM
New York Eve. World
JAN 9 1931

[illegible]d 'Naughty' Boo[illegible]

[illegible] risque literature into the U[illegible] States.

The "obscene literature" squa[illegible] the Judicial Police started the [illegible] rolling by arresting Francois Alb[illegible] Gauffeur, seventy-two-year-[illegible] French agent of an American libra[illegible] and publishing house. Gauffeur w[illegible] charged with sending tons [illegible] "naughty" English books to t[illegible] United States.

More arrests are said to be in th[illegible] place of [illegible] season presented in [illegible]

When the "Capriccio," which is [illegible] the nature of a concerto for piano and orchestra, was given its world premiere at a concert of the Orchestre Symphonique de Paris on Dec. 6, 1929, under the direction of Ernest Ansermet, with Stravinsky as soloist, Mossourgsky's "Pictures of an Exhibition" figured on the list. This same set of pieces, in the orchestral garb provided for them by Ravel, found a place on yesterday's bill, which was rounded out by the Mozart Symphony in G Minor.

The "Capriccio" made its local entry under the most auspicious circumstances. With Jesus Maria Sanroma officiating at the piano, it reveled in a dazzlingly brilliant performance in which the virtuosity of the assisting artist and that of the orchestra were alike breathtaking. Mr. Sanroma, who had scored heavily when he first appeared in this city under the same baton in the Toch concerto, again proved an incomparable interpreter of modernistic music for his instrument at this reappearance. Conquering the extreme difficulties of the keyboard score with amazing ease, he made his share in the reading noteworthy for clarity crispness and tonal glamour.

Those who expected that the "Capriccio" would bear any resemblance in style to the "Sacre" or the earlier methods of the composer in the "Firebird" and "Petruchka," were destined to be surprised, as well as any in the audience prepared to hear another effort in the mock-classical vein of "Musagetes." Like the latter, it exemplified Stravinsky's recent preoccupation with neo-classicism. But as might have been anticipated from Stravinsky's constant change of manner from one work to another, the "Capriccio" again showed its author in an entirely new light. In the almost forgotten Piano Concerto, he had adhered closely to Bach and Handel in his choice of thematic material and coupled the solo part to a jazz accompaniment. Reverting to a remoter past in "Musagetes," he had given that composition, founded on seventeenth century models, much the character of an ancient concerto grosso.

But the "Capriccio," which once more turns backward for its subject matter, pilfers from innumerable sources, while in its coloring it achieves a quality absolutely different from that of any of its predecessors in Stravinsky's output. Likewise it stands on a changed rhythmic basis, and its harmonic and melodic treatment is also dissimilar. Nineteenth century romantic influences show their effect not only on the themes of the first of the three movements, but in practically all of the elaborate filigree of the highly ornamental passage-work that forms one of the chief characteristics of the opus. Bach plays his role in the second division, entitled "Andante rapsodico," while the final "Allegro capriccioso" goes to Vienna and the cabarets, as melodic sources. And yet because of its individual treatment, the work successfully manages to achieve a satisfactory sense of unity, despite this hodgepodge of ingredients.

One factor that helps toward this end is the texture of the score, in which a soft blending of piano and flute tone predominates. Polytonality is sparingly used and the dissonances are very mild throughout. Most of them are the result of passing clashes in the counterpoint. And in the handling of counterpoint—a fundamental device of every page of this music—Stravinsky reveals a master hand. A most astonishing aspect of the music is its reversion to a strong tonic-dominant feeling in the harmonic structure. Moreover each movement is in one definite key and adheres tenaciously to it with few indulgences in remote modulations. Another peculiarity of each of the three sections is the almost undeviating employment of a strong undercurrent of duple rhythm, which keeps the ornate melodic configurations from becoming diffuse, or vague in meaning. Furthermore, Stravinsky gives the work an unaccustomed quality by abandoning his usual short fragments of tune for melodies of a pronouncedly more extensive type. Most of these are cheap in themselves, but lose their commonplace nature through the uncanny skill with which they are manipulated. The first movement was found to be especially attractive at a first hearing on account of the clarity of its tripartite design and the strikingly original effect of the introduction, with its bold chords and glissandi interrupted by quiet passages for the strings. This introductory matter appeared again at the close of the movement, and resolved itself into concluding measures that formed the most telling portion of the novelty, by means of chromatic harmonies moving above a double pedal voiced alternately by piano and cello. In comparison to the magnificence of the interpretation given this capriccio, the Mozart symphony was rather a dull and profitless affair as Mr. Koussevitsky conceived its exquisite content.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 9 1931

Music of the Day

By EDWARD CUSHING

Strawinsky's Capriccio for Piano and Orchestra Is Played by Mr. Koussewitsky and the Bostonians

A concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting, Jesus Maria Sanroma, pianist, assisting artist. At Carnegie Hall last evening.

THE PROGRAM

Mozart .....Symphony in G minor
Strawinsky..Capriccio for Piano and Orchestra
(First time in New York.)
Moussorgsky-Ravel..Pictures at an Exposition

STRAWINSKY'S Capriccio for Piano and Orchestra was heard last night for the first time in New York. Appropriately enough, the performance took place at a concert given in Carnegie Hall by the Boston Symphony Orchestra and Serge Koussewitsky, who have been responsible for our introduction to a number of Strawinsky's latter-day productions. The Capriccio followed Mozart's G-minor Symphony (of which Mr. Koussewitsky delivered a mannered and on the whole disaffecting reading) and was received by the audience with polite applause.

* * *

The Capriccio is music for a society that can be flattered by a reflection of its own fatuity. Art, mirroring the prevailing temper and tendencies of a time, here mirrors ours. It may very well be that we have not yet reached the point of willingly admitting the verisimilitude of the reflection, but there are plenty of signs to tell us, if we stop to read them, that the lease of our illusions upon our sense of reality is near the end of its duration. Let us acknowledge at least that the Capriccio is very typical of the music of composers whom history, a hundred years hence, will recollect as products of the culture of the post-war world.

* * *

There is, of course, other music among that of our contemporaries to which we prefer to pin our faith and hope—but it is, we know, a hollow faith and a foredoomed hope. For the Capriccio, with its emptiness of emotion or experience, is truly and deplorably the music of today—and, what is far worse, the music of tomorrow as well—and this other music, in which we profess a specious faith and hope, is only the music of those who remember and regret and will not willingly relinquish a time that is past and a world that is tragically dead.

The Capriccio is an appalling work. We say this knowing it well, for it has been recorded for the gramophone, and thus we have familiarized ourselves with it. The arrogant triviality of this music, its sterile cleverness and utter spiritual poverty strike terror in the listener. Do we take it too seriously? Then it is because it should be taken seriously. Too few things are taken seriously today—levity is both a symptom of and an anesthetic against our ills. But levity is scarcely fitting to a bedside manner when the patient is a dying art and—all too possibly—a dying civilization.

* * *

As a matter of record it must, we suppose, be noted that the Capriccio is in the form of a suite. There are three movements intended to be played without pause, and scored for piano, a group of solo string and wind instruments, and a tutti comprising the balance of the orchestra. The various movements have no easily discernible forms; of thematic material there is quantity if not quality, and this is treated, as is the instrumentation, in a manner suggested by the title of the piece. Amusement was reflected upon the faces of many who listened last evening to the performance given by Mr. Koussewitsky, Mr. Sanroma (the assisting pianist) and the orchestra but the Capriccio, it seemed to us was very solemn diversion indeed.

"KISS ME"
Her lipstick is a stick of dynamite! No wonder her kisses have kick!

MUSIC

By OLIN DOWNES.

[From Late Editions of Yesterday's TIMES.]

Koussevitzky Leads Brilliantly.

A concert of exceptional brilliancy was given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall before a packed house which rejoiced in the achievement of orchestra and conductor. Mr. Koussevitzky was by turns the classic, the romanticist and the masterly and intuitive interpreter of contemporaneous music.

"Contemporaneous music" refers to the first performance in New York of Stravinsky's "Capriccio for piano and orchestra," the pianist of the occasion being Jesus Sanroma. The classic period was represented by Mozart's G minor symphony and the epoch of Russian romanticism by the extraordinary orchestral arrangement, by Ravel, of Moussorgsky's "Pictures at an Exhibition."

Mr. Koussevitzky played Mozart's symphony with the most careful regard for its proportions, its style and the deep feeling which is contained within the measures of one of the perfect symphonic compositions in existence. He could not have accomplished what he did with an orchestra of grosser or less finely adjusted capacities. The announcement of the opening theme by the strings, which are at once so warm, flexible, and transparent in quality, set the scene for what followed, and throughout the symphony there was a blend of classicism and of sensuous beauty of tone which were a constant enrichment to the ear. Possibly the performance was a trifle overscrupulous in its care for the smallest detail and its concern for precisely the just pace, accent, manner of Mozart's time. But it was perfectly within the frame, and a sheer triumph of style. A small orchestra was used for this performance, and the proportions of the orchestra served to reveal more clearly the qualities of the players.

The Stravinsky "Capriccio" is in three movements, which are played without a pause. Mr. Sanroma, undertaking the piano part, modestly remained seated at his instrument in the orchestra and not in front of it, a position which, as the most important individual player, he might easily have claimed. But the position he took was essentially correct, since the piano is an integral part of the orchestral scheme rather than a solo instrument.

It goes without saying that this "Capriccio" is well made, that Stravinsky's past mastery of musical technic is obvious on every page. When that is said every claim of the composition to serious consideration is exhausted. If the piece bore an unknown name instead of the name of Stravinsky, it might have been published, but it certainly would have been dismissed as entirely negligible. The thematic material is not only vulgar, but—what a virile vulgarity does not always imply—it is unbelievably banal; unbelievably because it is impossible to explain how the composer of the early works of Stravinsky could have produced such poor stuff and how he was able, without blushing, to put his name to it. This music is incredibly trivial and labored, without a real idea, and in places imitative of the music of other composers. It is tired, disgusted music, music without hope or self-respect, which seeks with equal vainness and frivolity to avail itself of popular rhythms and topical musical phrases to conceal its own boredom and fatigue. It goes on and on, tediously, inconsequentially. A passage at the beginning of the third movement—a new rhythmical combination—raises hope, a passage which is a feeble attempt at a joke. Soon even this hope has gone. At the end some motion has been generated—enough momentum to furnish a few measures which sound as if the composer had cheered up with the thought that he would soon be through. But he was through earlier than that. He was through before he began to write this balderdash.

The performance was another matter. On the part of Mr. Sanroma, who played with a flawless virtuosity and musicianship, of the orchestra, of Mr. Koussevitzky, every possible thing was done for the composer. Pax vobiscum!

The immediate and reviving antithesis of this post-Stravinsky, fallen on such evil days, was the wondrous richness of Moussorgsky invention and imagination of which we were reminded by his "Pictures at an Exposition," and Moussorgsky revealed in all his essential variety of color and fancy by the Ravel instrumentation of his piano pieces.

That very little man, who knows perhaps more about the orchestra than any other composer living, that shrewd Gallic stylist and Parisian sophisticate, in some mysterious way meets the barbarian Moussorgsky on his own ground, and does for Moussorgsky what Moussorgsky could never do for himself when he used the orchestral instruments. The "Pictures at an Exposition," played on the piano, triumph in spite of the limited range of color and sonority possessed by that instrument. But these pieces were predestined for the orchestra, and if Mr. Koussevitzky, who commissioned Ravel to orchestrate them, had waited a lifetime and searched the world for the man to do the business, he would have found nowhere a wizard with more cunning, more necromacy, to clothe the fantasies of Moussorgsky with an orchestral garb of more bewildering splendor and instrumental imagery that that shrewd little Frenchman.

The music itself is the extreme limit of realism in tones. Moussorgsky tried to express in tones Hartmann's paintings. But he does not pass the boundaries of music and his is the most plenteous inspiration. We need not concern ourselves whether music appears as a result of the classicism of Mozart or the dramatic and realistic conceptions of a Moussorgsky, provided only that it is music. The "Pictures at an Exposition" are very striking and Russian music.

They are apotheosized by Ravel's miraculous instrumentation. Last night they were given a performance which it is difficult to imagine surpassed. With his virtuoso technic and the authority which comes from complete and unconditional understanding, Mr. Koussevitzky seemed to improvise each piece from his own imagination, and to print his visions indelibly upon the ears and minds of his listeners. By this performance alone the present season of New York concerts by the Boston Symphony Orchestra would be memorable. It was a revelation of the art of the composer, the orchestrator, the orchestra itself and the master who led it.

The applause was loud and long. New York knows what great orchestral performances are. It knows this not only from Mr. Koussevitzky, but also from other superb orchestras and surpassingly gifted conductors. For all that the Boston Symphony concert of last night will remain as one of the peaks of the present musical season.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

Music of the Day

The second of the five concerts which the Boston Symphony Orchestra annually gives in Brooklyn, under the auspices of the Institute of Arts and Sciences, took place last evening at the Academy of Music. Mr. Koussewitsky conducted, and the program conservatively included a Handel concerto grosso, Mozart's G minor Symphony and the Fourth Symphony of Tschaikowsky.

Revelatory though the performance was of the excellence of this orchestra and of the many admirable qualities possessed by Mr. Koussewitsky both as an executive and an interpretative musician, it was not one to inspire more comment than this sentence contains. Mr. Koussewitsky and his Bostonians have often entertained us with Handel concerti grossi, Mozart and Tschaikowsky symphonies—we know their ways with this music, and though it is pleasant enough to hear them play it, we are inclined to accept this pleasure without feeling obliged to return for it more than the briefest—though most sincere—expression of our gratitude.

M. C.

* * *

THIS CLIPPING FROM
N. Y. TIMES

MUSIC

By OLIN DOWNES.

Myra Hess Interprets Beethoven.

The program of Beethoven given by Serge Koussevitzky and the Boston Symphony Orchestra, with Myra Hess as soloist, yesterday afternoon in Carnegie Hall, would have been memorable if only for the spell of Miss Hess's performance of the G major piano concerto. Beethoven wrote no other concerto like this one, which stands entirely alone among his compositions in this form. It is the concerto which does not make the listener think of the word "hammerklavier," at least when it is played with the sensibility, poise and poetic feeling which Miss Hess gave the music. The prophet and seer of the modern symphony enters here a land of dream in which he seldom rested. The dialogue between the piano in the strings in the slow movement is one of those miracles miracles of art which seem to occur just once, and are never repeated.

One would say that Miss Hess was destined by nature for the interpretation of this work. Her qualities as pianist give her the beauty of tone and the delicateness of nuance which the slow movement must have, and in the other movements the crystalline clarity and polish of her performance were equally appropriate to her subject. In these movements, fortunately, she did not overinterpret. Her style had a delicious sparkle. The audience recognized the significance of Miss Hess's performance, and she should have been gratified by its response.

The orchestral compositions were the overture to "Egmont" and the Seventh Symphony. The performance of the symphony was indicative of the virtues of the orchestra, of Mr. Koussewitsky's virtuoso command of the players and his close study of the score. Nevertheless, it has no the illuminating and creative inspiration of other performances he has given here, and there were places where the reading appeared a little self-conscious. By and large, however, the concert was one that impressed anew on the audience the power and glory of Beethoven, and its climax was the concerto, so beautifully and nobly conveyed by Miss Hess.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

THE BOSTON SYMPHONY

THOSE folks who like nothing better than melody with their music, who are old-fashioned enough to care for the surge and sweep and beauty of the old masters who wrote music to appeal to the emotions, that carries them away on the wings of song, had a feast last night at the Academy of Music, where Dr. Serge Koussevitsky conducted the Boston Symphony Orchestra in its second Brooklyn concert of the current season.

The Maestro left the moderns behind him and showed that Haendel and Mozart and even Tchaikovsky have an appeal to a generation that has been brought up largely on the atonality of those who uphold the newer idiom.

Dr. Koussevitsky's programme consisted of three numbers, the Haendel "Concerto Grosso" for strings, the Mozart Symphony in G minor and the mighty and turbulent Tchaikovsky Fourth.

The first two numbers were played with an abbreviated orchestra, the first only with the strings and the Mozart Symphony with two bassoons and two horns added. The "Concerto Grosso" is a sweet and moving delight. It is one of the most charming of pieces, and it is a marvel to hear the variety of

By JOSEPH A. MILLER

melody that the director can coax out of the violins, violas, 'cellos and double basses.

When the Mozart Symphony was played, four of the ten musicians who perform upon the bull fiddles left the stage, and half the second violins followed them. The two wood-winds and the two horns added to the purity of the strings, and the effect was ineffable beauty.

In the great Tchaikovsky Symphony, however, the whole ensemble was present, and in the first and fourth movements, playing for all they were worth.. The second movement is the lovely Andantino, played "in modo di canzona," and the third is played pizzicato, giving a beautiful effect.

The Fourth is the symphony in which the composer takes an old Russian folk-melody—the same that is the basis of his Marche Slave—and uses it as the basis for his thundering Allegro con fuoco. It is a glorious number, and it was fittingly played.

Whether or not the Koussevitsky reading compares with that given earlier in the season by Mr. Erich Kleiber when he was conducting the New York Philharmonic-Symphony is a matter that will be debated by many people. But not by us. Both were [illegible]

THIS CLIPPING FROM
N. Y. MORN. WORLD

Music

By Samuel Chotzinoff

Mr. [illegible] Hall in the afternoon [illegible] Boston orchestra played a Beethoven program with Miss Myra Hess as soloist. Miss Hess won a distinct success with a beautiful interpretation of the G major piano concerto, and Mr. Koussevitzky offered the Boston custo[illegible] major symphony and the "Egmont" overture.

THIS CLIPPING FROM
N. Y. Herald Tribune

JAN 11 1931

Two Orchestras Divide the Day At Carnegie Hall

Koussevitzky Leads Boston Symphony; Philharmonic Completes Children's Series

Myra Hess With Visitors

British Pianist Plays Beethoven's G Major Concerto

By Francis D. Perkins

Carnegie Hall housed two orchestral concerts yesterday, when Ernest Schelling conducted the Philharmonic-Symphony in the season's last concert of the morning series for young people, and Serge Koussevitzky led the Boston Symphony Orchestra in its second New York Saturday afternoon concert of the musical year. Mr. Schelling gave a program of English and American works; Dr. Koussevitzky devoted his list to Beethoven, including the G major piano concerto with Myra Hess as the soloist.

The young people who, with others not so young, attend this Philharmonic-Symphony series, heard Sir Henry Wood's arrangement of a Trumpet Voluntary by Purcell, Frederick Delius's "On Hearing the First Cuckoo in Spring," a movement from Vaughan Williams's "London" Symphony, Elgar's "Pomp and Circumstance" march, two Chinese sketches by Abram Chasins, and Griffes's "To a White Peacock." Mr. Schelling then turned the baton over to his assistant, Howard Barlow, and played the piano solo in the intermezzo and finale from his pleasing "Suite Fantastique." The audience bade its farewell with warm applause.

The feature of the Boston Symphony program, which might be considered an excerpt from the Beethoven Festival given by Dr. Koussevitzky and this orchestra last month in Washington, was the memorable performance of the G major concerto. Miss Hess, who had been one of the soloists in the Washington series, was at her best as an interpreter of this perennial music, with a complete mastery of its technical requirements in the brilliance, polish and clarity of her playing, its revelation of detail and nicety and variety of color. But it was the combination of these merits with the understanding of the work as a whole shown by the admirable British pianist, the sympathetic expressiveness and the realization of its poetic resources which made yesterday's interpretation one of the best given here in recent years.

Dr. Koussevitzky and the orchestra also deserved high praise for their share in the concerto, the just proportion and balance between the solo instrument and the ensemble. For the first movement, Miss Hess used Clara Schumann's cadenza, with its touches of mid-nineteenth century Germanic flavor, and employed Beethoven's own cadenza for the finale.

The symphony was well interpreted on the whole, but there were moments when less weight and more momentum would not have been amiss. There was notable eloquence, however, in the performance of the second movement. A capacity audience warmly applauded the soloist, conductor and orchestra.

THIS CLIPPING FROM
N. Y. AMERICAN

JAN 11 1931

Koussevitzky Leads Beethoven Program

By GRENA BENNETT.

Beethoven and the Boston Orchestra were well patronized at Carnegie Hall yesterday afternoon. A capacity audience greeted Conductor Serge Koussevitzky and his New England band, not forgetting Myra Hess, English pianist, who was assisting artist of the day.

Only Beethoven's name occupied the composer's column. The numbers given were the "Egmont" Overture, G. major Concerto for piano and orchestra and the Seventh Symphony.

Koussevitzky's reading of the Overture was finely molded, carefully phrased, beautifully shaded; and, as to the climaxes, approached cautiously and expressed with power and vigor. It would be no easy matter to find a better body of strings which, though large in number and diversified in character, played with unanimity of attack so faultless as to sound like a great single instrument.

Miss Hess' performance in the Concerto was notable for its brilliancy, luscious tone and amazing clarity and precision in difficult and fleet chromatics.

* * *

Newfound Sport: Stravinsky Baited

Happy Day in New York as the Reviewers Tackle His Piano-Caprice

Transcript Jan 13

WHEN the Symphony Orchestra revisited New York last week, Dr. Koussevitzky included in the concert of Thursday Stravinsky's "Caprice for Orchestra with Piano-Solo," heard three times at Symphony Hall last month. It was new to Manhattan and the reviewers made speed to set their teeth in it. With most, the hapless Igor has gone completely out of fashion. From him in these latter days they expect nothing or worse than nothing. "We are all Socialists now," said Sir William Harcourt years ago in Parliament. The judgment seats of music in Manhattan might echo back: "We are all Reactionaries now." Consequently in the newspapers, though not, apparently, in the concert-hall, Stravinsky's friends were few and far between. Such as they were, they shall be read first. Said Mr. Perkins in the Herald Tribune:

"In first New York hearing the Capriccio seemed to please. It represents the versatile Igor in one of his lighter moods, in a somewhat sportive vein. . . . It is an engaging, mildly tantalizing work. The composer turns to tunes of a Russian type recalling those of 'Petrushka,' but keeps these in the background; his harmonies are subtly savorous, his scoring delicately and effectively shaded. The work gives a general impression of amiability and conservatism, with an underlying hint, here and there, of subacidity. Darker hues occasionally vary the fast-moving chattiness. With its deftness and humor, however, the work has one or two drawbacks, such as a certain prolixity in the closing section, suggesting clever, but rather prolonged, musical gossip about nothing in particular."

And Mr. Thompson in the Evening Post: "The Capriccio will hardly take rank as one of Stravinsky's most important works; but it possesses more to make it acceptable to audiences grown weary of experiment for experiment's sake than most of the products of his post-'Sacre' veerings. Technique he has always, even when he pursues dubious ends. The Capriccio goes beyond technique in asserting the Stravinsky personality and does so largely by virtue of its fantasy. Technique and fantasy together redeem material that in other hands might have remained essentially commonplace, if not trivial and banal. As in 'Apollo Musagetes,' this is a tamed Stravinsky, but one who remains an individual where individuals aer few.

"Toward the close something of the Viennese spirit pervades the music, only to give way to what suggests ragtime, if not jazz. Here Stravinsky's technique serves him well. He extricates himself from the cheap by the neatness and ingenuity of his writing. Along the way are some curiously hollow spaces. The whole suggests a stage pantomime. Certainly a visual program would not be difficult to supply; indeed, one of Stravinsky's French commentators seems already to have put Harlequin, Columbine and their cohorts into this music. From the first, the ballet has been Stravinsky's métier."

Poor Old Igor!

The detractors laid on and spared not. Incidental discoveries of Bach in the middle measures and Strauss in the finale did not long detain them. Wrote Mr. Henderson in The Sun: "The entire work is disjointed, spasmodic in utterance, without structural continuity and feeble in thematic subject matter and instrumental treatment. It is not especially objectionable on the ground of ugliness. Indeed some of it is melodious in rather ancient manner and certain pages of the piano part, have a mild interest. Many others belong to the venerable class of tuner's runs. The harmonies are extreme in spots, but continent in most of the pages. . . . The third movement, which is marked allegro capriccioso, is the best of the three. For this we have to thank no less a personage than Richard Strauss. We did not think to live to hear [illegible] lesson learned [illegible] there would [illegible] ro ca- But [illegible] comic, "This [illegible] bored, [illegible] imitative of the music of other composers. It is tired, disgusted music, music without hope or self-respect, which seeks with equal vainness and frivolity to avail itself of popular rhythms and topical musical phrases to conceal its own boredom and fatigue. It goes on and on, tediously, inconsequentially. A passage at the beginning of the third movement—a new rhythmical combination—raises hope, a passage, which is a feeble attempt at a joke. Soon even this hope has gone. At the end some motion has been generated—enough momentum to furnish a few measures which sound as if the composer had cheered up with the thought that he would soon be through. But he was through earlier than that. He was through before he began to write this balderdash." All of which suggests that "balderdash" is sometimes written elsewhere—and unconsciously—than on the pages of the berated Igor.

Spared Sanroma

The performance was another story. In the ears of the Herald Tribune, Mr. Sanroma "gave a fluent, polished, praiseworthy reading of the piano-part." To the Evening Post, he was "refreshing"; while Dr. Koussevitzky gave a "delightfully crisp and pointed performance." To the Sun, "Mr. Sanroma did his best, which was very good"; while even the Times so far relented as to grant him "a flawless virtuosity and musicianship." Mr. Koussevitzky in turn—good, faithful man!—"did everything possible for the composer."

MUSIC

By OLIN DOWNES.

[From Late Editions of Yesterday's TIMES.]

Koussevitzky Leads Brilliantly.

A concert of exceptional brilliancy was given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall before a packed house which rejoiced in the achievement of orchestra and conductor. Mr. Koussevitzky was by turns the classic, the romanticist and the masterly and intuitive interpreter of contemporaneous music.

"Contemporaneous music" refers to the first performance in New York of Stravinsky's "Capriccio for piano and orchestra," the pianist of the occasion being Jesus Sanroma. The classic period was represented by Mozart's G minor symphony and the epoch of Russian romanticism by the extraordinary orchestral arrangement, by Ravel, of Moussorgsky's "Pictures at an Exhibition."

Mr. Koussevitzky played Mozart's symphony with the most careful regard for its proportions, its style and the deep feeling which is contained within the measures of one of the perfect symphonic compositions in existence. He could not have accomplished what he did with an orchestra of grosser or less finely adjusted capacities. The announcement of the opening theme by the strings, which are at once so warm, flexible, and transparent in quality, set the scene for what followed, and throughout the symphony there was a blend of classicism and of sensuous beauty of tone which were a constant enrichment to the ear. Possibly the performance was a trifle overscrupulous in its care for the smallest detail and its concern for precisely the just pace, accent, manner of Mozart's time. But it was perfectly within the frame, and a sheer triumph of style. A small orchestra was used for this performance, and the proportions of the orchestra served to reveal more clearly the qualities of the players.

The Stravinsky "Capriccio" is in three movements, which are played without a pause. Mr. Sanroma, undertaking the piano part, modestly remained seated at his instrument in the orchestra and not in front of it, a position which, as the most important individual player, he might easily have claimed. But the position he took was essentially correct, since the piano is an integral part of the orchestral scheme rather than a solo instrument.

It goes without saying that this "Capriccio" is well made, that Stravinsky's past mastery of musical technic is obvious on every page. When that is said every claim of the composition to serious consideration is exhausted. If the piece bore an unknown name instead of the name of Stravinsky, it might have been published, but it certainly would have been dismissed as entirely negligible. The thematic material is not only vulgar, but—what a virile vulgarity does not always imply—it is unbelievably banal; unbelievably because it is impossible to explain how the composer of the early works of Stravinsky could have produced such poor stuff and how he was able, without blushing, to put his name to it. This music is incredibly trivial and labored, without a real idea, and in places imitative of the music of other composers. It is tired, disgusted music, music without hope or self-respect, which seeks with equal vainness and frivolity to avail itself of popular rhythms and topical musical phrases to conceal its own boredom and fatigue. It goes on and on, tediously, inconsequentially. A passage at the beginning of the third movement—a new rhythmical combination—raises hope, a passage which is a feeble attempt at a joke. Soon even this hope has gone. At the end some motion has been generated—enough momentum to furnish a few measures which sound as if the composer had cheered up with the thought that he would soon be through. But he was through earlier than that. He was through before he began to write this balderdash.

The performance was another matter. On the part of Mr. Sanroma, who played with a flawless virtuosity and musicianship, of the orchestra, of Mr. Koussevitzky, every possible thing was done for the composer. Pax vobiscum!

The immediate and reviving antithesis of this post-Stravinsky, fallen on such evil days, was the wondrous richness of Moussorgsky invention and imagination of which we were reminded by his "Pictures at an Exposition," and Moussorgsky revealed in all his essential variety of color and fancy by the Ravel instrumentation of his piano pieces.

That very little man, who knows perhaps more about the orchestra than any other composer living, that shrewd Gallic stylist and Parisian sophisticate, in some mysterious way meets the barbarian Moussorgsky on his own ground, and does for Moussorgsky what Moussorgsky could never do for himself when he used the orchestral instruments. The "Pictures at an Exposition," played on the piano, triumph in spite of the limited range of color and sonority possessed by that instrument. But these pieces were predestined for the orchestra, and if Mr. Koussevitzky, who commissioned Ravel to orchestrate them, had waited a lifetime and searched the world for the man to do the business, he would have found nowhere a wizard with more cunning, more necromacy, to clothe the fantasies of Moussorgsky with an orchestral garb of more bewildering splendor and instrumental imagery that that shrewd little Frenchman.

The music itself is the extreme limit of realism in tones. Moussorgsky tried to express in tones Hartmann's paintings. But he does not pass the boundaries of music and his is the most plenteous inspiration. We need not concern ourselves whether music appears as a result of the classicism of Mozart or the dramatic and realistic conceptions of a Moussorgsky, provided only that it is music. The "Pictures at an Exposition" are very striking and Russian music.

They are apotheosized by Ravel's miraculous instrumentation. Last night they were given a performance which it is difficult to imagine surpassed. With his virtuoso technic and the authority which comes from complete and unconditional understanding, Mr. Koussevitzky seemed to improvise each piece from his own imagination, and to print his visions indelibly upon the ears and minds of his listeners. By this performance alone the present season of New York concerts by the Boston Symphony Orchestra would be memorable. It was a revelation of the art of the composer, the orchestrator, the orchestra itself and the master who led it.

The applause was loud and long. New York knows what great orchestral performances are. It knows this not only from Mr. Koussevitzky, but also from other superb orchestras and surpassingly gifted conductors. For all that the Boston Symphony concerts of last night will remain as one of the peaks of the present musical season.

THIS CLIPPING FROM
N. Y. TIMES

MUSIC

By OLIN DOWNES.

Myra Hess Interprets Beethoven.

The program of Beethoven given by Serge Koussevitzky and the Boston Symphony Orchestra, with Myra Hess as soloist, yesterday afternoon in Carnegie Hall, would have been memorable if only for the spell of Miss Hess's performance of the G major piano concerto. Beethoven wrote no other concerto like this one, which stands entirely alone among his compositions in this form. It is the concerto which does not make the listener think of the word "hammerklavier," at least when it is played with the sensibility, poise and poetic feeling which Miss Hess gave the music. The prophet and seer of the modern symphony enters here a land of dream in which he seldom rested. The dialogue between the piano in the strings in the slow movement is one of those miracles miracles of art which seem to occur just once, and are never repeated.

One would say that Miss Hess was destined by nature for the interpretation of this work. Her qualities as pianist give her the beauty of tone and the delicateness of nuance which the slow movement must have, and in the other movements the crystalline clarity and polish of her performance were equally appropriate to her subject. In these movements, fortunately, she did not overinterpret. Her style had a delicious sparkle. The audience recognized the significance of Miss Hess's performance, and she should have been gratified by its response.

The orchestral compositions were the overture to "Egmont" and the Seventh Symphony. The performance of the symphony was indicative of the virtues of the orchestra, of Mr. Koussevitsky's virtuoso command of the players and his close study of the score. Nevertheless, it has not the illuminating and creative inspiration of other performances he has given here, and there were places where the reading appeared a little self-conscious. By and large, however, the concert was one that impressed anew on the audience the power and glory of Beethoven, and its climax was the concerto, so beautifully and nobly conveyed by Miss Hess.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

Music of the Day

The second of the five concerts which the Boston Symphony Orchestra annually gives in Brooklyn, under the auspices of the Institute of Arts and Sciences, took place last evening at the Academy of Music. Mr. Koussewitsky conducted, and the program conservatively included a Handel concerto grosso, Mozart's G minor Symphony and the Fourth Symphony of Tschaikowsky.

Revelatory though the performance was of the excellence of this orchestra and of the many admirable qualities possessed by Mr. Koussewitsky both as an executive and an interpretative musician, it was not one to inspire more comment than this sentence contains. Mr. Koussewitsky and his Bostonians have often entertained us with Handel concerti grossi, Mozart and Tschaikowsky symphonies—we know their ways with this music, and though it is pleasant enough to hear them play it, we are inclined to accept this pleasure without feeling obliged to return for it more than the briefest—though most sincere—expression of our gratitude.

M. C.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

THE BOSTON SYMPHONY

THOSE folks who like nothing better than melody with their music, who are old-fashioned enough to care for the surge and sweep and beauty of the old masters who wrote music to appeal to the emotions, that carries them away on the wings of song, had a feast last night at the Academy of Music, where Dr. Serge Koussevitsky conducted the Boston Symphony Orchestra in its second Brooklyn concert of the current season.

The Maestro left the moderns behind him and showed that Haendel and Mozart and even Tchaikovsky have an appeal to a generation that has been brought up largely on the atonality of those who uphold the newer idiom.

Dr. Koussevitsky's programme consisted of three numbers, the Haendel "Concerto Grosso" for strings, the Mozart Symphony in G minor and the mighty and turbulent Tchaikovsky Fourth.

The first two numbers were played with an abbreviated orchestra, the first only with the strings and the Mozart Symphony with two bassoons and two horns added. The "Concerto Grosso" is a sweet and moving delight. It is one of the most charming of pieces, and it is a marvel to hear the variety of

By JOSEPH A. MILLER

melody that the director can coax out of the violins, violas, 'cellos and double basses.

When the Mozart Symphony was played, four of the ten musicians who perform upon the bull fiddles left the stage, and half the second violins followed them. The two wood-winds and the two horns added to the purity of the strings, and the effect was ineffable beauty.

In the great Tchaikovsky Symphony, however, the whole ensemble was present, and in the first and fourth movements, playing for all they were worth.. The second movement is the lovely Andantino, played "in modo di canzona," and the third is played pizzicato, giving a beautiful effect.

The Fourth is the symphony in which the composer takes an old Russian folk-melody—the same that is the basis of his Marche Slave—and uses it as the basis for his thundering Allegro con fuoco. It is a glorious number, and it was fittingly played.

Whether or not the Koussevitsky reading compares with that given earlier in the season by Mr. Erich Kleiber when he was conducting the New York Philharmonic-Symphony is a matter that will be debated by many people. But not by us. Both were masterful. Both were wholly satisfying.

A large and enthusiastic audience greeted the great organization and its gifted conductor.

oven pr[illegible]
as soloist. Miss Hess w[illegible]
success with a beautiful interpretation of the G major piano concerto, and Mr. Koussevitzky offered the Boston cust[illegible] major symphony and the "Egmont" overture.

THIS CLIPPING FROM
N. Y. Herald Tribune

JAN 11 1931

Two Orchestras Divide the Day At Carnegie Hall

Koussevitzky Leads Boston Symphony; Philharmonic Completes Children's Series

Myra Hess With Visitors

British Pianist Plays Beethoven's G Major Concerto

By Francis D. Perkins

Carnegie Hall housed two orchestral concerts yesterday, when Ernest Schelling conducted the Philharmonic-Symphony in the season's last concert of the morning series for young people, and Serge Koussevitzky led the Boston Symphony Orchestra in its second New York Saturday afternoon concert of the musical year. Mr. Schelling gave a program of English and American works: Dr. Koussevitzky devoted his list to Beethoven, including the G major piano concerto with Myra Hess as the soloist.

The young people who, with others not so young, attend this Philharmonic-Symphony series, heard Sir Henry Wood's arrangement of a Trumpet Voluntary by Purcell, Frederick Delius's "On Hearing the First Cuckoo in Spring," a movement from Vaughan Williams's "London" Symphony, Elgar's "Pomp and Circumstance" march, two Chinese sketches by Abram Chasins, and Griffes's "To a White Peacock." Mr. Schelling then turned the baton over to his assistant, Howard Barlow, and played the piano solo in the intermezzo and finale from his pleasing "Suite Fantastique." The audience bade its farewell with warm applause.

The feature of the Boston Symphony program, which might be considered an excerpt from the Beethoven Festival given by Dr. Koussevitzky and this orchestra last month in Washington, was the memorable performance of the G major concerto. Miss Hess, who had been one of the soloists in the Washington series, was at her best as an interpreter of this perennial music, with a complete mastery of its technical requirements in the brilliance, polish and clarity of her playing, its revelation of detail and nicety and variety of color. But it was the combination of these merits with the understanding of the work as a whole shown by the admirable British pianist, the sympathetic expressiveness and the realization of its poetic resources which made yesterday's interpretation one of the best given here in recent years.

Dr. Koussevitzky and the orchestra also deserved high praise for their share in the concerto, the just proportion and balance between the solo instrument and the ensemble. For the first movement, Miss Hess used Clara Schumann's cadenza, with its touches of mid-nineteenth century Germanic flavor, and employed Beethoven's own cadenza for the finale.

The symphony was well interpreted on the whole, but there were moments when less weight and more momentum would not have been amiss. There was notable eloquence, however, in the performance of the second movement. A capacity audience warmly applauded the soloist, conductor and orchestra.

THIS CLIPPING FROM
N. Y. AMERICAN

IMBEL
& BROADWAY PE-6-

By GRENA BENNETT.

Beethoven and the Boston Orchestra were well patronized at Carnegie Hall yesterday afternoon. A capacity audience greeted Conductor Serge Koussevitzky and his New England band, not forgetting Myra Hess, English pianist, who was assisting artist of the day.

Only Beethoven's name occupied the composer's column. The numbers given were the "Egmont" Overture, G. major Concerto for piano and orchestra and the Seventh Symphony.

Koussevitzky's reading of the Overture was finely molded, carefully phrased, beautifully shaded; and, as to the climaxes, approached cautiously and expressed with power and vigor. It would be no easy matter to find a better body of strings which, though large in number and diversified in character, played with unanimity of attack so faultless as to sound like a great single instrument.

Miss Hess' performance in the Concerto was notable for its brilliancy, luscious tone and amazing clarity and precision in difficult and fleet chromatics.

* * *

Newfound Sport: Stravinsky Baited

Happy Day in New York as the Reviewers Tackle His Piano-Caprice

Transcript Jan 13

WHEN the Symphony Orchestra revisited New York last week, Dr. Koussevitzky included in the concert of Thursday Stravinsky's "Caprice for Orchestra with Piano-Solo," heard three times at Symphony Hall last month. It was new to Manhattan and the reviewers made speed to set their teeth in it. With most, the hapless Igor has gone completely out of fashion. From him in these latter days they expect nothing or worse than nothing. "We are all Socialists now," said Sir William Harcourt years ago in Parliament. The judgment seats of music in Manhattan might echo back: "We are all Reactionaries now." Consequently in the newspapers, though not, apparently, in the concert-hall, Stravinsky's friends were few and far between. Such as they were, they shall be read first. Said Mr. Perkins in the Herald Tribune:

"In first New York hearing the Capriccio seemed to please. It represents the versatile Igor in one of his lighter moods, in a somewhat sportive vein. . . . It is an engaging, mildly tantalizing work. The composer turns to tunes of a Russian type recalling those of 'Petrushka,' but keeps these in the background; his harmonies are subtly savorous, his scoring delicately and effectively shaded. The work gives a general impression of amiability and conservatism, with an underlying hint, here and there, of subacidity. Darker hues occasionally vary the fast-moving chattiness. With its deftness and humor, however, the work has one or two drawbacks, such as a certain prolixity in the closing section, suggesting clever, but rather prolonged, musical gossip about nothing in particular."

And Mr. Thompson in the Evening Post: "The Capriccio will hardly take rank as one of Stravinsky's most important works; but it possesses more to make it acceptable to audiences grown weary of experiment for experiment's sake than most of the products of his post-'Sacre' veerings. Technique he has always, even when he pursues dubious ends. The Cappricio goes beyond technique in asserting the Stravinsky personality and does so largely by virtue of its fantasy. Technique and fantasy together redeem material that in other hands might have remained essentially commonplace, if not trivial and banal. As in 'Apollo Musagetes,' this is a tamed Stravinsky, but one who remains an individual where individuals aer few.

"Toward the close something of the Viennese spirit pervades the music, only to give way to what suggests ragtime, if not jazz. Here Stravinsky's technique serves him well. He extricates himself from the cheap by the neatness and ingenuity of his writing. Along the way are some curiously hollow spaces. The whole suggests a stage pantomime. Certainly a visual program would not be difficult to supply; indeed, one of Stravinsky's French commentators seems already to have put Harlequin, Columbine and their cohorts into this music. From the first, the ballet has been Stravinsky's métier."

Poor Old Igor!

The detractors laid on and spared not. Incidental discoveries of Bach in the middle measures and Strauss in the finale did not long detain them. Wrote Mr. Henderson in The Sun: "The entire work is disjointed, spasmodic in utterance, without structural continuity and feeble in thematic subject matter and instrumental treatment. It is not especially objectionable on the ground of ugliness. Indeed some of it is melodious in rather ancient manner and certain pages of the piano part, have a mild interest. Many others belong to the venerable class of tuner's runs. The harmonies are extreme in spots, but continent in most of the pages. . . . The third movement, which is marked allegro capriccioso, is the best of the three. For this we have to thank no less a personage than Richard Strauss. We did not think to live to hear Stravinsky repeating a lesson learned from that old gentleman, but if there had been no Rosenkavalier, there would certainly have been no such allegro capriccioso as we heard last night. But Strauss did it better."

Slightly, though unintentionally comic, is the fury of another reviewer: "This music is incredibly trivial and labored, without a real idea, and in places imitative of the music of other composers. It is tired, disgusted music, music without hope or self-respect, which seeks with equal vainness and frivolity to avail itself of popular rhythms and topical musical phrases to conceal its own boredom and fatigue. It goes on and on, tediously, inconsequentially. A passage at the beginning of the third movement—a new rhythmical combination—raises hope, a passage, which is a feeble attempt at a joke. Soon even this hope has gone. At the end some motion has been generated—enough momentum to furnish a few measures which sound as if the composer had cheered up with the thought that he would soon be through. But he was through earlier than that. He was through before he began to write this balderdash." All of which suggests that "balderdash" is sometimes written elsewhere—and unconsciously—than on the pages of the berated Igor.

Spared Sanroma

The performance was another story. In the ears of the Herald Tribune, Mr. Sanromá "gave a fluent, polished, praiseworthy reading of the piano-part." To the Evening Post, he was "refreshing"; while Dr. Koussevitzky gave a "delightfully crisp and pointed performance." To the Sun, "Mr. Sanromá did his best, which was very good"; while even the Times so far relented as to grant him "a flawless virtuosity and musicianship." Mr. Koussevitzky in turn—good, faithful man!—"did everything possible for the composer."

Music Notes and Comment

Globe Jan 4

There are no Symphony concerts in Boston on Friday and Saturday of this week, as the orchestra will be in New York. Dr Koussevitzky will as usual take his annual mid-season vacation this month. The next two pairs of Boston concerts will accordingly be conducted by guests. Dr Henry Hadley, now conductor of the Manhattan Symphony Orchestra in New York, will conduct the Boston Symphony concerts in Cambridge Jan 15 and in Boston Jan 16 and Jan 17. A Haydn symphony in E flat, a tone poem entitled "Masquerades" by Carl McKinley, now a member of the faculty of the New England Conservatory, and two of Dr Hadley's compositions fill the announced program. Dr Hadley, born in Somerville and educated in Boston, has appeared here as guest conductor of the People's Symphony Orchestra a number of times. He conducted a pair of Boston Symphony concerts as guest in 1925.

It is good news that E. Fernandez Arbos will conduct as guest the Boston Symphony concerts of Jan 23 and Jan 24. Mr Arbos is enthusiastically remembered from a previous appearance here as guest, as a conductor who is at once a first rate musician and a brilliant imaginative interpreter. Mr Arbos was concert master of the Boston Symphony under Gericke for a single season almost 30 years ago. He is now conductor of the Madrid Orchestra, and is this season making a number of appearances as guest leader in St Louis and other American cities.

Dr Koussevitzky's appearance at the Tuesday concert in a Wagner program will be his last in Boston for several weeks to come.

Concert-Chronicle

Trans. Jan. 19

More Echoes from New York

BEETHOVEN filled the second concert of the Symphony Orchestra in New York last week, with a repetition, as it seemed, of one of the programs from the recent festival in Washington. The overture to Goethe's "Egmont" led the list; the Seventh Symphony ended it; between stood the fourth piano-concerto with Miss Hess playing the solo-part. Upon the piece and upon her the reviewers spent their loving pains. A paragraph from the Herald Tribune is typical of them all:

"Miss Hess was at her best as an interpreter of this perennial music, with a complete mastery of technical requirements in the brilliance, polish and clarity of her playing, its revelation of detail, its nicety and variety of color. But it was the combination of these merits with the understanding of the work as a whole, the sympathetic expressiveness and the realization of poetic resources which made yesterday's interpretation one of the best given here in recent years. Dr. Koussevitzky and the orchestra also deserved high praise for their share in the concerto, the just proportion and balance between the solo instrument and the ensemble. For the first movement, Miss Hess used Clara Schumann's cadenza, with its touches of mid-nineteenth century Germanic flavor, and employed Beethoven's own cadenza for the finale. A capacity audience warmly applauded the soloist, conductor and orchestra."

There seems some reason why Bostonians should say one to another: "Is not Miss Hess, after Washington and New York, to play this same concerto in Symphony Hall?" Perhaps Dr. Koussevitzy and the management of the orchestra will overhear them.

peak of $14,000,000 in 1920 and 1921.

Monitor Music Jan. 14

Tuesday Symphony

Dr. Koussevitzky offered a Wagner program for the second of the Tuesday afternoon series of concerts by the Boston Symphony Orchestra, given yesterday in Symphony Hall. The items were: Overture to "Rienzi," Bacchanale from "Tannhäuser," Introduction to Act III of "Lohengrin," Ride of the Valkyrs from "Walküre," Prelude and Liebestod from "Tristan" and Prelude to "Meistersinger."

The concert disclosed what seemed to one listener improvements in the Koussevitzkyan interpretations of some of this music. The Overture to "Rienzi" again suffered, it is true, from overdramatization: the opening measures were taken at too slow a

Baring 1628 West 2663

pace; evidently in order to obtain an overwhelming contrast later. But the Bacchanale was performed with brilliance, and the closing measures were touched with unaffected loveliness. Again, in the "Tristan" Prelude the conductor refrained from the exaggeratedly slow tempo he used to affect in the opening cello phrase, and he achieved in the climactic measures of the Liebestod a throbbing eloquence which we do not remember hearing under his baton before.

The concert as a whole was another of those superlative exhibitions of virtuosity which are the rule in this Tuesday series.

L. A. S.

continued from page 88

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES
JAN 1931

Bostonians Visit Here

Serge Koussevitsky brought the Boston Symphony Orchestra to the Academy of Music last night for the second in the series of five concerts graciously granted Brooklynites. Mr. Koussevitsky occasionally permits his local subscribers to hear a novelty but last night was not the appointed time and the conductor instead chose only works with which a veritable novice is familiar.

To say that the Boston band is well trained is trite. To state that the conductor is familiar with accepted repertoire is but to reiterate a fact. And only the fire and spirit of Mr. Koussevitsky himself keeps a program such as was offered last night, from becoming monotonous in these days of novelties and revivals.

So was it last night. Mr. Koussevitsky's symphony was the fourth of Tschaikovsky, a work that he has played and played repeatedly. He has his own concetpions regarding this opus of a compatriot and does not vary an idea once he has accepted it.

Prefacing the major number was the 12th concerto grosso of Handel wherein that capable string choir of the Boston group was permitted to demonstrate its efficiency. Between Handel and Tschaikovsky came Mozart with the G Minor (K 550) providing a note of contrast.

The third visit will be made on Feb. 5, the only Thursday evening concert in the Brooklyn series.

H. E. S.

THIS CLIPPING FROM
N. Y. EVE. POST

WE'LL GRANT YOU A BRAHMS

To the Editor of the Evening Post:

Sir—Thank you for publishing my reply to your editorial on "College Glee Clubs." In referring to Koussevitzky I meant simply that the concerts you criticize are not unworthy examples of the art of choral singing. Even assuming, as you do, that the arousing of memories of undergraduate days in an audience composed of graduates should be the prime function of a concert given by a college glee club, I refuse to believe that we must, for that purpose, restrict the musical idiom of the college of today to such tunes as constituted the idiom of the college of yesterday. I think we can and should enlarge the musical idiom of the college of today to include classical works susceptible of performance by the college glee club. To me, indeed, and I think to many others, Brahms's "I Hear a Harp," which the glee club performed in my day, is as effective a reminder of college days as is "Harvardiana."

K. O. MOTT-SMITH.

New York, Jan. 8, 1931.

[Editor's Note: Of course, we'd permit a modern idiom for modern college music and, of course, we'd permit you a piece of Brahms. All we ask is that the concert be decidedly, dominantly, paramountly collegiate in tone.]

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
JAN

BOSTON SYMPHONY TO PLAY HERE ON JAN. 20

The Boston Symphony Orchestra will make its third visit of the season to Providence to give a concert in the Albee theatre on Tuesday evening, Jan. 20, at 8:15. Stravinsky's new capriccio for piano and orchestra, which was originally intended to be played at the previous concert here, will be performed. Jesus Maria Sanroma, Spanish-American pianist, will take the solop art. The capriccio was introduced to America by Dr. Koussevitzky in Boston last month and was played in New York by him last Thursday. Sanroma likewise taking the solo part.

The program will open with Beethoven's first symphony in C-major and close with three excerpts from the music dramas of Richard Wagner. These will include the "Ride of the Valkyries" from "The Valkrie;" prelude and love-death from "Tristan and Isolde," and theoverture to "Rienzi."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN

Henry Hadley will conduct the Boston Symphony orchestra in that city on January 17 and 18 in two concerts when performances of his tone poem "Salome" and his suite, "Streets of Pekin" will be specially featured.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL
JAN 1931

Psalms Base Of Symphony

Boston Orchestra Plays Religious Work by Stravinsky

Stravinsky's "Symphonie des Psaumes," composed for the Boston Symphony Orchestra's 50th anniversary, was played some days ago by that orchestra, Dr. Kousevitzky conducting. Phillip Hale wrote of it in the Boston Herald:

"It has been said that Stravinsky of late is deeply religious; that he may devote himself to the glorification of God in music. This rumor possibly arose from the fact that he dedicated his 'Symphonie de Psaumes' to the orchestra, but composed it, as he states on the title page, 'to the glory of God.' But is this new symphony of Stravinsky the devout, more musical, more poetic, more imaginative than the compositions written in his supposedly pagan state?

"Stravinsky went to the Psalms for inspiration, choosing the sonorous text of the Vulgate verses of the thirty-ninth (the number in the King James version)—verses that are a prayer, an entreaty; from the fortieth, in which the Psalmist rejoices that his cry was heard, that he was taken from the horrible pit and the miry clay; and the 150th, in which the people are urged, and all things that have breath, to praise the Lord with the sound of all manner of instruments. His choice of instruments for these Psalms is peculiar; no violins, no violas, but five flutes, many other wind instruments, a harp. He called for two pianos. Although the psalmist wished organs and high-sounding cymbals to give praise, Stravinsky would not be the man to be so literal in his orchestration."

The European premiere of Stravinsky's "Symphonie de Psaumes" was given at Brussels some days ago, marking the first occasion, it is said, when a new work by the Russian composer has been introduced to the public in Europe anywhere but in Paris. It is interesting to note that this work, written for the Boston Symphony Orchestra's fiftieth anniversary, was presented by Mr Koussevitzky a week after the first performance in Brussels.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SYMPHONY'S THIRD WEEK FROM TUESDAY

Stravinsky's Capriccio for Piano and Orchestra, originally intended to be played at the Boston Symphony's previous concert here, will be on the program of the orchestra's third Providence concert a week from this Tuesday night in the Albee Theatre. Jesus Maria Sanroma, the Spanish-American pianist, will be the soloist for the number, as on other occasions when it has been played.

Dr. Serge Koussevitzky introduced it to this country in a Boston concert last month, and it was played by him in New York last Thursday. A solo player is a novelty on Boston Symphony programs here though Mr. Sanroma is hardly a novelty to local concert audiences. He will at least have passed that stage before the season is over. In addition to his appearance with the Boston band, he has played here with the Boston Sinfonietta in the opening concert of the Pembroke series and is due back again in May as soloist with the University Glee Club.

Dr. Koussevitzky is opening his concert with Beethoven's First Symphony and closing it with three excerpts from Wagner's music dramas. The order has been announced as follows: Symphony No. 1, in C-major, opus 21, Beethoven, Adagio molto, Allegro con brio; Andante cantbile con moto; Menuetto: Allegro molto s vivace, Trio; Finale: Adagio, Allegro molto e vivace. Capprieio for Piano and Orchestra, Stravinsky, Presto, Andante rapsodico, Allegro capriccioso, ma tempo giusto (played without pause). "Ride of the Valkyries," from "Die Walkure," Wagner; "Prelude and Love-Death," from "Tristan und Isolde," Wagner; Overture to "Rienzi," Wagner.

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SEE PAGE 106 FOR MORE JAN. COMMENTS

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 14 1931

PHILHARMONIC AND TOSCANINI HERE APRIL 9

Noted New York Orchestra With Famous Maestro Coming to Memorial.

ANNIVERSARY EVENT

Boston Symphony Unable to Fill Date; Tickets Are Redeemable.

Hartford's most important musical event since the opera will be officially announced to-night when the Horace Bushnell Memorial hall informs its patrons that the final program of the Bushnell concert series of 1930-1931 will be given by the New York Philharmonic-Symphony orchestra, under the leadership of Maestro Arturo Toscanini, rather than by the Boston Symphony orchestra, as had previously been stated.

According to the announcement, which will appear to-night in the program for the concert by Paul Robeson, the change of orchestras became necessary when Frank A. Sedgwick, local manager of the Boston symphony found it impossible to carry out an arrangement whereby that orchestra was to be included in the Bushnell series

Concert April 9.

The New York Philharmonic concert will be given at the memorial on Thursday evening, April 9, one night later than that on which the Boston symphony had been scheduled to appear.

The formal announcement, which is printed in the Robeson program underneath a photograph of Toscanini, reads as follows:

"The Horace Bushnell Memorial hall wishes to announce that the final concert of the Bushnell concert series of 1930-1931 will be given not by the Boston Symphony orchestra on Wednesday, April 8, as originally announced, but by the New York Philharmonic-Symphony orchestra, under the direction of Maestro Arturo Toscanini, on the evening of Thursday, April 9.

"Frank A. Sedgwick, local manager of the Boston Symphony orchestra, has found it impossible to carry out an arrangement whereby the Boston symphony, which has played annually for the last several years in Hartford under his management, should give the closing program of the present Bushnell season.

"Patrons holding tickets to the Boston symphony concert may either have them redeemed at the box office, or may use them as admission to the New York Philharmonic concert on Tuesday, April 9. Those who wish to redeem their tickets should do so before March 1."

Concert Hailed as Great Event.

The forthcoming concert by Toscanini is considered by music-lovers of Hartford to be the greatest event of its kind since the memorial presented the Metropolitan Opera company in a production of Puccini's opera, "Tosca," last November Hailed by many critics as the finest orchestra leader in the world, the little maestro is famous not only in America, but also throughout Europe. Last season, his tour of the continent was a series of triumphs. That the memorial was able to secure

(CONTINUED FROM PAGE 1.)

a contract for his appearance in Hartford is considered an outstanding piece of good fortune, inasmuch as he rarely consents to go to another city during the New York season.

According to Charles F. T. Seaverns, chairman of the board of trustees of the memorial, notice of the change of orchestras will be sent to the entire Bushnell mailing list, and in every other way possible, holders of tickets to the Boston symphony concert will be informed of the rearrangement so that everyone who so desires may have his ticket redeemed.

"I am very much disappointed," Mr. Seaverns said, "that Dr. Koussevitzky and the Boston Symphony orchestra will not appear in concert at the memorial this season, but it is a great pleasure for me to be able to announce that so distinguished a conductor as Maestro Toscanini will be here in his stead."

First Anniversary to Be Observed.

It was learned that when the management of the memorial discovered that Mr. Sedgwick would be unable to carry out the arrangement concerning the Boston Symphony orchestra, it was decided at once to attempt to secure Toscanini and the New York Philharmonic. Fortunately, arrangements for the appearance of this famous musical group were completed in time to make the announcement in the program for to-night's concert, which happens to take place on the occasion of the memorial's first anniversary.

All but a few hundred seats for the Boston Symphony concert already have been sold on a series basis, William H. Mortensen, managing director of the memorial, said to-day, and he does not think that the remainder will be sufficient to meet the demand from persons who wish to hear Toscanini. It is because of this heavy expected demand that the memorial has asked holders of Boston Symphony seats who wish to redeem their tickets to do so before March 1, he explained. The memorial, he said, will be glad to redeem every Boston Symphony concert ticket presented at the box office before that date. It is expected, however, that the majority of the ticket-holders will prefer to keep their tickets as admission to the Toscanini program.

Maestro Toscanini has not yet made public the program which he will present in Hartford, but Mr. Seaverns has been promised that it will measure up in every way to the standard of the concerts which the Philharmonic orchestra gives in New York.

Chotzinoff Sketches Toscanini.

In a recently-published vignette, Samuel Chotzinoff, music critic of the New York World, has sketched Toscanini as follows:

"The little maestro walks to his place with the unconcern of one who has been hired to do a job of work. He carries his stick under his arm like a tool, hops with youthful agility onto his platform, takes his bow soberly, turns to his men and waits for silence. When he is ready to begin, he gives the 'cello stand in front of him a resounding whack. His gestures are unmethodical and unpremeditated, seeming to be dictated by the musical demands of the moment. His right arm describes right angles and circles; his left does a variety of things, from indicating entrances to eliciting tone, the latter of which is achieved by the naive pressure of the thumb against the region of the heart.

"At the conclusion of a movement, the conductor puts his stick under his arm, takes out a large handkerchief and mops his face and the top of his head energetically. If the night is warm and the music exacting, he extends the drying process to the back of his neck, which he rubs thoroughly and efficiently in full view of 3,000 people. At the end of the concert, he takes as many recalls as he thinks his performance merited; then, though the acclaim is still at its peak, he surreptitiously pinches the concert master's arms, a prearranged signal which disperses the band, and the concert is over."

Paris Critic Adds Praise.

High tribute to the maestro and his orchestra was paid recently in a letter from the noted French music critic, Henry Prunieres, to the New York Times. M. Prunieres wrote from Paris in part as follows:

"I had heard the New York Philharmonic-Symphony orchestra under Arturo Toscanini in Paris last season, and I had communicated my enthusiasm at that time to the readers of The Times. Secretly I had mistrusted my impressions just a bit. I had known Toscanini a long time. He is a magician. Just as the most mediocre opera will seem to you a masterpiece, if it is his wish, in the same degree it is in his power to transfigure the interpreters . . . This, then, is the triumph of Toscanini, that he knows how to make the most even of the deficiencies of the interpreters. Under his baton, the New York orchestra had seemed splendid to me, but perhaps this might have been a mirage.

"Now that I have heard the same orchestra without Toscanini, I no longer doubt that in itself, it is beautiful. To make any sort of comparison between an organization of this standard and the orchestras of Paris, or, indeed, with the best in Europe, is out of the question."

Music-Lovers Pleased.

Music-lovers of Hartford were unanimous to-day in expressing pleasure at the news that the great conductor, Arturo Toscanini, will lead the New York Philharmonic-Symphony orchestra in a concert at the Bushnell on April 9. Following are excerpts from a few of the statements received by The Times to-day:

"The best news that has been published this season. It will be a marvelous experience to have the Philharmonic with Toscanini conduct."—Merritt A. Alfred, president of the Choral Club of Hartford.

"It will be a fine treat for Hartford to have the opportunity of hearing Toscanini. The decision of the world is that he is the greatest of the conductors."—Ralph L. Baldwin, conductor of the Choral Club of Hartford.

"Toscanini is undoubtedly the foremost living conductor, and the combination of Toscanini with the New York Philharmonic-Symphony orchestra will be the greatest orchestra attraction ever offered to the Hartford public."—John Spencer Camp, prominent Hartford musician.

"A marvelous symponic body conducted by the greatest genius of the baton!"—Moshe Paranov, conductor of the Cecelia club.

"Hartford is to be congratulated that she has secured one of the most wonderful orchestras in the world."—Howard F. Laubin, conductor of the Oratorio society.

"Hartford is fortunate in having the Horace Bushnell memorial a management alive to such opportunities as this."—Major Anson T. McCook, president of the Hartford Oratorio society.

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'ayers --- Music and Musicians

From Bolshevik to Believer

Arthur Lourié

Whose Devoutly Religious and Highly Christianized Music Will Be Heard at the Symphony Concerts Today and Tomorrow

(Sketch by Courtesy of the New York Times)

Amer. Jan 3

AUDIENCE IS BAFFLED BY NEW MUSIC

By MOSES SMITH

After considerable advance notices and some mixing up of signals, the "Sonate Liturgique" of Arthur Lourie, Russian composer now living in Paris, is presented as the novel feature of this week's program of the Boston Symphony Orchestra. It is preceded by Beethoven's first symphony and followed by Strauss' tone-poem, "Ein Heldenleben."

Lourie's sonata, which was presented for the first time in this country, is in the form of four chorals. Two of these are purely instrumental, the other two call in the aid of a dozen alto voices. The ecclesiastical mood is established with the opening notes, and is maintained throughout.

Perhaps the most astonishing thing about this work is that the composer has had the temerity to use a harmonic scheme that is substantially free from dissonance. Even in churchly music, such a procedure is a surprise in this day and year. Yet there is, none the less, a haunting strangeness in this music. Largely it is due to the choice and number of instruments, which include merely for double-basses and a single solo instrument from each of the various wind and brass types, and a piano. The music alloted the last-named instrument comes closest to the harsh dissonance.

The performance under Dr. Koussevitzky seemed adequate to the presentation of the composer's ideas.

The performance of the Strauss tone-poem was brilliant and marked by imaginative insight on the part of the leader. Here and there (as in the Symphony, also) there was a minor slip by a solo instrument. But the essential Strauss was captured beautifully. Richard Burgin played the important violin solo with ravishing tone.

The Herald has received the following communication:
To the Editor of The Herald:

FOOD FOR THOUGHT: A SIMILE

I am Mrs. Raggles of Chicago.
I have seen the Apollo Belvedere.
And I have seen Raggles.
Give me Raggles.

Herald Jan 11

I am Mr. Waggles of Boston.
I have heard Lourie's Sonate Liturgique.
And I have heard Beethoven's First Symphony.
But give me Beethoven's Symphony. S. M. G.

We infer from this that Mrs. G did not enjoy M. Lourie's work played at the last Symphony concert, but surely she must have been impressed by the richness of the alto voices and by the music given to them by the composer, who tortured the instruments as if to favor the singers.—Ed.

Music
Monitor Jan 3

Boston Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its eleventh program of the season in Symphony Hall, Boston, on the afternoon of Jan. 2. Beethoven's Symphony No. 1 in C major, Lourié's "Sonate Liturgique" and Strauss's "Ein Heldenleben" made up the list.

Arthur Lourié, as Mr. Sabaneev has related in these columns, was at one time Commissar of the People's Music in Soviet Russia. Formerly, we are told, his music was revolutionary too. Then he fell in step with Stravinsky, followed him back to Bach, and now we are assured has developed a style of his own.

He was introduced to Boston by this curious composition "in the form of four chorales," which was heard for the first time in America at the concert under review. The score calls for a little group of wind instruments, a piano, four contrabasses and a dozen alto voices. The style has been based on the ancient plain-song. The names of the four divisions are said to be taken from the Roman Catholic liturgy: "Sequentia," "Cantus Passionis," "Prosa" and "Horæ Passionis." The chorus sings in the second and the fourth divisions. The music does not stir admiration at a single hearing. It is very severe-sounding, and we imagine its effectiveness is supposed to lie in its severity. But the chief impression retained by one listener is that this score contains more plain-song than originality.

There was a delightful performance of Beethoven's very modern First Symphony, and (except for insecurity of intonation in the solo violin) a virtuosic proclamation of Strauss's magniloquent and periphrastic tone poem. L. A. S.

Afternoon Of Richard The Second

Dr. Koussevitzky Creates Anew A Straussian Masterpiece, The Cerebral Lourie

Jan 3

THE second half of the Symphony Concert, yesterday afternoon, fell to Strauss's tone-poem, "A Hero-Life." Piece and performance nearly effaced the memory of all that had gone before. "Ein Heldenleben," as the German title runs, was the first of Strauss's longer works played by Dr. Koussevitzky to Bostonian audiences. With it, he was then on the way to be master-conductor. Now he has gained and assured that mastery. His orchestra, in those earlier years, was still an imperfect instrument. Now it is entirely and instantly responsive to his will, able, besides, to bring to pass whatever he—or the composer—asks. Remember from this performance of Strauss's tone-poem the unfailing certainty and richness of the eight horns, the beauty with which the first of them, Mr. Böttcher, clothed his tone; the wealth of voice in the strings, controlled by the utmost sensibility; the measured power of the brass; the individual quality of the woodwinds, the endless plasticity and resilience of the whole orchestra. It played as 110 men——for it was present in full numbers. It played also as one man—Dr. Koussevitzky, for Strauss.

The outcome was a performance of "A Hero-Life" in which veracity, saliency and felicity deepened into beauty or ascended into power. As exposition, it made "Ein Heldenleben" as clear as an autumn day. For once, those intricate passages in which Strauss twines together motivs from his earlier works, seemed a sounding as well as a paper music. For once, the measures of battle were ordered, not jumbled, dissonance; while the derision from the hero's adversaries proceeded, as it should, out of a cheeping background. These signs denote a performance in the newer, rather than the elder, manner with Strauss. When "Ein Heldenleben" first made the round of American concert-halls, it was custom to bear on hard and speak very loud. The adversaries squealed; the battle was a brazen tumult; the so-called "love-scene" was more heroic than intimate and solitary; as at the outset the hero was proclaimed upon the world, so, at the close, he departed from it most sonorously. The vaster the canvas, the bolder the outline, the broader the strokes, the nearer were conductor, orchestra and audience to the heroic Strauss. No wonder, the Straussians—Huneker in the van—were sometimes hard put to defend him.

The old manner has gone the way of most over-zeal. Within recent memory only Mr. Mengelberg exemplified it hereabouts. The new manner now prevails. Consistently, yesterday, Dr. Koussevitzky followed it. Though the orchestra failed him ever so little at that first superb leap into the music, he less proclaimed than charactered the hero; upbuilding him in full-rounded life upon the tonal stage. Finely suspensive was the pause before the hero springs into the mêlée of living and doing. . . . The pages for the adversaries had true quality as music heard from a distance out of the shadows, as night-birds chatter and shrill far down the horizon. . . . The "love-scene" mounted out of the caprice of the beginning—lightly moody upon Mr. Burgin's violin—to the rapturous close, with the sweep of the Straussian melody tempered to its depth, as of those who may not speak for loving. . . . The battle-episode less stirred the ear by riot than by the sounding, toward the close, of the hero's motiv, victorious, down the wind, over the stricken field. . . . The rest, as Dr. Koussevitzky shapes it, is a single unfolding, ascending, cumulating music. We traverse the hero's memories and barely heed the incredible feats of counterpoint—once for all the Straussian technique is to be taken for granted—in the melancholy of remembrance; hear the hero restless and champing; then resigned and contemplative; to a solemn music putting the world away. He is less transfigured than vanished—into descending silence.

So imagined, designed and played, "Ein Heldenleben" remains high-placed in the music of Strauss, in the music of the turn of the century. Thirty years on, its shadow does not lessen. Save for the pages of the adversaries and the battle, there is no need to regard it in historical perspective. Rather, the listener looks forward; wonders how the next generation will in turn receive it. No doubt the snarling of the adversaries belongs to the days when bitter realism was a strange new thing in symphonic music. Reasonably enough, these sneering pages seem now a perverse petulance on the part of Strauss. But when was a genius such without that counter-quality? Nowadays, again, the din of the battle is a commonplace of realism in the concert-hall. The salvation is the course that Dr. Koussevitzky chose—the reduction of the tumult to a background, against which the motivs of hero and enemy may flare, above which the love-motiv may hover. Then all three signify, and the level of the whole is not lowered.

Put by these two divisions and there remains fourfold what our sons and successors may call with us "the greater Strauss." The Strauss who is manifold master of characterization in tones; of the musical implication and definition of psychological states; who has thereby extended the domain of music. The Strauss who is no less master of the blending of musical progress with the simultaneous course of thought, emotion, characterization. As such—music of the theater aside—he sits upon a lonely pinnacle in the concert-hall. Yet again, the Strauss who can turn the listening heart to water with those long, upsweeping, deep-sounding, diatonic melodies. The superior may call them commonplace; but they still seize the ears and the imagination of most that hear; while another half of the mind lays hold upon the full-shapen form, the rich texture, the range of color, the inexhaustible, ever-ready resource.

Last, the Strauss who can exalt us with power, touch us with beauty, join together pathos and solemnity, in more than one close. We have heard him, from Dr. Koussevitsky, at the end of "Death and Transfiguration" and now of "A Hero-Life." We have yet to hear him, from the conductor, in the matchless close of all—the death of Don Quixote. . . . Our notion of Strauss is cluttered by too close contact with his years of decline from the "Alpine Symphony" in the concert-hall to "The Egyptian Helen" in the opera house. To our sons' sons these routines, these semi-failures and failures, will be only débris about the feet of greatness. They will see Richard Strauss clear and high. Who remembers Beethoven now by "Wellington's Victory" or the "Birthday Overture?"

The novel number of the afternoon was Lourié's "Liturgical Sonata," played and sung for the first time in the United States. For it, the stage was first cleared; then in the center were convoked a small chamber-orchestra of woodwinds (less flutes), of brass (less the tuba), of double-basses and piano; around it a chamber-choir of twelve alto voices from Arthur Fiedler's Cecilia. This orchestra played the "Sequence" and the "Prose," out of the ancient Roman office, as described a few days back in these columns; joined with the voices in the "Song" and the "Hours" of the Passion, again out of Roman service-books. Of the quality of the performance it is impossible to write, since it asked a recondite knowledge and a state of listening mind which nowadays not one in a hundred, in any concert-room, may yield. With the rarest exceptions, what do the most learned and cultivated listeners at Symphony Hall know of the Ambrosan plain-song which was, by report, Mr. Lourié's source-book and model? With as few exceptions, how many of us may regain the mystical, ecstatic moods of the pietists of the early church, when they listened to these stark and monotonous measures and knew the Son of God upon his Cross? Since Dr. Koussevitzky had prepared the music of a friend; since virtuosi of the Symphony Orchestra played and a well-schooled choir sang, be it assumed that the performance did the Sonata justice.

To the nearly insuperable obstacle of musical matter and procedure alien to listeners in this thirty-first year of the twentieth century, even though our own polytonality now and then streaks it; to the nearly total lack in most of us of responsive mind and mood, add yet another barrier. There is no doubt that Mr. Lourié is deeply devout, worshipping God in spirit and in truth; that he believes himself possessed of a spiritual illumination which he would communicate in music to his follow-men. Yet to most that listened yesterday, that faith and enlightenment seemed wholly mental; that transmission wholly from the mind. The most pagan of us may listen to Bach and know the mystical longings of the believing and uplifted Christian. Bach touches our emotions as he sways our minds. Sursum corda, and we also must obey.

Down the centuries, with Franck at his highest, we may again share, from tones, mystical vision and rapture. In our own time, the English Holst is no stranger to the idiom and the exaltation of ancient plain-song. Here and now on remembered pages, Mr. Loeffler has touched us with the stripped beauty, the evocative power, of this music of the Roman fathers. But his heart had first been touched. Whereas, Mr. Lourié's processes in this "Liturgical Sonata" seem wholly mental. In his mind he assimilated the ancient music; by mental will would write in the twentieth century kindred matter in kindred manner. In his mind are all his faith and all his exaltation. For him a state of the spirit becomes an operation of the reason. To no more than our minds can he communicate it; whereas he should penetrate our hearts; while between most of our minds and his opens an impassable breach. No more dryly cerebral music (as the word goes) than Mr. Lourié's has been heard in recent memory across Symphony Hall. Little has been more coldly received. He might be readable in a treatise upon St. Thomas Aquinas, but he is beyond comprehension as tone-poet in plain-song. . . . Dr. Koussevitzky is, indeed, the most open-minded of conductors.

The young Beethoven began the concert—the Beethoven of the First Symphony, played by a diminished orchestra, with the conductor all susceptible ear and sensitive hand. So this "new grand symphony for full orchestra" may have sounded to the Viennese hearing it in the spring of 1800. But we of 1930 listen, knowing well the succeeding eight and Beethoven's other masterpieces of the concert-hall. Whatever his concentration upon this beginning, they are also at the back of the conductor's head. He plays the first movement and we hear, or fancy we hear, a bolder outline, a wider spacing, a broader melody, less of eighteenth-century Viennese symphonies than of the Beethoven who was to free and enlarge symphonic substance and symphonic form. The slow movement ensues, and all agree that it is eighteenth century—Beethoven following the best models. The Minuet-Scherzo follows. Eighteenth-century and the best models, we say again to ourselves. But three rows beyond is our perceptive friend, Ixe, who can find in it the germ of all the new-made Scherzi to come. The slow introduction to the Finale sounds. Yes, indeed, none but the future Beethoven could so herald his maturer self. . . . Thus our ears and minds go, and a little symphony, still pleasing in its young self, is nearly lost in a haze of speculation.

H. T. P.

By These—The Symphony Concerts

JAN. 3 1931

First List of Guarantors Against the Deficit for the Current Season

IN the program-book for the week, the Trustees of the Symphony Orchestra announce that $55,499.33 has been subscribed, thus far, to the Guarantee Fund for the expenses of the present season. The amount is little more than half the sum, $100,000, that they asked last autumn for the maintenance of the concerts through the costly "Jubilee Year." With more than usual reason, they now repeat the annual admonition: "The orchestra can be carried only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the orchestra."

Never in recent years—the Trustees might have added—has there been more need of them. To press upon possible subscribers the pleasure, the quality, the repute, of the Symphony Concerts should, at this late day, be needless. . . . Here, from the program-book, is the list of subscribers through Dec. 26:

Abbott, Gordon
Adams, Miss Clara A.
Adams, Mrs. E. C.
Adams, Mrs. Karl
Allen, Mrs. Thomas
Ames, Mrs. Hobart
Ames, Dr. and Mrs. John L.
Ames, Mrs. John S.
Ames, J. W.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Andrews, Mr. and Mrs. E. A.
Anthony, Miss A. R.
Anthony, Miss Margaret

Bacon, Mr. and Mrs. Charles E.
Bacon, Mrs. William
Bancroft, Mrs. Hugh
Barlow, R. S.
Barnard, William L.
Barnard, Mrs. William L.
Barnet, Mr. and Mrs. S. J.
Barr, Miss Laura M.
Barrett, Mrs. William E., Sr.
Bartlett, Mrs. Matthew
Bartol, Miss Ann
Bartol, Miss Dorothy
Bazeley, Mrs. W. A. L.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beckwith, Mrs. Daniel, Providence
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hautville
Bemis, Mr. and Mrs. A. Farwell
Bemis, Frank B.
Best, Mrs. Edward H.
Bigelow, Miss Eleanor
Bird, Mrs. Frances A. M.
Blake, Mrs. Arthur W.
Bliss, Henry W.
Bowden, Mrs. Herbert L.
Boyden, Charles
Bradlee, Miss S. C.
Bradlee, Mr. and Mrs. Thomas S.
Bradley, Mr. and Mrs. J. Gardner
Brewer, Miss Fannie R.
Brewer, Robert D.
Briggs, Miss Helen S.
Brigham, Mrs. D. S.
Brook, Harry C.
Brown, Miss Edith B.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burnham, Miss Henry D.
Burnham, Miss M. C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Butler, Miss Isabel

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Mr. and Mrs. Henry B.
Cabot, Stephen P.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Case, Miss Louise W.
Chapin, Horace D.
Chard, Mrs. Walter G.
Chase, Mrs. Henry M.
Cheever, Mrs. David
Clark, Mrs. Myron H.
Coale, Mrs. George O. G.
Cochran, Mrs. Edwin Paul, New Haven
Codman, Mrs. Russell S.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Converse, Miss Luna B., Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Miss Elsie W.
Coolidge, Julian L.
Coonley, Mr. and Mrs. Howard
Cotton, Miss Rachel E.
Crehore, Miss Lucy C.
Crocker, Alvah
Cummings, Charles K.
Curtis, Miss Frances G.
Curtis, Mrs. G. S.
Curtis, Miss Harriot S.
Curtis, Louis
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Cutter, Mr. and Mrs. R. Ammi

In Memory of C. S. D.
Dabney, Mr. and Mrs. George B.
Daly, Mrs. Reginald A.
Dana, Mr. and Mrs. Richard H.
Daniels, Miss Mabel W.
Davenport, Mr. and Mrs. George H.
Dean, Paul Dudley
Derr, Thomas S.
Dexter, Miss Rose L.
Donald, Mrs. Malcolm
Duff, Mr. and Mrs. John
Dunne, F. L. Co.

Eager, Miss Mabel T.
Earle, Misses, L. S. and M. I.
Eaton, Miss L. H.
Edwards, Miss Grace M.
Edwards, Mrs. L. F.
Ehrlich, Mrs. Henry
Elsemann, Julius
Ellery, Mr. and Mrs. William
Ely, Miss Elizabeth B.
Endicott, S. C.
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fenollosa, William S.
Field, Edward B.
Fitch, Miss Carrie T.
Foote, George L.
Forbes, Allyn B.
Forbes, Edward W.
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Forness, Mrs. Arthur A.
Fox, Walter S., Jr.
French, Miss Katharine
Frost, Mr. and Mrs. Donald McKay
Frost, Horace W.
Frothingham, Mrs. Louis A.

Gage, Mrs. Homer
Garritt, Mrs. Walter G.
Gaston, Mrs. W. A.
Giles, Miss Louise
Gilmore, Mrs. G. L.
Ginn, Mrs. Edwin
Golden, Edward I.
Goodwin, Mrs. Frederic S.
Goulston, Leopold Morse
Gray, Morris
Gray, Mrs. Russell
Greene, Edwin Farnham
Green, Mrs. Kathleen T.
Greenough, Mrs. Henry V.
Greenslet, Ferris
Griffith, Miss Josephine
Grover, Mrs. Frances L.
Grozier, Mrs. E. A.

Hall, Mrs. H. S.
Hallowell, Mr. and Mrs. N. Penrose
Hamilton, Mrs. Charlotte D.
Hamilton, Miss Ruth W.
Hamlin, Miss Jenny L.
Harmon, Miss Lilian
Harris, Miss Frances K.
Hartwell, Miss Mary A.
Harwood, Mrs. John H.
Hatfield, Dr. and Mrs. Hugh K.
Haughton, Miss Alison
Hawley, Mr. and Mrs. George
Hayden, Mrs. Harold B.
Hayden, Sherman S.
Hellman, William C.
Herman, Mrs. Joseph M.
Higginson, Mrs. F. L.
Higginson, F. L.
Higginson, Mrs. Henry L.
Hill, Arthur D.
Hill, Mrs. John F.
Holmes, Miss Alice Marion
Holmes, Mr. and Mrs. Edward J.
Holmes, Miss
Hopkins, Mrs. A. L.
Houghton, Clement S.
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Houser, Mrs. H. M.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, Mrs. J. Murray
Howe, M. A. DeWolfe
Hunt, Mrs. Albert W.
Hutchins, Mrs. Edward W.

Jack, Dr. Frederick L.
Jackson, Dr. Henry
Jackson, Mrs. James, Sr.
Jacobs, Miss May
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. Otis S.
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Albert W.
Kaffenburg, Mr. and Mrs. Donald
Keeler, Mrs. L. M.
Kent, Mrs. Edward L.
Kibrick, I. S.
King, Mrs. Henry P.
King, The Misses

Lamb, Miss Aimee
Lane, Chester T.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lapham, Mrs. Henry G.
Lasell, Miss Elizabeth
Laughlin, Henry A.
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lee, Mr. and Mrs. George C.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lewis, Mr. and Mrs. Leo Rich
Littell, Miss Lucy
Little, Mrs. David M.
Lord, Mrs. W. H.
Loring, Miss Marjorie C., (In Memory of Charlotte Lowell)
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Luce, Stephen B.
Lyman, Arthur
Lyman, Herbert
Lyon, Mrs. George Armstrong

Machin, Joseph
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
Miller, Miss Mildred A.
Milliken, Arthur N.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mr. and Mr. Arthur W.
Morison, Samuel Eliot.
Morse, Miss J. G.
Morss, Mrs. Charles A.
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble.
Mumford, Mrs. George S.
Murdock, Mrs. Harold
McCreary, Mrs. Lewis S.
McGinley Mrs. Holden
McKee, Mrs. William L.
McKibbin, Miss Emily W.
McMichael, Mrs. L. G.
Nichols, Mrs. Henry G.
Nickerson, Mrs. W. G.
Nourse, Miss Annie Endicott

Osgood, Miss Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Haven
Patton, James E.
Peabody, Mrs. W. Rodman
Perera, G. L.
Pfaelzer, Mrs. Franklin T.
Pierce, Mrs. Edgar
Pierce, Mrs. M. V.
Pitman, Mrs. Harold
Post, Mrs. John R.
Potter, Mrs. John Briggs
Potter, Mrs. Murray A.
Pratt, Mrs. Walter M.
Prendergast, Miss Julia C.
Putnam, Mrs. James J.
Putnam, Miss Louisa H.
Putnam, Mr. and Mrs. William E.

Rand, Professor and Mrs. E. K.
Rand, Mr. and Mrs. Harry Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Renfrew, Mrs. L. B., St. Petersburg, Fla.
Rice, Miss Ellen P.
Richards, Mrs. J. L.
Richardson, Mrs. John
Richardson, Nicholas
Richardson, W. K.
Richmond, W. D.
Robb, Mrs. Russell
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs. Henry M.
Rogers, Mr. and Mrs. Howard L.
Ropkins, Mrs. Kate C.
Rosenthal, Mrs. Louis
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mr. and Mrs. H. B.

Sachs, Professor Paul J.
Sampson, Mrs. Robert deW.
Sampson, Mrs. W. R.
Sanger, Mrs. Charles R.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Scott, Mrs. Arnold
Scranton, Mrs. Gilmore G.
Sears, Miss Annie L.
Sears, Miss Mary C.
Sears, Mrs. Montgomery
Sears, Richard D.
Sears, Mrs. Richard
Selfridge, Mrs. George S.
Shepard, Mrs. Willis S.
Sigourney, Miss Edith
Silsbee, Mrs. George S.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F. Morton
Smith, Louis C
Sonnabend, A. M.
Sortwell, Mrs. A. F.
Spalding, Mrs. Philip L.
Spalding, Mr. and Mrs. Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Charles
Spring, Romney
Stackpole, Miss Alice
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Miss Katharine
Steinert, Mr. and Mrs. Alexander
Stevens, Moses T.
Stone, Miss Katherine H.
Streeter, Mrs. E. C.
Sturgis, The Misses
Swain, Mrs. Howard T.

Taintor, Mrs. Charles W.
Tapley, Miss Alice P.
Tappan, Mrs. Frederick H.
Thorndike, Albert
Thoron, Mrs. Ward
Thorp, Miss Alice A.
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Trafford, Mrs. B. W.

Vaughan, Miss Bertha H.
Vaughan, Mrs. W. W.
Vorenberg, Mrs. Felix

Walker, Mrs. George
Wallace, Charles F.
Ward, Miss M. deC.
Ward, Professor R. deC.
Ware, Henry
Waring, Mrs. Guy
Warren, Bentley W.
Warren, Mrs. George E.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E. Sohier
Weston, Charles H.
Wetherbee, Miss Martha
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitney, Mrs. Margaret F. G.
Wilder, Mrs. Edward F.
Williams, Moses
Willson, Donald B.
Winsor, Mrs. Frederick
Winsor, Mrs. Kennard
Wolcott, Mrs. Roger
Wood, Miss Charlotte
Woolley, Mrs. Edith Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

Holiday Ends, The Concerts Proceed Again

Lourie and His Plain Song, New Grist of Programs, Guest-Conductors

Dec. 31 Trans

FOR the first concerts of the new year Dr. Koussevitzky and the Symphony Orchestra, together with a semi-chorus of altos from The Cecelia, will play, and sing, as novelty Arthur Lourié's "Sonate liturgique en forme de quatre chorales." To which title the score adds "Anno Domini 1928." The career of Arthur Lourié, of whose work Boston has as yet heard nothing, is a varied one. He is of Jewish stock, though the family have been Roman Catholics for some generations. He was born in Petersburg as it then was) in 1892). (Riemann's Dictionary, according to the best information obtainable hereabouts, is incorrect in giving the date as 1884.) He was educated in the schools, musical and otherwise, of his native city. After the Revolution he was active in Government service. From 1918 to 1920 he held a position which we should probably call head of the Music Division of the Department of Fine Arts,—if we had a Fine Arts Department in the Cabinet of our country. A large part of his duty was to facilitate the interchange of artists between Russia and the rest of Europe. In 1923 he left Russia and settled in Paris, where he has since remained. While in Russia he was known as an extremely radical composer.

Arrived in Paris, Lourié spent some years in meditation and study, thinking through his methods, polishing his technical equipment, enlarging his point of view, building for himself finally a personal esthetic. During this period he avoided publicity as far as possible. While other composers were looking for performances of their works, Lourié tried to keep his own from being performed. According to Mr. Olin Downes, in an authoritative article in the New York Times, "from those years he emerged with a technic and style universally clarified, and a viewpoint which had altered from that of skeptical inquiry to pure faith and mysticism." In an article on Lourié's Concerto Spirituale heard in New York from the Schola Cantorum, March 26, 1930, Mr. Downes continues: "It is evident from these pages, as from various literary expressions of the composer, that Lourié is working with complete absorption and singleness of aim toward one object—music as a modern expression of religion, and that this intense concentration is the result of growth and experience. He goes far back to plain chant as the basis of his score."

The identical words could be used with equal correctness about the "Sonate liturgique." Devotion to his religion is the motivating power in Lourié's life, in his music as well as elsewhere. Thus he goes back to the treasure house of the music of the church for the basis of his new style. Not content with the later music of his plain-song period, he frequently delves into the chants, melodies and hymns of the earliest centuries of the Christian era. His plain-song sources, in other words, are frequently Ambrosian (after Ambrose, Bishop of Milan, A. D. 333 to 397) rather than Gregorian (after Gregory the Great, A. D. 540 to 604). To continue still further from Mr. Downes: "In employing the Ambrosian chant Lourié logically, inevitably, eschews nineteenth-century chromaticism and returns to what is an essential diatonism, although he does not hesitate in some passages . . . to employ polytonality."

Lourié is also an author of no little importance. He contributes variously to Parisian journals and periodicals. For the American "Modern Music he has written two articles, "Neogothic and Neoclassic" and "An Inquiry into Melody." In them he shows himself a profound thinker, a musical philosopher whose pronouncements have the ring of authority. In the first of these two articles Schönberg and his school of expressionists are of course the "neo-Goths," while Stravinsky et al., are the "neo-classicists." He longs for and discusses a possible synthesis of the two but ends by questioning the possibility of such a desirable union. The "Inquiry into Melody" places melody as the chief master of music, entirely outranking rhythm. He opines that "perhaps the moment is at hand when that which the builders have set aside will again become their cornerstone."

The New Work

The four "chorales" of the "Liturgical Sonata" are I Sequentia; II Chant de la Passion; III Prosa; IV Horloges de la Passion. The orchestra consists of oboes and English horn, clarinets and bass-clarinets, bassoons, trumpets, trombones, piano, double-basses, and in the second and fourth numbers a small chorus of altos. The Sequence and Prose are hymns taken from the office of the Mass. In the article, "Sequence," in Grove's Dictionary we read: "A hymn of peculiar structure, which owes its name to its position in the Mass. It appears there as the continuation or sequence of the Gradual (the response sung between Epistle and Gospel) and the Alleluia. Originally it was a long jubilus or melody attached to the final a' of the Alleluia. In the ninth century in France words were adapted to the notes, and these were called a

Prose, because they followed the lines of the music, and not any scheme of meter. When these compositions had thus won a place for themselves fresh

The Strange Case of Arthur Vincent Lourié

His Record and Music from A Revolutionary Past To a Religious Present

Trans. Jan. 3

AN Italian mathematician, one Codazzi, thought that music can be composed with the aid of calculus: he is classed by Lombroso as an insane genius, along with those musicians who thought they were divinely inspired. Among the champions of the new musico-mathematical theology, only one—Stravinsky—has genius, and none is insane.

The case of Arthur Vincent Lourié (the insertion of the middle name is significant, for it emphasizes the Roman Catholic religion of the bearer—Russian Jews have but one given name) is interesting from the sociological rather than musical point of view, for, be it said at once, he does not possess a degree of creative power which would entitle him to the dignity of an individual composer. He is an extraordinarily gifted man, eclectic in his tastes, and just as vague in his musical expressions as in his general ideas. But, lacking in creative power, he has developed an acute sense for persuasive argument. He possesses the necessary literary technique to present his cause with seeming coherence. But the amazing hollowness of his fundamental concepts stands out all the more clearly. He battles in an empty air—and for a dialectician of his order it may be all he cares for.

Some time ago, Modern Music published Lourié's disquisition upon Melody as a theological virtue. It is a depressing document of mental sterility, a mesh of unsupported statements interwoven with Biblical quotations and theological references. "It is probable," he argues, "that in our time we do not compose good melodies because we have become evil-minded. Out of the abundance of the heart the mouth speaketh. Our melodic gift is in direct ratio to our capacity for good, not in the sentimental but in the religious sense. . . . Melody in itself is a primary good, a sort of purification through repentance. . . . Melody is a virtue, organically connected with the three theological virtues, and therefore, its highest achievement lies incontestably in religious music, i. e., prayer." . . . This, printed in a publication devoted to Modern Music, may be a sign of the times. It must be said in full fairness, however, that a great deal of the sanctimonious stuff of the Russian original was cut out by the editor.

Who is this man deplores our evil minds? Whence his moralistic attitude? A preacher is often a repentant sinner, but we need not pry into this preacher's conscience; for his mind moves on such dialectical heights that they are not in contact with the worldliness of our own space and time.

Arthur Lourié was well known to the habitués of a Bohemian club, graphically called "Stray Dog," in St. Petersburg during the days of the war. It was a refuge for all unrecognized geniuses, and was always packed with people. Some of its frequenters, such as Vladimir Mayakovsky, the poet-suicide, and Arthur Lourié himself were to receive their official recognition at the hands of the Soviet Government.

Arthur Lourié was then a champion of the last word in music. As is his nature, he was an eclectic, open to conflicting influences,—Skriabin, Schönberg, early Stravinsky. Debussy paid a visit to the Russian capital (and to the "Stray Dog") at the beginning of the war; and a year or two later Lourié composed a Suite for Children ("Grand Piano in the Nursery") which is directly derived from Debussy's favorite devices (the rain-patter etc.). There were other compositions in a small form: "Rosary," a series of songs to Madame Akhmatova's poems; a String Quartet (written with sufficient clumsiness to attract attention); Three Sonatinas for Piano; a work with a long title in French: "Pleurs de la Vierge Marie. Fragment d'une chanson pieuse du XIII siècle. Pour Chant, Violon, Alto et Violoncelle, composé par Arthur Vincent Lourié, Petrograde MCMXV," and "Forms in the Air," subnamed "sound-script" and dedicated to Pablo Picasso. It is an exercise in fanciful typography, rather than in musical composition,—a series of arabesques languidly dropping from one staff-line to another, until the range of the piano is spanned. What there is of music suggests a caricature of Skriabin.

All these masterpieces would have never seen light had it not been for the October Revolution that threw the futurists into temporary power. And the dawn of the year 1918 saw Arthur Vincent Lourié, in a velvet jacket and a bow tie, establish his headquarters as Musical Commissar of the Department of Education. The Bolsheviks were then shunned by all "decent" people, and the intelligentsia boycotted the Government by means of a general strike. Lourié's "treason" was condemned, but it proved a blessing to his fellow-musicians. If, by duty of office, he had to sign unpleasant warrants for confiscation of pianos owned by the bourgeoisie, with the same pen he could restore the property to their owners as "tools of production." He was a great help to many, not excluding himself. As musical commissar, he had the State Publishing House print his futuristic pastiches, and at one time, when the paper shortage was great, he was the only publishing composer in all the Russias. He left for France as a representative of the State, but Paris caused in him a change of heart, and he settled there for good. The Soviet papers never mention his name in any connection. To them, he is just as good as a dead man, shot down according to the law.

It is very difficult to estimate the artistic deserts of Lourié's musical works. Being an indefatigable dialectician, he can temporarily create an impression of reality. He lacks talent, but he possesses a constructive mind capable of producing excellent imitations. Furthermore, being Stravinsky's intimate, he bears a certain weight with the musical world. In some respects he may exert an influence on the master himself; certainly he can supply argument in defence of Stravinsky's courses. And at times he gets ahead of Stravinsky in works such as the "Concerto Spirituale," produced by the Schola Cantorum of New York on March 26, 1930.

In fact it is his only work (discounting the early Cantata to Alexander Block's words, and a "Japanese Suite" for Orchestra) that deserves serious consideration. It is scored for a double-chorus, piano, brass and six double-basses. The Prologue for Solo Baritone accompanied by three trumpets, two trombones and tuba, is impressive, and

Trans Jan 5

Play

The Week-End Through the Concert-Hall

Strauss, Lourie, Koussevitzky, Afternoon with Iturbi, Modern Pianist

LOURIE'S singular "Sonata," repeated at the Symphony Concert of Saturday, gained more applause than on Friday; yet at second hearing seemed little more comprehensible or sympathetic. Through the first movement, or "Sequence," for the assembled instruments, the ear kept pace and understanding with the composer. No sooner, however, did the voices enter for the "Song of the Passion" than it began to grope; soon lost the way; caught at this or that passing impression; finally gave up the whole piece as something inarticulate, unintelligible, alien. When this mood has subsided the hearer begins to put together these vagrant impressions; remembers the steady, firm-paced advance of the Sequence; a propulsive progress in the two movements for voices and instruments; the recurring beat, especially toward the end, of the piano.

Lourié then, has some command of rhythm; a command obviously imitated from Stravinsky, his friend. But Stravinsky and plain song hardly mix, even in a "Liturgical Sonata"; while no one but Lourié can possibly be responsible for those strange, detached notes, as though struck blindly, that the piano now and then interjects. Add them to the whole music and there comes a plausible deduction. Lourié composes with a mind but without an ear. Theorizing, he writes notes on music-paper. Having written them, he has but slight notion of how they will sound. Hence as speechless and sterile a music as Symphony Hall has heard in many a day.

Again the event of the concert was the performance of Strauss's tone-poem, "A Hero-Life"—tour de force by conductor and orchestra in which they excelled even their Friday prowess. Never before, it is safe to say, has "Ein Heldenleben" sounded so clear, manifold and puissant upon Bostonian ears. Two chance reactions lingered. It has become rather the fashion to depreciate our musical time, to call it relatively barren, to lament its lack of genius. Yet the forty years between 1890 and 1931 have yielded Strauss, Debussy, Sibelius and Stravinsky in the works of prime. The harvest does not seem scanty. Nor in the history of music are there many periods of equal span to excel it. . . . Second, some of us like to make our mental pictures of human power. Not many are comparable with the image of conductor and orchestra, full-panoplied, at some climax in a tone-poem of Strauss—say at the end of the proclamation of the hero in "Ein Heldenleben"; at the turn of the music of coquetry into the unfolding, upswelling love-song; at the sounding of the hero's motiv over the battle fought and won. So onward to the end.

Concert-Chronicle

Anniversaries

A CORRESPONDENT has opened a Dictionary of Musicians—by chance at the article, Mozart. In the second line she read: "Born at Salzburg, Jan. 27, 1756"—one hundred and seventy-five years ago. "An anniversary approaches," she writes in a discoverer's joy. The nearest Symphony Concerts are those of Jan. 23-24 and Jan. 30-31. Accordingly she implores Mr. Arbos at the one pair, or Dr. Koussevitzky at the other, "to remember Mozart."

Another correspondent reads a Parisian newspaper "regularly." From it he learns that Berlioz's "Fantastic Symphony" was a hundred years old last month. "Another centenary," he writes with an exclamation-point! "As a mark of respect," he would have the piece replayed at the Symphony Concerts before the season ends—the more because it has not been heard since the second year of Dr. Koussevitzky's reign. . . . So much for the "sense of the past," as it would work upon current concerts in the town.

Programs to Hand

From Dr. Koussevitzky as revised for the Symphony Concerts of next Friday and Saturday:

Symphony, No. 1, in C major ..... Beethoven
Liturgical Sonata ..... Lourie
(New: First Times)
Tone-Poem, "A Hero-Life" ..... Strauss

Incidents and Prospects

Dr. Koussevitzky's mid-winter holiday of a fortnight takes him from the Symphony Concerts in Cambridge on Jan. 15; in Boston on Jan. 16 and 17, Jan. 23 and 24. This season guest-conductors are hard to come by. For the first time in several years, no distinguished composer is visiting the United States; while the only newcomer of note among conductors is the Parisian, Vladimir Golschmann, under contract in St. Louis when it would be pleasure to hear him in Boston. Consequently the limited choice has lighted upon Mr. Hadley, as noted above, for the concerts of Jan. 15, 16, 17; upon Mr. Arbos, heard with pleasure two years ago, for those of Jan. 23, 24.

Mr. Slonimsky's Chamber Orchestra of Boston seems busier in New York than in its own city. Not only will it play there in a concert of its own on Saturday evening, Jan. 10, but also in two concerts, one in February, the other in April, arranged by the New School of Social Research.

On Thursday, Dec. 18, with Mr. Monteux conducting, the Paris Symphony Orchestra played Prokofiev's Fourth Symphony for the first time in that city—the same Symphony, written for the jubilee of the Boston Orchestra, that Dr. Koussevitzky produced last November. The Russian filled the whole concert, with an overture, the "Scythian Suite," the second piano-concerto. The composer was pianist.

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Dec. 31 Trans

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Lourié's four "chorales" are all short. The longest will scarcely require five minutes; while the shortest is less than two minutes. In the Sequence a much-repeated note, quietly played by a trumpet, is heard against simple, diatonic chords. This melody, if such it can be called, suffers several inflections; then proceeds again upon the one note. For contrast, there is a fortissimo section, in which the solo-part advances with an even-rhythmed melody that can be compared only to the simplest and starkest plain-song formula. The accompanying chords are still diatonic but slightly more complex. After which the first portion, that of the monotone with occasional inflections, is repeated a minor third lower than at first.

The text of the "Song of the Passion" is that of the "Tenebræ," a part of the offices for Good Friday:

"And there was darkness when the Jews crucified Jesus.
And about the ninth hour Jesus cried out with a loud voice,
My God, my God, why hast Thou forsaken me?
And he bowed his head and gave up the ghost.

"And Jesus cried with a loud voice,
Father, into Thy hands I commend my spirit.
And he bowed his head and gave up the ghost."

The melody sung by the altos is the plain-song assigned to this text in the service-books of the Roman Church. The orchestral part rises to a solemn, mystical intensity in the last portion. The melody is in the seventh, or Mixolydian, mode.

In the "Prose" a melodic texture serves as background for a curious, choral-like, descending figure in half-notes, harmonized by inversions of dissonant, unrelated seventh-chords. The phrases are eleven measures in length. Within the phrases orchestra and piano reply to each other antiphonally. The movement is well constructed, with orderly return to the first material after a contrasting section. A cadenza for piano leads into this return. Mystical flavor of the religious past is strong upon this movement. The composer shows power to summon and convey new and untried moods (so we of the present would be inclined to say) in his music.

The Latin of "Hours of the Passion," again sung by the altos, may be roughly translated thus:

"At the first hour Jesus was led to Pilate.
At the third hour the multitude cried out 'Crucify.'
At the sixth hour Jesus was nailed to the cross.
At the ninth hour Jesus died.
At the hour of vespers Jesus was taken from the cross.
At the hour which ends the day Jesus was laid in the grave."

The voices proceed in two parts, in hollow sounding or dissonant intervals, deeply suggestive of the mysticism of the early days of the church. There is orchestral introduction and epilogue in descending slowly moving chords, against slow arpeggio figures. These descending scale figures assume almost the importance of a common motif for the last three movements. In the "Song of the Passion" it is descending eighth notes in the orchestral bass. In the "Prose" it is the half-note choral in high register. In the "Hours of the Passion" it is in the descending whole-note chords of introduction and epilogue.

It is difficult to recall any other composer who has used plain-song so consistently for its own sake. From Debussy onward, many composers have made use of it. But that use has ever been as an exotic, to provide new color for some scheme or plan about some other subject in the mind of the composer. Lourié uses plain-song to express what it was originally intended to express, the mysteries, devotions and exaltations of the church itself. The oldest of musical themes is again, through him, coming into use. And the Catholics of Paris are said to be acclaiming him as the leader in this newest plain-song renaissance.

A. H. M.

Programs to Hand

From Dr. Koussevitzky as revised for the Symphony Concerts of next Friday and Saturday:

Symphony, No. 1, in C major ..... Beethoven
Liturgical Sonata (New: First Times) ..... Lourie
Tone-Poem, "A Hero-Life" ..... Strauss

Incidents and Prospects

Dr. Koussevitzky's mid-winter holiday of a fortnight takes him from the Symphony Concerts in Cambridge on Jan. 15; in Boston on Jan. 16 and 17, Jan. 23 and 24. This season guest-conductors are hard to come by. For the first time in several years, no distinguished composer is visiting the United States; while the only newcomer of note among conductors is the Parisian, Vladimir Golschmann, under contract in St. Louis when it would be pleasure to hear him in Boston. Consequently the limited choice has lighted upon Mr. Hadley, as noted above, for the concerts of Jan. 15, 16, 17; upon Mr. Arbos, heard with pleasure two years ago, for those of Jan. 23, 24.

Mr. Slonimsky's Chamber Orchestra of Boston seems busier in New York than in its own city. Not only will it play there in a concert of its own on Saturday evening, Jan. 10, but also in two concerts, one in February, the other in April, arranged by the New School of Social Research.

On Thursday, Dec. 18, with Mr. Monteux conducting, the Paris Symphony Orchestra played Prokofiev's Fourth Symphony for the first time in that city—the same Symphony, written for the jubilee of the Boston Orchestra, that Dr. Koussevitzky produced last November. The Russian filled the whole concert, with an overture, the "Scythian Suite," the second piano-concerto. The composer was pianist.

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inna, Inc.

House of Boston

...his Record and Music from A Revolutionary Past To a Religious Present

Trans. Jan. 3

AN Italian mathematician, one Codazzi, thought that music can be composed with the aid of calculus: he is classed by Lombroso as an insane genius, along with those musicians who thought they were divinely inspired. Among the champions of the new musico-mathematical theology, only one—Stravinsky—has genius, and none is insane.

The case of Arthur Vincent Lourié (the insertion of the middle name is significant, for it emphasizes the Roman Catholic religion of the bearer—Russian Jews have but one given name) is interesting from the sociological rather than musical point of view, for, be it said at once, he does not possess a degree of creative power which would entitle him to the dignity of an individual composer. He is an extraordinarily gifted man, eclectic in his tastes, and just as vague in his musical expressions as in his general ideas. But, lacking in creative power, he has developed an acute sense for persuasive argument. He possesses the necessary literary technique to present his cause with seeming coherence. But the amazing hollowness of his fundamental concepts stands out all the more clearly. He battles in an empty air—and for a dialectician of his order it may be all he cares for.

Some time ago, Modern Music published Lourié's disquisition upon Melody as a theological virtue. It is a depressing document of mental sterility, a mesh of unsupported statements interwoven with Biblical quotations and theological references. "It is probable," he argues, "that in our time we do not compose good melodies because we have become evil-minded. Out of the abundance of the heart the mouth speaketh. Our melodic gift is in direct ratio to our capacity for good, not in the sentimental but in the religious sense. . . . Melody in itself is a primary good, a sort of purification through repentance. . . . Melody is a virtue, organically connected with the three theological virtues, and therefore, its highest achievement lies incontestably in religious music, i. e., prayer." . . . This, printed in a publication devoted to Modern Music, may be a sign of the times. It must be said in full fairness, however, that a great deal of the sanctimonious stuff of the Russian original was cut out by the editor.

Who is this man deplores our evil minds? Whence his moralistic attitude? A preacher is often a repentant sinner, but we need not pry into this preacher's conscience; for his mind moves on such dialectical heights that they are not in contact with the worldliness of our own space and time.

Arthur Lourié was well known to the habitués of a Bohemian club, graphically called "Stray Dog," in St. Petersburg during the days of the war. It was a refuge for all unrecognized geniuses, and was always packed with people. Some of its frequenters, such as Vladimir Mayakovsky, the poet-suicide, and Arthur Lourié himself were to receive their official recognition at the hands of the Soviet Government.

Arthur Lourié was then a champion of the last word in music. As is his nature, he was an eclectic, open to conflicting influences,—Skriabin, Schönberg, early Stravinsky. Debussy paid a visit to the Russian capital (and to the "Stray Dog") at the beginning of the war; and a year or two later Lourié composed a Suite for Children ("Grand Piano in the Nursery") which is directly derived from Debussy's favorite devices (the rain-patter etc.). There were other compositions in a small form: "Rosary," a series of songs to Madame Akhmatova's poems; a String Quartet (written with sufficient clumsiness to attract attention); Three Sonatinas for Piano; a work with a long title in French: "Pleurs de la Vierge Marie. Fragment d'une chanson pieuse du XIII siècle. Pour Chant, Violon, Alto et Violoncelle, composé par Arthur Vincent Lourié, Petrograde MCMXV," and "Forms in the Air," subnamed "sound-script" and dedicated to Pablo Picasso. It is an exercise in fanciful typography, rather than in musical composition,—a series of arabesques languidly dropping from one staff-line to another, until the range of the piano is spanned. What there is of music suggests a caricature of Skriabin.

All these masterpieces would have never seen light had it not been for the October Revolution that threw the futurists into temporary power. And the dawn of the year 1918 saw Arthur Vincent Lourié, in a velvet jacket and a bow tie, establish his headquarters as Musical Commissar of the Department of Education. The Bolsheviks were then shunned by all "decent" people, and the intelligentsia boycotted the Government by means of a general strike. Lourié's "treason" was condemned, but it proved a blessing to his fellow-musicians. If, by duty of office, he had to sign unpleasant warrants for confiscation of pianos owned by the bourgeoisie, with the same pen he could restore the property to their owners as "tools of production." He was a great help to many, not excluding himself. As musical commissar, he had the State Publishing House print his futuristic pastiches, and at one time, when the paper shortage was great, he was the only publishing composer in all the Russias. He left for France as a representative of the State, but Paris caused in him a change of heart, and he settled there for good. The Soviet papers never mention his name in any connection. To them, he is just as good as a dead man, shot down according to the law.

It is very difficult to estimate the artistic deserts of Lourié's musical works. Being an indefatigable dialectician, he can temporarily create an impression of reality. He lacks talent, but he possesses a constructive mind capable of producing excellent imitations. Furthermore, being Stravinsky's intimate, he bears a certain weight with the musical world. In some respects he may exert an influence on the master himself; certainly he can supply argument in defence of Stravinsky's courses. And at times he gets ahead of Stravinsky in works such as the "Concerto Spirituale," produced by the Schola Cantorum of New York on March 26, 1930.

In fact it is his only work (discounting the early Cantata to Alexander Block's words, and a "Japanese Suite" for Orchestra) that deserves serious consideration. It is scored for a double-chorus, piano, brass and six double-basses. The Prologue for Solo Baritone accompanied by three trumpets, two trombones and tuba, is impressive, and the piano-cadenza is "just as good as Stravinsky." The idiom is necessarily diatonic (as opposed to the chromatic and ultra-chromatic infatuations of his youth); the writing is done according to the rules of mediaeval counterpoint, with all its futile clumsiness. The key of C major and its modal ramifications prevail. Of melodic invention there is, however, not a question. The general impression from one hearing is that of an austere, deliberately colorless work, to be performed at solemn occasions. A religious fanatic such, as the strange Nicolas Obouhov, hurling sounds and shouts out of the abundance of his heart, may be justified in the eyes of the world, for his is a natural aberration. Arthur Lourié knows no such ecstasies. His heart is empty.

NICOLAS SLONIMSKY

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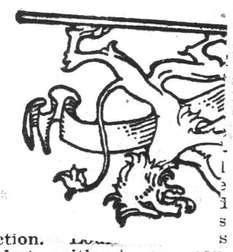
maiden name was Elizabeth Dorby, a error which has been copied by other compilers.

WORCESTER.

783. 3. WARDWELL. B. L., Oct. 1, 1930. William Wardwell of Boston, Pisca aqua and Rhode Island, had by wi Alice at Boston, among other children Usal, baptized 7, 2m, 1639. Usal War well was a carpenter of Ipswich, Mass where he married, May 3, 1664, Mar Kinsman, daughter of Robert Kinsma



a plausible deduction. ... with a mind but without an ear. Theorizing, he writes notes on music-paper. Having written them, he has but slight notion of how they will sound. Hence as speechless and sterile a music as Symphony Hall has heard in many a day.

Again the event of the concert was the performance of Strauss's tone-poem, "A Hero-Life"—tour de force by conductor and orchestra in which they excelled even their Friday prowess. Never before, it is safe to say, has "Ein Heldenleben" sounded so clear, manifold and puissant upon Bostonian ears. Two chance reactions lingered. It has become rather the fashion to depreciate our musical time, to call it relatively barren, to lament its lack of genius. Yet the forty years between 1890 and 1931 have yielded Strauss, Debussy, Sibelius and Stravinsky in the works of prime. The harvest does not seem scanty. Nor in the history of music are there many periods of equal span to excel it. . . . Second, some of us like to make our mental pictures of human power. Not many are comparable with the image of conductor and orchestra, full-panoplied, at some climax in a tone-poem of Strauss—say at the end of the proclamation of the hero in "Ein Heldenleben"; at the turn of the music of coquetry into the unfolding, upswelling love-song; at the sounding of the hero's motiv over the battle fought and won. So onward to the end.

Concert-Chronicle

Anniversaries

A CORRESPONDENT has opened a Dictionary of Musicians—by chance at the article, Mozart. In the second line she read: "Born at Salzburg, Jan. 27, 1756"—one hundred and seventy-five years ago. "An anniversary approaches," she writes in a discoverer's joy. The nearest Symphony Concerts are those of Jan. 23-24 and Jan. 30-31. Accordingly she implores Mr. Arbos at the one pair, or Dr. Koussevitzky at the other, "to remember Mozart."

Another correspondent reads a Parisian newspaper "regularly." From it he learns that Berlioz's "Fantastic Symphony" was a hundred years old last month. "Another centenary," he writes with an exclamation-point! "As a mark of respect," he would have the piece replayed at the Symphony Concerts before the season ends—the more because it has not been heard since the second year of Dr. Koussevitzky's reign. . . . So much for the "sense of the past," as it would work upon current concerts in the town.

WAGNER PROGRAM AT SYMPHONY HALL

Globe Jan 7

Dr Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon in a Wagner program which was warmly applauded by the Tuesday subscribers. This was the conductor's last Boston appearance prior to his annual vacation. He will not conduct here again for three weeks to come. Meanwhile Henry Hadley and E. Fernandez Arbos will appear as guest leaders.

Yesterday's program was representative of both the early and the mature work of Wagner. The overture to "Rienzi," the Bacchanale from the revised version of "Tannhauser" prepared for the Paris performances in 1861, the introduction to the third act of "Lohengrin," the "Ride of the Valkyries," the Prelude and "Love Death" from "Tristan," and the prelude to "Die Meistersinger" were the chosen numbers.

The contrast between the sonorous trivialities of the "Rienzi" overture and the grandeur of the music from "Tristan" and "Die Meistersinger" was startling, familiar as the distinction between early and later Wagner is to all concert goers. Those who claim on the strength of such careers as that of Mozart that musical talent manifests itself in adolescence, overlook such cases as Wagner's. Even with Mozart there is a gulf between the early piano sonatas and operas and the music of his last decade. But with Wagner there is nothing in the early work that foretells the splendors to come. If Wagner had died, like Schubert, at 31, he would now be forgotten.

Dr Koussevitzky's readings of all these numbers are already familiar to Boston audiences. He imparts to the music a personal eloquence, an individual dramatic emphasis which is nearly always impressive even when one is perfectly sure the performance is not at all what Wagner had in mind. Yesterday only the Bacchanale from "Tannhauser," taken, except for the introductory pages, at a tempo strangely sluggish, failed to make an effect.

P. R.

MU

Herald Jan 7

Tuesday's Symphony

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave the second of its Tuesday afternoon series in Symphony hall yesterday. The Wagnerian program comprised the overture to "Rienzi," the Bacchanale from "Tannhaeuser." The introduction to the third act of "Lohengrin," Ride of the Valkyries from "The Valkyrie," prelude and Love-Death from "Tristan and Isolde," and the prelude to "The Mastersingers of Nuremberg."

This program was arranged as if it were intended to show the development of Wagner's operatic talent, though the Bacchanale, composed for the first performance in Paris at which the gentlemen of the Jockey Club whistled and otherwise misbehaved themselves, is of the later and more mature Wagner. From "Rienzi," which is poor Meyerbeer—with the overture noisily vulgar—to "The Mastersingers," was a great step—as great as Verdi's from his "Nabucco" to "Falstaff." Towards Meyerbeer, who was largely instrumental in obtaining the production of "Rienzi," Wagner showed his characteristic ingratitude, abusing him as a musician and a Jew. Tappert compiled a little dictionary of

The next concert of the series will against Wagner by musicians and critics. A dictionary of Wagner's ugly remarks about other composers and about men and women who had befriended him often with gifts of money would be equally entertaining.

Yet even in this vulgar overture to "Rienzi," with its circus pomp, there are hints at the greater Wagner to come, hints at "Lohengrin" and the better pages of "Tannhaeuser."

The music that followed yesterday was familiar to the great majority in the audience. Perhaps the introduction to the third act of "Lohengrin" was less known to some. The editor of the symphony's program books does not compile those of Tuesday afternoons. The compiler of yesterday's put the notes pertaining to the prelude to "Lohengrin" under the head of "Introduction to Act III." This text must have provoked amazement if one tried to reconcile the prose notes with the exultant music.

The hall was filled from floor to upper gallery. The applause was enthusiastic. And as usual, the louder the music, the louder the applause.

The next concert of the series will be on Feb. 10.

THIRD TUESDAY SYMPHONY

Post

All Wagner List Played at Matinee

If Dr. Koussevitzky in his apparent endeavor to instruct as well as to entertain the subscribers to the Tuesday afternoon Symphony concerts has given them thus far this season rather academic programmes, with two symphonies on each, he atoned for such severity at the concert of yesterday afternoon by offering an all-Wagner programme that might have served for a pension fund concert or the Sunday evening Pops.

Superficially this programme has followed the chronological order of the operas from which the excerpts performed were drawn. To be sure, "Tannhauser" was written between "Rienzi" and "Lohengrin," yet that opera was represented yesterday by the Paris version of the Bacchanale, composed some 20 years later than the opera itself. The programme, then, began with the overture to "Rienzi" and progressed to the introduction to the third act of "Lohengrin" by way of the aforesaid Bacchanale. These pieces made the first portion of the concert; after the intermission there followed the Ride of the Valkyries from "Die Walkuere," the prelude and love-death from "Tristan and Isolde" and the prelude to "The Mastersingers of Nuremberg."

In all these pieces yesterday the orchestra gave a splendid account of itself, and almost without exception Dr. Koussevitzky's interpretation of the music was to be commended and admired. Indeed, the only serious exception that might be taken was to his version of the Valkyries' ride, that to some has seemed always over-fast of pace and somewhat unnecessarily noisy.

It is hardly necessary to add that the audiences of yesterday received with great enthusiasm this programme of distinctly popular appeal.

Concert-Chronicle

Parisian Report

Trans Jan

RETURNED to Paris, Monsieur Prunières, the eminent writer about music and the performance thereof, is discoursing again—this time in Le Temps—about his autumn experiences in American concert-halls. The whole article, traversing the field from Boston to Chicago, will be reproduced in these columns on Saturday next. For the moment, here in free translation are three paragraphs about the Boston Orchestra and Dr. Koussevitzky: "There is a fertile rivalry between the Boston and the Philadelphia orchestras, between Serge Koussevitzky and Leopold Stokowski. They come in turn to New York with their orchestras, sometimes (sic) exchanging them courteously. Both are prodigious virtuosi of the baton. Koussevitzky is popular in France; but his concerts in Paris gave no true idea of the marvels that he accomplishes in Boston. To me his orchestra seems superior to the best in America. No words can express the splendor of the strings—power with no loss of velvet-like texture; brilliance without hardness; precise and edged attack yet never dry; exhaustless softness and sweetness in pianissimi. The brass and the woodwinds are not less admirable.

"The Bostonians play the classics in free-handed versions, in which much is left to the will and mood (fantaisie) of the conductor who inspirits them. With music of our own time, he is notably re-

Continued on Page Thirteen

Concert-Chronicle

Continued from Page Eleven

spectful of the composers' wishes. It was my good fortune to be present at the rehearsals of the new symphony written by Albert Roussel for the jubilee of the orchestra. I have rarely encountered a conductor so concerned with the exact conveyance of the intentions of the com- ... performance was beyond ...

Stravinsky's Psalms

Herald Jan 9

In winter mails from Europe are irritatingly intermittent and slow. Not until Saturday last arrived the following note from the London Times about the first performance of Stravinsky's "Symphony of Psalms" in Brussels on Dec. 13 last. "The Brussels Philharmonic Society held a two-days' festival at the week-end devoted to the works of Igor Stravinsky. It was attended by 4000 persons. The Psalm Symphony (sic), for mixed choir and orchestra, was given for the first time in Europe. This symphony was written by Stravinsky at the request of the Boston Symphony Orchestra, by whom it was played during the celebration of the fiftieth anniversary of its foundation. It is not a lyrical work of the cantata type, but a symphony sung and played at the same time, a symphony which finds in the text the basis for the musical development. . . .

"The Psalm Symphony was very well executed under the direction of M. Ansermet, the Swiss conductor, who is regarded as one of the best interpreters of Stravinsky's works. It is at once classical and modern. It is not lacking in grandeur, and the public received it very cordially. Stravinsky, who was present at the performance, was warmly acclaimed, and after the concert a reception was held in his honor, at which all the musical personages of Brussels were present."

Henry Hadley as Guest-Conductor

Herald Jan 15

Two New-Made Pieces on the Symphony Program for This Week

TO the Symphony Concerts of Friday and Saturday comes Henry Hadley as guest-conductor for the first week of Dr. Koussevitzky's annual leave. Needless to repeat, he is a musician of national and international reputation, once fellows-townsman of metropolitan Bostonians. Following precedent at Symphony Hall, he sets a novel piece on his program, his own suite, "Streets of Peking." He spent last summer and autumn in China and Japan, in the latter country as guest-conductor of the Tokio New Symphony Orchestra. Visiting and travelling, he found time to record in tones his impressions of certain scenes and aspects of Oriental life. Life in Peiping, as viewed from its thoroughfares, became the specific subject. Mr. Hadley conducted the first performance of the new suite with the Tokio orchestra on Sept. 24, 1930. The first performance in the United States followed, under the composer's baton, with his own Manhattan Orchestra, in New York, Nov. 16, 1930. The suite has also been played in Chicago.

"Streets of Peking" is dedicated to the conductor of the Tokio New Symphony Orchestra, Viscount Hidemaro Konoye. The seven movements are all short—some exceedingly short. The first, for example, contains only twenty measures. It is entitled "Great Stone Man's Street," is dated in the score, Tokio, Sept. 8, '30. It is paced slowly, "Poco lento." Brass chords are answered by lively triplet figures in woodwinds. A violin theme soon emerges—and soon one is at the end of the twenty measures. The second is "Sweet Rain Street," written at Karuizawa, Japan, and dated Sept. 5. It is an Allegretto Scherzando for woodwinds, horns, strings without the double basses. There are delicate flute traceries, strings pizzicati, an oboe-solo in typical scherzo rhythm. There are harmonies that suggest conventional "Oriental" effects. Number Three is the Ricksha Boy, "Ma Ben." Musically he is an Allegro. His leit-motiv (if one may use the term) is the ricksha bell, which the score indicates parenthetically may be a bicycle bell. The movement is the most considerable thus far encountered. The burden is borne by a theme in the brass with figuration in woodwinds; by an expressive contrasting theme for English horn. The score confides no date of composition.

Number Four is "Jade Street"—in moonlight—moderato e tranquillo. Once more Mr. Hadley uses the smaller orchestra of some of the earlier numbers. "Jade Street" begins with fanciful, imaginative figures in flutes. It contains also a horn solo of importance. Number Five is "Shoemakers' Street," allegretto giocoso. Once more full orchestra. The percussive xylophones are given no little prominence in the principal theme. Again the turns of melody and harmony are of the kind long accepted by Western ears as Oriental Of course it would be a dull wit that did not associate the xylophones with the title of the movement. In neither of these two has the composer added a date.

Sixth comes "Sleeping Lotuses"—"slowly and dreamily" A duet for English horn and clarinet is prominent. Flutes add a decorative and gently colorful bit. This time we have a date line from the composer—Karuizawa, Japan, Sept. 1, '30. Final piece is "The Forbidden City," suitable climax to the suite. It is fully scored, energetically rhythmed. Slow brasses and more swiftly moving bells play a significant part. Once more appears the Westerner's Orientalism in harmonic color and in rhythm. Mr. Hadley follows neither Mr. Eichheim's methods as research-worker with native Eastern music; or the attempts of the most advanced moderns to uncover new shades of emotion that shall be particularly suggestive of an exotic subject. In language long known he writes seven pleasant little pieces. Their pleasantness is his reward.

From Mr. McKinley

In his program Mr. Hadley also includes Carl McKinley's tone-poem, "Masquerades," already played in Boston at a concert of the orchestra of the New England Conservatory of Music, and on "Conservatory night," last summer at the Pops. A year ago Mr. McKinley joined the faculty of the Conservatory. Further back, he was organist at the Capitol Theater in New York. While he held this position he wrote "Masquerades" for the orchestra of that theater. By a curious chain of circumstances it was played first by one of the symphony orchestras of that city, and not by the orchestra fro which it was destined.

"Masquerades" has no program more detailed than the title suggests. It is cast in a single movement for full orchestra. Three bits of material present themselves in the first few phrases: one forceful, "peppy"; a second gently melodic; the third in the intriguing waltz-figures of the past century. There are episodes—one of more sustained waltz-like character; another, more extended, suggested by the jazz of the day. In rhythm and in melody Mr. McKinley has drawn from this fountain of American idiom.

Like Mr. Hadley, Mr. McKinley has not joined those who attempt to extend the bounds of the art and science of musical composition. From the common store of musical resource he draws his material; in an aside adds to it from the popular music around him. If one can hear Strauss or Debussy or Rimsky-Korsakov in this score, it is not that Mr. McKinley has used these composers as models, but that they have contributed significantly to that common fund to which all but the experimenters and the innovators must have recourse. At long last, the analyst can no better sum up this piece than has the composer when he gave it for title—"Masquerades."

A. H. M.

As Henry Hadley Takes the Baton

Trans Jan 16

AT the concert of the Boston Symphony Orchestra in Cambridge last evening, Henry Hadley proffered a program of novelties—the same program which he will project at Symphony Hall this afternoon and tomorrow evening as guest-conductor during the vacation of Dr. Koussevitzky. Even the oldest number, Haydn's Symphony in E-flat, No. 1 in the Breitkopf and Härtel catalogue, is so infrequently heard as to produce an entirely fresh if not a particularly stimulating impression. Mr. Hadley's own "Salome," though more familiar to symphony audiences when tone-poems were more the fashion, has been neglected sufficiently of late to make it appear novel to the present-day listener. Still better deserving the term is Carl McKinley's "Masquerade" and Mr. Hadley's latest piece, "Streets of Pekin," bearing the recent date of September, 1930. A well-known figure to the public of Boston and suburbs, facile composer of long service and wide reputation, genial and particular leader of musicians, Mr. Hadley received a cordial welcome. He conducted with the authority and precision of a musician long accustomed to orchestral precedure. Angular but not ungraceful, he expressed his intentions with broad gestures of his arms and sweeping movements of his tall body. The Boston Symphony Orchestra was quite its accurate, responsive and polished self under his leadership, the musicians following his beat with ease and responding readily to the peculiarities of his leadership.

Principal interest in the occasion converged upon Mr. Hadley's new suite, "Streets of Pekin," and Mr. McKinley's "Masquerade." Haydn's early symphony was not inexpertly chosen as preliminary piece against which might be set to good advantage the two novelties. This is the symphony popularly known as "with the drum-roll." Even against the comparatively mild modernism of Hadley and McKinley, it is serene, inoffensive music and it must be admitted, rather dull throughout the greater portion of its length. It begins auspiciously with its drum-roll and prophetic introductory chords, but the subsequent measures of neat pattern-making appear, to contemporary listeners, not particularly inspired. There are two or three engrossing variations inthe slow movement, the trio of the minuet is delightful and the closing movement contains some stirring measures. Mr. Hadley read the score with straightforward accuracy with no attempt to discover fresh nuances.

Though it may be said that Mr. McKinley and Mr. Hadley ignore cert in trends of the time as regards orchestral composition, they are none the less individual and sincere in using the idiom which is more naturally their medium of expression. At one time organist in a New York theater and now member of

Continued on Following Page

As Mr. Hadley Leads

Continued from Preceding Page

the faculty of the New England Conservatory of Music, Mr. McKinley has observed at close range the fashion of the people's music outside the hallowed concert hall. By this is meant the music of the movie palace, the musical stage and jazz. "Masquerade" has some first-rate jazz. True, it is idealized jazz in the main, in a skilful and workmanlike transcription, but it is rough and earthy enough to be unashamedly toe-ticking at the same time. Orchestrally, it lilters and glints with the sheen that is the essence of present-day pleasure-seeking. Its honesty is one of its most engaging features. The young people of yesterday's audience enjoyed it immensely.

This is scarcely the time to review Mr. Hadley's "Salome." Written in the idiom of Wagner and Strauss, but not necessarily imitative of these two composers, it became familar nearly twenty years ago. It serves now to cite the fact that even then Mr. Hadley was an adroit manipulator of orchestral effect, a skilled technician and a confirmed melodist, as he is today. The change in fashion is to him as well as to others who, through no fault of their own, found their creative faculties shaped by an earlier school, unfortunate.

"Streets of Pekin" is one of Mr. Hadley's most graceful and spontaneous works. Not so very long ago, the Symphony Orchestra produced in Sanders Theater Ravel's orchestra transcription of Musorgsky's much-admired "Pictures at an Exhibition." There is very little difference between the artistic concept of either piece. Both are descriptive pieces based upon external impressions. Ravel has used his orchestra in the way best known to him. Hadley, likewise, has used peculiar means, regardless of the practices of others. Though it may be said that his orchestral harmony reflects the Western idea of Chinese musical effect, no one has yet come forward with sufficient authority to successfully dislodge this idea. Personal impressions are legitimate in all art. Suffice it that "Streets of Pekin" has much material of objective melodic beauty, particularly in the case of the excerpt entitled "Jade Street." Harmony and orchestral color please the sensuous ear. We sometimes like to have our music please the sensuous ear. For which reason, yesterday's audience received Mr. Hadley's new piece with much enthusiasm.

N. M. J.

WAGNER PROGRAM AT SYMPHONY HALL

Globe Jan 7

Dr Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon in a Wagner program which was warmly applauded by the Tuesday subscribers. This was the conductor's last Boston appearance prior to his annual vacation. He will not conduct here again for three weeks to come. Meanwhile Henry Hadley and E. Fernandez Arbos will appear as guest leaders.

Yesterday's program was representative of both the early and the mature work of Wagner. The overture to "Rienzi," the Bacchanale from the revised version of "Tannhauser" prepared for the Paris performances in 1861, the introduction to the third act of "Lohengrin," the "Ride of the Valkyries," the Prelude and "Love Death" from "Tristan," and the prelude to "Die Meistersinger" were the chosen numbers.

The contrast between the sonorous trivialities of the "Rienzi" overture and the grandeur of the music from "Tristan" and "Die Meistersinger" was startling, familiar as the distinction between early and later Wagner is to all concert goers. Those who claim on the strength of such careers as that of Mozart that musical talent manifests itself in adolescence, overlook such cases as Wagner's. Even with Mozart there is a gulf between the early piano sonatas and operas and the music of his last decade. But with Wagner there is nothing in the early work that foretells the splendors to come. If Wagner had died, like Schubert, at 31, he would now be forgotten.

Dr Koussevitzky's readings of all these numbers are already familiar to Boston audiences. He imparts to the music a personal eloquence, an individual dramatic emphasis which is nearly always impressive even when one is perfectly sure the performance is not at all what Wagner had in mind. Yesterday only the Bacchanale from "Tannhauser," taken, except for the introductory pages, at a tempo strangely sluggish, failed to make an effect.

P. R.

MU

Herald Jan 7

Tuesday's Symphony

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave the second of its Tuesday afternoon series in Symphony hall yesterday. The Wagnerian program comprised the overture to "Rienzi," the Bacchanale from "Tannhaeuser." The introduction to the third act of "Lohengrin," Ride of the Valkyries from "The Valkyrie," prelude and Love-Death from "Tristan and Isolde," and the prelude to "The Mastersingers of Nuremberg."

This program was arranged as if it were intended to show the development of Wagner's operatic talent, though the Bacchanale, composed for the first performance in Paris at which the gentlemen of the Jockey Club whistled and otherwise misbehaved themselves, is of the later and more mature Wagner. From "Rienzi," which is poor Meyerbeer—with the overture noisily vulgar—to "The Mastersingers," was a great step—as great as Verdi's from his "Nabucco" to "Falstaff." Towards Meyerbeer, who was largely instrumental in obtaining the production of "Rienzi," Wagner showed his characteristic ingratitude, abusing him as a musician and a Jew. Tappert compiled a little dictionary of

The next concert of the series will against Wagner by musicians and critics. A dictionary of Wagner's ugly remarks about other composers and about men and women who had befriended him often with gifts of money would be equally entertaining.

Yet even in this vulgar overture to "Rienzi," with its circus pomp, there are hints at the greater Wagner to come, hints at "Lohengrin" and the better pages of "Tannhaeuser."

The music that followed yesterday was familiar to the great majority in the audience. Perhaps the introduction to the third act of "Lohengrin" was less known to some. The editor of the symphony's program books does not compile those of Tuesday afternoons. The compiler of yesterday's put the notes pertaining to the prelude to "Lohengrin" under the head of "Introduction to Act III." This text must have provoked amazement if one tried to reconcile the prose notes with the exultant music.

The hall was filled from floor to upper gallery. The applause was enthusiastic. And as usual, the louder the music, the louder the applause.

The next concert of the series will be on Feb. 10.

THIRD TUESDAY SYMPHONY

Post

All Wagner List Played at Matinee

If Dr. Koussevitzky in his apparent endeavor to instruct as well as to entertain the subscribers to the Tuesday afternoon Symphony concerts has given them thus far this season rather academic programmes, with two symphonies on each, he atoned for such severity at the concert of yesterday afternoon by offering an all-Wagner programme that might have served for a pension fund concert or the Sunday evening Pops.

Superficially this programme has followed the chronological order of the operas from which the excerpts performed were drawn. To be sure, "Tannhauser" was written between "Rienzi" and "Lohengrin," yet that opera was represented yesterday by the Paris version of the Bacchanale, composed some 20 years later than the opera itself. The programme, then, began with the overture to "Rienzi" and progressed to the introduction to the third act of "Lohengrin" by way of the aforesaid Bacchanale. These pieces made the first portion of the concert; after the intermission there followed the Ride of the Valkyries from "Die Walkuere," the prelude and love-death from "Tristan and Isolde" and the prelude to "The Mastersingers of Nuremberg."

In all these pieces yesterday the orchestra gave a splendid account of itself, and almost without exception Dr. Koussevitzky's interpretation of the music was to be commended and admired. Indeed, the only serious exception that might be taken was to his version of the Valkyries' ride, that to some has seemed always over-fast of pace and somewhat unnecessarily noisy.

It is hardly necessary to add that the audiences of yesterday received with great enthusiasm this programme of distinctly popular appeal.

Concert-Chronicle

Parisian Report

Trans Jan

RETURNED to Paris, Monsieur Prunières, the eminent writer about music and the performance thereof, is discoursing again—this time in Le Temps—about his autumn experiences in American concert-halls. The whole article, traversing the field from Boston to Chicago, will be reproduced in these columns on Saturday next. For the moment, here in free translation are three paragraphs about the Boston Orchestra and Dr. Koussevitzky: "There is a fertile rivalry between the Boston and the Philadelphia orchestras, between Serge Koussevitzky and Leopold Stokowski. They come in turn to New York with their orchestras, sometimes (sic) exchanging them courteously. Both are prodigious virtuosi of the baton. Koussevitzky is popular in France; but his concerts in Paris gave no true idea of the marvels that he accomplishes in Boston. To me his orchestra seems superior to the best in America. No words can express the splendor of the strings—power with no loss of velvet-like texture; brilliance without hardness; precise and edged attack yet never dry; exhaustless softness and sweetness in pianissimi. The brass and the woodwinds are not less admirable.

"The Bostonians play the classics in free-handed versions, in which much is left to the will and mood (fantaisie) of the conductor who inspirits them. With music of our own time, he is notably re-

Continued on Page Thirteen

Concert-Chronicle

Continued from Page Eleven

spectful of the composers' wishes. It was my good fortune to be present at the rehearsals of the new symphony written by Albert Roussel for the jubilee of the orchestra. I have rarely encountered a conductor so concerned with the exact conveyance of the intentions of the composer. The performance was beyond praise. This Third Symphony of Roussel (which is surely his masterpiece) ascended skywards."

[illegible] to the works of Igor Stravinsky. It was attended by 4000 persons. The Psalm Symphony (sic), for mixed choir and orchestra, was given for the first time in Europe. This symphony was written by Stravinsky at the request of the Boston Symphony Orchestra, by whom it was played during the celebration of the fiftieth anniversary of its foundation. It is not a lyrical work of the cantata type, but a symphony sung and played at the same time, a symphony which finds in the text the basis for the musical development. . . .

"The Psalm Symphony was very well executed under the direction of M. Ansermet, the Swiss conductor, who is regarded as one of the best interpreters of Stravinsky's works. It is at once classical and modern. It is not lacking in grandeur, and the public received it very cordially. Stravinsky, who was present at the performance, was warmly acclaimed, and after the concert a reception was held in his honor, at which all the musical personages of Brussels were present."

Henry Hadley as Guest-Conductor

Trans Jan 15

Two New-Made Pieces on the Symphony Program for This Week

TO the Symphony Concerts of Friday and Saturday comes Henry Hadley as guest-conductor for the first week of Dr. Koussevitzky's annual leave. Needless to repeat, he is a musician of national and international reputation, once fellows-townsman of metropolitan Bostonians. Following precedent at Symphony Hall, he sets a novel piece on his program, his own suite, "Streets of Peking." He spent last summer and autumn in China and Japan, in the latter country as guest-conductor of the Tokio New Symphony Orchestra. Visiting and travelling, he found time to record in tones his impressions of certain scenes and aspects of Oriental life. Life in Peiping, as viewed from its thoroughfares, became the specific subject. Mr. Hadley conducted the first performance of the new suite with the Tokio orchestra on Sept. 24, 1930. The first performance in the United States followed, under the composer's baton, with his own Manhattan Orchestra, in New York, Nov. 16, 1930. The suite has also been played in Chicago.

"Streets of Peking" is dedicated to the conductor of the Tokio New Symphony Orchestra, Viscount Hidemaro Konoye. The seven movements are all short—some exceedingly short. The first, for example, contains only twenty measures. It is entitled "Great Stone Man's Street," is dated in the score, Tokio, Sept. 8, '30. It is paced slowly, "Poco lento." Brass chords are answered by lively triplet figures in woodwinds. A violin theme soon emerges—and soon one is at the end of the twenty measures. The second is "Sweet Rain Street," written at Karuizawa, Japan, and dated Sept. 5. It is an Allegretto Scherzando for woodwinds, horns, strings without the double basses. There are delicate flute traceries, strings pizzicati, an oboe-solo in typical scherzo rhythm. There are harmonies that suggest conventional "Oriental" effects. Number Three is the Ricksha Boy, "Ma Ben." Musically he is an Allegro. His leit-motiv (if one may use the term) is the ricksha bell, which the score indicates parenthetically may be a bicycle bell. The movement is the most considerable thus far encountered. The burden is borne by a theme in the brass with figuration in woodwinds; by an expressive contrasting theme for English horn. The score confides no date of composition.

Number Four is "Jade Street"—in moonlight—moderato e tranquillo. Once more Mr. Hadley uses the smaller orchestra of some of the earlier numbers. "Jade Street" begins with fanciful, imaginative figures in flutes. It contains also a horn solo of importance. Number Five is "Shoemakers' Street," allegretto giocoso. Once more full orchestra. The percussive xylophones are given no little prominence in the principal theme. Again the turns of melody and harmony are of the kind long accepted by Western ears as Oriental Of course it would be a dull wit that did not associate the xylophones with the title of the movement. In neither of these two has the composer added a date.

Sixth comes "Sleeping Lotuses"—"slowly and dreamily" A duet for English horn and clarinet is prominent. Flutes add a decorative and gently colorful bit. This time we have a date line from the composer—Karuizawa, Japan, Sept. 1, '30. Final piece is "The Forbidden City," suitable climax to the suite. It is fully scored, energetically rhythmed. Slow brasses and more swiftly moving bells play a significant part. Once more appears the Westerner's Orientalism in harmonic color and in rhythm. Mr. Hadley follows neither Mr. Eichheim's methods as research-worker with native Eastern music; or the attempts of the most advanced moderns to uncover new shades of emotion that shall be particularly suggestive of an exotic subject. In language long known he writes seven pleasant little pieces. Their pleasantness is his reward.

From Mr. McKinley

In his program Mr. Hadley also includes Carl McKinley's tone-poem, "Masquerades," already played in Boston at a concert of the orchestra of the New England Conservatory of Music, and on "Conservatory night," last summer at the Pops. A year ago Mr. McKinley o ned the faculty of the Conservatory. Further back, he was organist at the Capitol Theater in New York. While he held this position he wrote "Masquerades" for the orchestra of that theater. By a curious chain of circumstances it was played first by one of the symphony orchestras of that city, and not by the orchestra fro which it was destined.

"Masquerades" has no program more detailed than the title suggests. It is cast in a single movement for full orchestra. Three bits of material present themselves in the first few phrases: one forceful, "peppy"; a second gently melodic; the third in the intriguing waltz-figures of the past century. There are episodes—one of more sustained waltz-like character; another, more extended, suggested by the jazz of the day. In rhythm and in melody Mr. McKinley has drawn from this fountain of American idiom.

Like Mr. Hadley, Mr. McKinley has not joined those who attempt to extend the bounds of the art and science of musical composition. From the common store of musical resource he draws his material; in an aside adds to it from the popular music around him. If one can hear Strauss or Debussy or Rimsky-Korsakov in this score, it is not that Mr. McKinley has used these composers as models, but that they have contributed significantly to that common fund to which all but the experimenters and the innovators must have recourse. At long last, the analyst can no better sum up this piece than has the composer when he gave it for title—"Masquerades."

A. H. M.

As Henry Hadley Takes the Baton

Globe Jan 16

AT the concert of the Boston Symphony Orchestra in Cambridge last evening, Henry Hadley proffered a program of novelties—the same program which he will project at Symphony Hall this afternoon and tomorrow evening as guest-conductor during the vacation of Dr. Koussevitzky. Even the oldest number, Haydn's Symphony in E-flat, No. 1 in the Breitkopf and Härtel catalogue, is so infrequently heard as to produce an entirely fresh if not a particularly stimulating impression. Mr. Hadley's own "Salome," though more familiar to symphony audiences when tone-poems were more the fashion, has been neglected sufficiently of late to make it appear novel to the present-day listener. Still better deserving the term is Carl McKinley's "Masquerade" and Mr. Hadley's latest piece, "Streets of Pekin," bearing the recent date of September, 1930. A well-known figure to the public of Boston and suburbs, facile composer of long service and wide reputation, genial and particular leader of musicians, Mr. Hadley received a cordial welcome. He conducted with the authority and precision of a musician long accustomed to orchestral precedure. Angular but not ungraceful, he expressed his intentions with broad gestures of his arms and sweeping movements of his tall body. The Boston Symphony Orchestra was quite its accurate, responsive and polished self under his leadership, the musicians following his beat with ease and responding readily to the peculiarities of his leadership.

Principal interest in the occasion converged upon Mr. Hadley's new suite, "Streets of Pekin," and Mr. McKinley's "Masquerade." Haydn's early symphony was not inexpertly chosen as preliminary piece against which might be set to good advantage the two novelties. This is the symphony popularly known as "with the drum-roll." Even against the comparatively mild modernism of Hadley and McKinley, it is serene, inoffensive music and it must be admitted, rather dull throughout the greater portion of its length. It begins auspiciously with its drum-roll and prophetic introductory chords, but the subsequent measures of neat pattern-making appear, to contemporary listeners, not particularly inspired. There are two or three engrossing variations inthe slow movement, the trio of the minuet is delightful and the closing movement contains some stirring measures. Mr. Hadley read the score with straightforward accuracy with no attempt to discover fresh nuances.

Though it may be said that Mr. McKinley and Mr. Hadley ignore cert in trends of the time as regards orchestral composition, they are none the less individual and sincere in using the idiom which is more naturally their medium of expression. At one time organist in a New York theater and now member of

Continued on Following Page

As Mr. Hadley Leads

Continued from Preceding Page

the faculty of the New England Conservatory of Music, Mr. McKinley has observed at close range the fashion of the people's music outside the hallowed concert hall. By this is meant the music of the movie palace, the musical stage and jazz. "Masquerade" has some first-rate jazz. True, it is idealized jazz in the main, in a skilful and workmanlike transcription, but it is rough and earthy enough to be unashamedly toe-tickling at the same time. Orchestrally, it lithers and glints with the sh en that is the essence of present-day pl a ure-seeking. Its honesty is one of its most engaging features. The young people of yesterday's audience enjoyed it immensely.

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"Streets of Pekin" is one of Mr. Hadley's most graceful and spontaneous works. Not so very long ago, the Symphony Orchestra produced in Sanders Theater Ravel's orchestra transcription of Musorgsky's much-admired "Pictures at an Exhibition." There is very little difference between the artistic concept of either piece. Both are descriptive pieces based upon external impressions. Ravel has used his orchestra in the way best known to him. Hadley, likewise, has used peculiar means, regardless of the practices of others. Though it may be said that his orchestral harmony reflects the Western idea of Chinese musical effect, no one has yet come forward with sufficient authority to successfully dislodge this idea. Personal impressions are legitimate in all art. Suffice it that "Streets of Pekin" has much material of objective melodic beauty, particularly in the case of the excerpt entitled "Jade Street." Harmony and orchestral color please the sensuous ear. We sometimes like to have our music please the sensuous ear. For which reason, yesterday's audience received Mr. Hadley's new piece with much enthusiasm.

N. M. J.

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DR. HADLEY CONDUCTS SYMPHONY

Plays Own "Salome" and "Streets of Pekin"

Post Jan 17

BY WARREN STOREY SMITH

Dr. Koussevitzky is now taking the well-earned fortnight's rest that it has been his custom to take in mid-season, therewith entrusting two pairs of Symphony Concerts to guest conductors. Thus the concert of yesterday afternoon, as will that of this evening, brought to the conductor's stand an eminent American musician who has more than once before presided, Henry Hadley.

TWO OF OWN WORKS

Since Dr. Hadley is composer as well as conductor, he not unnaturally likes to appear simultaneously in both capacities; hence yesterday under his baton a revival of his tone-poem, "Salome," last played here in 1907, and the first Boston performance of his new suite, "Streets of Pekin," seven short descriptive pieces, fruit of a recent visit to the Orient. To the classics Dr. Hadley paid his respects by placing at the head of his programme Haydn's seldom-heard Symphony in E-flat major, known in Germany as the "symphony of the drum-roll," and he recognized a younger colleague by playing after this symphony Carl McKinley's "Masquerade," a piece heard here in Boston twice last season, at a concert of the orchestra of the New England Conservatory, the institution where Mr. McKinley is now teaching, and at a Pop concert.

Mr. McKinley's piece has already been played by several of the major American orchestras and it is to be presumed that he had offered it to Dr. Koussevitzky. If that is the case, it is not altogether easy to see why Dr. Koussevitzky should have rejected it, especially since his eagerness to help the deserving young American composer is well known.

"Masquerade" Well Received

This "Masquerade" is not a particularly individual or original music. It is not important. But as a symphonic treatment of dance forms, from the waltz to the fox-trot, it is entertaining, gay and brilliant, and it "comes off." And if a choice is to be made between unimportant music which comes off and unimportant music which does not, the former is, from the listener's standpoint, much to be preferred, though Dr. Koussevitzky has given us plenty of the latter, domestic as well as foreign. "Masquerade" was well received by yesterday's audience, and from his seat in the balcony the composer was compelled many times to bow his acknowledgements.

In that it followed one of the less genial and inspired of Haydn's symphonies, "Masquerade" had yesterday a flattering setting. One of the 12 that Haydn wrote for his concerts in London, this symphony in E flat has been overshadowed by most of its companions. The most pleasing movement of the four is the Andante, with its recurring theme of folk-song character. Dr. Hadley conducted the symphony in straightforward fashion, yet it might be said that in the role of interpreter he did less for Haydn than for McKinley's music and for his own.

To come finally to Dr. Hadley's compositions, both the youthful tone-poem and the recent suite place the well-intentioned reviewer in the quandary wherein Dr. Hadley's music generally places him. It were idle to deny Dr. Hadley's mastery of every musical resource, as it were also idle to deny his possession of a certain gift for apposite and telling expression. There are glowing and seductive pages in "Salome," derived to be sure, like much music of the period of its composition, straight from Wagner. There are atmospheric and suggestive pages in the Chinese suite, an evocation of the spell and mystery of the East accomplished without recourse to bald thematic or instrumental literalism that, somewhat paradoxically, may quite easily fail of its purpose. Yet, with these compelling and arresting pages come measures that are undistinguished, platitudinous, even banal. There is much that is emptily bombastic in "Salome"; there are measures in the suite that stand not much above the level of tailor-made incidental music for stage-play or film.

Both compositions obviously pleased yesterday's audience, and at the close of the concert there was much applause for the composer-conductor.

Herald Jan 17

SYMPHONY CONCERT

By PHILIP HALE

As Dr. Koussevitzky is taking a vacation of two weeks Henry Hadley, the conductor of the Manhattan orchestra of New York, was the leader yesterday afternoon. He will lead tomorrow night. The conductor of the concerts next week will be Enrique Fernandez Arbos. Mr. Hadley arranged this program: Haydn, Symphony No. 1 E flat major. McKinley, "Masquerade" (first time at these concerts). Hadley, "Salome," tone poem (after Oscar Wilde). Hadley, Suite "Streets of Pekin" (first time in Boston).

Mr. Hadley, cordially welcomed, was loudly applauded throughout the concert, as conductor; and in the latter part, as composer. He has had much experience as a conductor in cities of this country and of Europe; Buenos Aires, and Tokio are not foreign to him. It was a great pleasure to hear the Symphony by Haydn, a composer who is much neglected, and when attention is paid to him by conductors the Symphonies chosen are thrice familiar. Dr. Koussevitzky rejoiced the audience by bringing out the "Horn" Symphony. The one chosen yesterday is as fresh as if it were composed last year. It has vitality; it overflows with high spirits; here and there are passages that are singularly "modern"; harmonically and in mood. Mr. Hadley's interpretation was not perfunctory, as is too often the case when a conductor deigns to notice Haydn; nor was it too reverential. The music appealed to him; he knew what he wished for the performance; the orchestra sympathized with him; the result was delightful.

Mr. McKinley's "Masquerade" was played in Boston for the first time at a concert of the New England Conservatory of Music's orchestra late in 1929. Last June it was heard at a "Pop." concert. Composed in 1924, it waited a public hearing till it was performed in 1926 at a New York Stadium concert. It has been played by symphony orchestras of Chicago, Detroit, Philadelphia, New York, Syracuse. The composer, born at Yarmouth, Me., in 1895, is now a member of the New England Conservatory's faculty. He disclaims any program or descriptive intention" for his "Masquerade." The title suffices.

This music is agreeable to hear, while it is playing, but it leaves no definite impression; it does not disclose marked individuality. When it breaks into what is loosely known as "jazz," the rhythms lead one to expect pages that are exhilarating, exciting. The hearer remains calm, and longs for a less refined, less genteel handling. After all, frank vulgarity in moderation, is not displeasing in compositions of this order. Not that a musical masquerade should be a tonal orgy, but it should quicken the pulse and stir the blood. Even the most refined composer should be able to let himself go occasionally, as Beethoven did at the end of the "Egmont" overture and in the finales of the "Eroica" and the Seventh Symphonies.

Hadley's "Salome" was performed for the first time in this country by the Boston Symphony orchestra in April, 1907. It was composed before 1905. It made a favorable impression when it was first heard here. The audience yesterday evidently enjoyed the various sections that tell in tones the story of Salome and John the Baptist according to Wilde, who invented the character of Salome (unnamed by the evangelists), having been fascinated by pictures, legends, tales and poems in which she is the dancing heroine. Mr. Hadley's tone poem was highly creditable to him at the time he wrote it. Frankly descriptive, it has picturesque pages. If there are measures that show the influence of the Strauss of the tone poems—even in Mr. McKinley's "Masquerade" there is a fleeting reminder of Till Eulenspiegel's impudence—there are many more that are Mr. Hadley's own. The dance section is not too deliberately oriental in character, which is a blessing, for there has been far too much pseudo-orientalism in music. When Mr. Eichheim gives us the real thing, bringing the native instruments with him, the effect is chiefly the gratification of curiosity—and this in spite of all his skill and taste as a musician.

Mr. Hadley conducted a series of orchestral concerts last September in Tokyo where his suite "Streets of Pekin" was first performed. There are seven short movements. There is no attempt to be rigorously, phonographically oriental. In fact, the Suite might easily bear another title. Occasionally a theme pops up that Mr. Hadley may have heard, as he sojourned in the east, but the treatment throughout the Suite is European-American. Two of the slow movements have genuine charm—especially the one with the expressive violoncello solo, beautifully played by Mr. Bedetti. These movements might as well have been entitled "Nocturne" and "Moonlight on the Hudson." The Suite is interesting; there are skilfully orchestrated pages. It is the work of a well-grounded musician who happened to be in the east and paid his compliment by giving his new work the title "Streets of Pekin," wtih sub-titles which would give the local color not to be found in the music itself.

The concert will be repeated tonight. Mr. Arbos has arranged the following program for next week: Corelli, Concerto Grosso; Cesar Franck, Symphony in D minor; Suite. De Falla; Suite from "El Amor Brujo;" Albeniz, "El Albaicin" and "Navarra" (arranged for orchestra by Arbos).

HADLEY CONDUCTS SYMPHONY CONCERT

McKinley's "Masquerade" and Hadley Pieces Heard

Globe Jan 17

Dr Koussevitzky is taking his annual midseason vacation. Yesterday's Symphony concert was conducted by Henry Hadley, as guest. Next week E. Fernandez Arbos will return as guest conductor. Mr Hadley's program yesterday included Haydn's E-flat Symphony, the one with the drum roll; a tone poem entitled "Masquerade," by Carl McKinley; Mr Hadley's "Salome," first performed in 1927, and his latest work, "Streets of Pekin," written in Japan last Summer.

Mr Hadley, born in Somerville in 1871, grew up and studied music in this city, though he has not lived here since the 1890s. He last appeared as guest conductor at the Boston Symphony concerts five years ago. In the meantime he has more than once conducted the People's Symphony as guest. He is now living in New York and conducting concerts by the Manhattan Symphony. A good deal of his music has been heard in Boston from time to time.

Mr McKinley, born in Yarmouth, Me. in 1895, and a graduate of Harvard, is now a member of the New England Conservatory faculty. His "Masquerade," whitten in 1924, has been played at the Pops in Boston and at series of orchestral concerts in a number of other American cities. It is, rather surprisingly, the first work of his to be played by the Boston Symphony.

Light Music

"Masquerade" has no program beyond that implied by the title. It is an ingratiating and lively piece of light music, written with gusto and discrimination. Mr McKinley has succeeded better than anyone else one can recall in securing from a symphony orchestra some of the effects many musicians admire in the best jazz bands. His "blues" are delightful. The style of the piece is not modernistic. He does not break rules and smash precendents out of any doctrinaire radicalism.

But despite the conventionality of the idiom and a few reminiscences, "Masquerade" is an original and agreeable piece, one that would bear repetition at these concerts far better than would some recent imported novelties by Lourie and others. Mr Hadley gave a sympathetic reading of McKinley's music and a spirited one of the familiar Haydn symphony. The audience liked McKinley's piece better than it likes most new pieces. The composer was obliged to stand repeatedly and bow in his place in the first balcony.

Mr Hadley's choice of program yesterday showed that it was as composer rather than as conductor that he wished to come before the Boston Symphony audience. His long experience and the resultant skill in orchestral routine left no difficulties in the way of his giving an authoritative interpretation of his own music.

Tone Poem

His "Salome," published in 1906, was finished before he saw Richard Strauss' opera, also based on Wilde's notorious play. If he had known that Strauss was writing a "Salome" he would doubless have selected a different topic for his tone poem. With the exception of the symphony, "Youth and Life," one felt that Hadley's "Salome" is the most interesting and the most successful artistically of his numerous compositions. Its style is sometimes turgid, sometimes too facile, sometimes reminiscent. But despite obvious faults, this tone poem was for 1906 an original and stimulating work. Nor has it in 1930 lost all its imaginative appeal.

The orthodoxy and conventionality characteristic of Mr Hadley's music are also shown in the new "Streets of Pekin," with its seven brief sections suggested by impressions of that city. The audience was pleased with the suave and piquant Orientalism of this score, not based on actual Chinese music, or on modernist technique, but on a tradition long familiar to Western ears. Even those who prefer Eichheim's "Oriental Impressions" or Stravinsky's "Nightingale" as musical pictures of China cannot deny to Mr Hadley the mint of doing well what he set out to do.

P. R.

Symphonic Afternoon In Routine

TRANS. JAN. 17

Henry Hadley for Conductor, With His Own and Others' Pieces Drifting By

THERE are concerts to be discussed, praised, remembered. There are concerts to be discussed, blamed, forgotten. There are also concerts that merely drift past the best-intentioned listener; proceed in routine; leave no other trace behind. No long, annual series may altogther escape them. Now and then they recur in our Symphony Concerts, energized and manifold as Dr. Koussevitzky, above all his predecessors, keeps them. For the first time this season one such befell yesterday at Symphony Hall. "The master"—as the word goes in New York — is on winter "holiday." That is to say, he is devoting a fortnight, free from rehearsals and concerts, to the making of plans and the study of scores for the half year to come. Consequently a guest-conductor reigned in his place—and in this January of 1931, guest-conductors are hard to come by.

To these two pairs of concerts from which Dr. Koussevitzky is annually absent, it has become custom to invite, first, a notable composer who can also conduct in his own music; second, a notable conductor to set forth his specialties before a new audience. For some years past, such a composer—Honegger, Ravel, Glazunov—has been on tour in the United States, ready and waiting for invitation, possibly with a program slipped casually into his portfolio. His presence, his conducting, the excursion through his "works," were sure to make an event of his pair of concerts. This season, however, no eminent composer is spending the winter in the United States; while such Americans as Mr. Loeffler or Mr. Carpenter are too familiar figures to make an occasion, even if they had the inclination.

European conductors, on visit, are likewise few. The rising Russo-Parisian, Vladimir Golschmann, has "come out" to take over the St. Louis Orchestra for a few weeks—the particular week included in which, were he disengaged, Symphony Hall might have sought him. Mr. Fernandez-Arbos lately finished his annual term in St. Louis and is available for next week in Boston. Again, most conductors settled in America were out of the choice. They lead "union" orchestras; while the Boston Orchestra remains obstinately "non-union." Shall Mr. Stock, for example, risk a lasting grudge in Chicago for the pleasure and honor of a week in Boston? Not advisedly. From a field that was nearly empty, Symphony Hall finally picked Henry Hadley. He might pass for composer-conductor, having divided his working life between the two careers. He was Boston-born and bred. More than once he had been called to Symphony Hall. Like a prudent sailor, riding the musical seas these forty years, he has made and kept friends in every port. Wherefore he was guest at the Symphony Concert yesterday afternoon; will be such at the repetition this evening.

Now Mr. Hadley as conductor and composer is a highly respectable talent, of the sort that we good-natured Americans, almost always polite in the arts, take kindly and propulsively. The fortunate recipients of our tolerant good will hear or read no harsh words about themselves and their work; make their bows, gain their plaudits, go confidently along their way, with never a thought of troublesome self-criticism. If, heeding King Solomon, they are "diligent in business" and watch out for opportunity and connections, they gradually "arrive"; are finally taken for granted. In this agreeable position, as he turns into his sixtieth year, Mr. Hadley now finds himself. Nobody lifted an eyebrow of surprise when it was announced that he would be guest this week at Symphony Hall. Nor, visibly, did anyone toss hat in air. Yesterday he was welcomed to the stage with polite applause, mild and brief; at each reentrance renewed. The usual audience—or seemly substitutes—was present in the usual numbers; sat tranquilly through a concert of the usual length, along the way improving its acquaintance with the daughter of Herodias, upon whom Mr. Hadley bestowed a tone-poem and the editor of the program-book an essay. At a quarter past four the company dispersed, stirred to neither approval nor demur. There had merely been another Symphony Concert.

Out of long experience, Mr. Hadley is routined conductor. As the stock phrase goes, he knows what he wants and the means wherewith to get it; while before him on Friday was an orchestra as sensitive as it is puissant, with the loyal Burgin, as concert-master, holding it to familiar mettle. Playing upon it, Mr. Hadley brought to pass a faithful, competent, smooth-surfaced performance of Haydn's Symphony in B-flat, the first of the London series. It was deficient, however, in felicity and finesse of detail; sensibility to tone and pace; feeling for substance and style; in the qualities by which more imaginative and finely strung conductors individualize such a piece, the composer and themselves. The audience, with Muck's Haydn, and Koussevitzky's, subconsciously in its ears and head, testified to less than its usual pleasure in such a piece.

With his own compositions, which filled half the concert, Mr. Hadley succeeded better. In matter and manner, his tone-poem, "Salome," is of the musical period in which he most flourished and with which he remains most in sympathy—the first decade of the century, twenty years back. Into the piece went the best of his invention, resource and imagination, to make a whole less calculated and put together than many another of his scores. If he wrote thoughtfully, he wrote also ardently. In these days of other fashions and a different goal in music-making, not a little of "Salome" sounds outmoded or conventional. Strauss himself, in a whole music-drama, has not been able to save Wilde's princess and her Jokanaan from semi-oblivion. Yet there are sonorities and delineative measures on Mr. Hadley's pages that still make their effect. The conductor-composer manifestly exhibits the tone-poem as his favorite and longest-lived child. Warrantably, it received the warmest applause of the afternoon.

The newest addition to the accumulated Hadleyana—the composer must be near, or have passed, his Opus 100—is a suite "Streets of Peking," travel-sketches and travel-notes set down in tones during a recent journey to the Orient. Mr. Hadley was not disposed to the research and assimilation with strange scales and instrumental timbres that have made Mr. Eichheim a curious and unique composer. Nor did the rhythms and colors of land and folk in the Far East touch his imagination as they touched, say, Roussel's. He saw and heard as tourist; wrote as competent and conventional musician. He would be atmospheric and glamorous, fanciful and moonlit; or large and sonorous; or else rattle in street-scenes with pleasant and humorous din. The common stock of music the world over yields him much. The common stock of Oriental color in the concert-hall okes it out. The harmonic and instrumental surfaces are wholly conventional. A more undividualized music were hard to imagine. In composition and in performance a lighter hand than Mr. Hadley's would have better served it.

Along with the Hadleyan Suite came another and more fortunate effort to make something out of nothing—"Masquerade," written by Carl McKinley, New Englander, now of the faculty at the Conservatory; in recent past variously played hereabouts. It is free in form; employs a full orchestra, plentiful in the percussive corner; has no more "program" than the single word of the title implies. A recognizable figure wanders up and down the staves, the orchestra and the listening imagination. As persistent a motiv undergoes sundry variations. Perhaps in the play with the figure and in the disguises of the motiv, hearers are to find the title fulfilled. More apparent, and equally suiting it, are dance-rhythms—some out of the popular stock of the jazz age—handled elastically and amusingly, spangled with harmonic and instrumental color, Gruenberg-like, alive with sudden snaps and catches. Seemingly Mr. McKinley has a flair for that sort of thing in that sort of treatment. It may even be counted as offset to a tendency to remember, oftener than to invent, his materia musica. . . . Altogether, a better afternoon for the common stocks of music than for invention and individuality among American composers. Peace, and a long peace, to respectable talents.

H. T. P.

HENRY HADLEY IS GUEST AT SYMPHONY

Globe

By MOSES SMITH

Henry Hadley, native of Somerville, one of America's foremost musicians, is the guest conductor of this week's concerts of the Boston Symphony Orchestra. But this circumstance failed to make yesterday's matinee as stimulating as it should have been, and the reason lies in the mediocrity of the program.

Mediocre Haydn began this concert—Haydn of a Symphony in E-flat, last played at these concerts, apparently, before this respondent was born. What interest there was in its current performance was prompted not by the vitality of the musical ideas, which are, as a matter of fact, rather feeble, but by several unusual (for Haydn's day), factors in the form and instrumentation of the Symphony.

Next came Carl McKinley, teacher at the New England Conservatory, whose "Masquerade" received its first performance at these concerts, though it had been previously played in other cities and even here at the "Pops" concerts. The virtues of this score lay in its undoubted sincerity of emotion, in the scholarly, at times sonorous orchestration, in an occasional episode musically convincing. But the episodes themselves seemed to us too disconnected, most of the musical ideas too obviously rehashed from composers of the turn of the century, and even the "Blues" section not bound by any necessary ties of kinship with the rest of the score. The performance of this work, and the composer who was present, were heartily applauded.

To round out the program Mr. Hadley played two of his own compositions—"Salome," a symphonic poem and a Suite for Orchestra, "Streets of Pekin." The latter work, suggested by the composer's recent sojourn in the Orient, we found the most fertile in inspiration of any piece on the program.

Herald Jan 17

Boston Symphony

For the first week of Dr. Koussevitzky's midwinter vacation, Henry Hadley, distinguished American conductor and composer, was invited to take over the podium and incidentally to set before the Boston public some examples of his own compositions. For the concerts of Jan. 16 and 17, therefore, Mr. Hadley arranged a program which was made up of Hadyn's Symphony in E flat (B. & H. No. 1), Carl McKinley's "Masquerade," and Mr. Hadley's Tone Poem, "Salome," and Suite, "Streets of Peking."

Mr. Hadley's musicianship and authoritative leadership are well known to audiences not only in the United States, but in Europe, South America and the Far East. With the coöperation of the splendid orchestral instrument lent to him by Dr. Koussevitzky, he obtained an excellent performance of the Haydn Symphony ("with the drum-roll"), and exhibited equal command of his forces in the works from American pens which filled the remainder of the program.

It was natural that interest should center in these indigenous works. Carl McKinley, a native of what is known in New England as "the State o' Maine," is now a member of the faculty of the New England Conservatory of Music, in Boston. "Masquerade" was written in 1924. It had been played twice previously in Boston, but not before "at these concerts." The composer says that it is "without program or descriptive intention other than that implied in its title." He has employed a large orchestra to restate very competently certain musical truths which first were discovered variously in Vienna and in Harlem.

Mr. Hadley's tone poem, after Oscar Wilde's tragedy, has been played many times since its first performance in Boston under Dr. Muck in 1907. The work was composed, as the program notes pointed out, before Strauss's opera on the same subject was produced at Dresden, and was completed before Mr. Hadley was acquainted with Strauss's score. It is evident, however, that it had not been completed before certain other European musical masterworks had been made known to the world. But originative artists are rare, and it was perfectly proper that Mr. Hadley should tell his story in the musical language which 25 years ago was commonly current.

The "Peking" Suite was composed no earlier than last September, while Mr. Hadley was serving as guest conductor of the Tokyo New Symphony Orchestra. It has been heard in Tokyo, in New York and in Chicago. There are seven divisions, descriptive of contrasted scenes of city life in the East. The idiom is effectively Oriental in the Puccinian style, though some of the atmosphere comes from no farther away than Paris. The most interesting of the sketches is the fourth, called "Jade Street (Moonlight)." Here with

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strings, flute and horn, the composer has conveyed impressions of loveliness.

Mr. Hadley was cordially received at the Friday concert, and at the close there were mutual congratulations between conductor and orchestra.

L. A. S.

Globe Jan 19

From Symphony Hall

Dr. Koussevitzky now plans to include Strauss's "Sinfonia Domestica"—music in which he excels—in the Symphony Concerts of Jan. 23 and 24, when he returns to Symphony Hall. Before long also, he will find room for his promised and awaited repetition of Sibelius's Seventh Symphony.

Returning to Symphony Hall for a concert on Sunday afternoon, Feb. 1, Mr. Heifetz announces this program of violin-pieces:

The Lark ..... Castelnuovo-Tedesco
(Poem for Violin in Rondo form)
Scottish Fantasia ..... Bruch
Romanza ..... Auer
(In Memory of Mr. Heifetz's Master who Died last Summer)
Waltz in A minor ..... Schubert-Achron
Fragment from the Prelude to Mallarmé's Eclogue "The Afternoon of a Faun" Debussy
Gypsy Dance ..... Halffter-Heifetz
Tzigane ..... Ravel

Reported subscriptions to the annual guarantee fund for the Symphony Concerts now touch $58,694. The sum asked by the trustees of the orchestra is $100,000. The distance to go is considerable.

Concert-Chronicle

Trans Feb. 19

Stravinsky: His Psalms

At the Symphony Concerts of Friday and Saturday, Dr. Koussevitzky, the orchestra and a chorus from The Cecilia will repeat Stravinsky's "Psalms-Symphony," first heard here last December, soon to be conveyed to New York. This week the New Republic prints a piece about it written by Paul Rosenfeld. In the article are two or three sallent paragraphs:

"The 'Symphonie de Psaumes' is not only the livest piece Stravinsky has produced since the 'Symphonies for Wind Instruments.' It is the old Stravinsky: of the robust blood of the big ballets towering like red girders in the sky of impressionistic music. It is the old orgiastic, barbaric brother, even though the fashionable, Thomistic dedication 'To the Glory of God' suggests the unhappy Johnny-on-the-spot 'modernity' of his neo-classic things. The rhythms are pulsating, brusque, exciting. The tone-quality is high, penetrating, shrill: piccolos, brass, drums, in boldest combinations. The thematic substance and the melodic line are strong and individual, of a piece with the rigid, monotonous, strangely pleasing material of 'Renard' and 'Les Noces.' A certain priestly aristocracy controls the music, perhaps in harmony with its devotional character. But not a tinselly paste one; and there is no farrago of Bach and Clementi. The work is affecting both in the choruses and the interludes.

"Whether the symphony is the equal of 'Les Noces' and 'Le Sacre' we cannot say. Perhaps not: it appears a little thinner than these, to be ranged with 'Renard' and 'The Story of the Soldier' and the 'Symphonies for Wind Instruments.' The communication of new aural and emotional experiece is none the less positive. There is nothing fortuitous in the fact that the verses given the chorus are taken from the Twenty-eighth, the Thirty-ninth and the One Hundred and Fiftieth Psalms. The music indeed is a gush of waters in the waste land, the end of a barren period, and called for such words."

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of next week on Feb. 27 and 28:

Entr'acte from the Opera, "Gwendoline", Chabrier
Symphony, No. 2, in C major ..... Hill
(New: First Times)
Concerto in D major for Violin and Orchestra, Beethoven
(Violinist: Mr. Heifetz)
Overture to Goethe's Play, "Egmont" . Beethoven

From Dr. Koussevitzky for the supplementary matinée of the Symphony Orchestra on Tuesday next in Symphony Hall:

Tone-Poem, "Finlandia" ..... Sibelius
Symphony, No. 7, in One Movement .... Sibelius
Symphony, No. 4, in F minor ..... Chaikovsky

New—from Mr. Arbos

To the Symphony Concerts of the week-end Mr. Arbos, guest-conductor of the moment, brings, as he did two years ago, arrangements of his own from the dances of Albeniz's "Iberia." This time they are "El Albaicin" and "Navarra." Of "Iberia" Carl Van Vechten wrote in The Garret: "These pieces, without exception, are all masterpieces of piano-literature. More; they are the corner-stone, the Koran, of the modern Spanish school. They are the dances and songs, the sights and sounds, of the peninsula, translated with peculiar felicity into the language of the piano, which Albeniz has even successfully extended for his purposes. In rhythm, in emotion, in harmony, in the mal content, and in their polyphonic complexity they are almost unique." One may add that in the orchestral dress given some of them by Mr. Arbos they are as felicitously treated.

"El Albaicin" has been praised more than many of the others. The composer's

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direction is "Allegro assai, ma melancolico." It would suggest the gypsy quarter at Grenada. Debussy said that "in it one discovers the fragrance of the blossom-filled nights of Spain." In an article on Albeniz in The Musical Quarterly Edgar Istel writes of the "guitar figurations and the melodic peculiarities of the canto jondo, which give this movement its specific character." The canto jondo is the profound, often tragic, cantilena of ancient, traditional Andalusian folk-music. In "El Albaicin" the middle section is derived directly from it. Throughout the piece there are many effects suggestive of guitars. Mr. Van Vechten discovers "an old gypsy woman singing a plaintive melody— 'Wanderlust,' wildness and woe—the dirty, gypsy tents, poverty, the life of Bohemians."

"Navarra" was left incomplete by Albeniz. Déodat de Sévérac completed the version for piano, which Mr. Arbos has scored for orchestra. It is a bravura fantasia on a jota theme. The jota, of Moorish origin, is one of the most popular of Spanish song-dances. Every province has its own jota, but the most famous are those of Aragon, Valencia and Navarre. (The title of the present piece indicates its origin.) The jota is a kind of waltz, but with much more freedom. The man and the woman face each other, using castanets; advance and retreat aggressively, as if in combat. Such couples sometimes form a circle. There is no suggestion of voluptuousness, but rather a militant spirit. Nevertheless, in the twelfth century, Alben Jot, from whom the dance takes its name, was routed out of Valencia because of his "licentious" singing. He found refuge in Aragon.

A. H. M.

The American and The Spanish Scene

As a Guest from Madrid Notes The Contrast in Ways With Music

Trans Jan 22

Said Enrique Fernandez-Arbos, conductor of the Royal Orchestra in Madrid, to be guest-conductor, for a second time, at the Symphony Concerts tomorrow and Saturday:

"The chief drawback in America to the encouragement of a genuine love for and appreciation of good music lies in the fact that music is encouraged in the young only up to the age of fifteen or sixteeen. They are given music lessons, —indeed huge sums are spent on music lessons. They are given educational concerts unknown anywhere else in the world. Then their musical education is finished at the time when it should be continuing, since America has the finest orchestras in the world today. But how many young people do you see in concert audiences? Very, very few.

"Americans, who have somehow kept alive their love for music, get back to it when they are forty-five or fifty, but all those intervening years have been spent —how? In business and sports, chiefly. You see, when the American adolescent gets to high school, and later to college, he is expected to give his energies to sports. Anglo-Saxon countries make a god of sports! At the same time he prepares himself for business or a paying profession. But to be an artist in music is hardly considered for a life-work, because of the prevailing tradition that there is something shameful, feminine and impractical about a career in the arts. So it is not easy for a talent to be brought to maturity here. At an important age in development it is too often crushed under this system in which music is encouraged up to high-school or college ag- then dropped.

"In Europe young people are raised to revere the arts and to enter them if their talents warrant. When I have visited colleges in America I have found the schools of music quite separate from the other schools—in the minds of the students. School concerts are not regarded as important, like games. In high schools I have found the teaching of the ukulele and the banjo emphasized for the school orchestras. What they were needing greatly was to learn to read and to interpret music, to sing the best things in choirs. . . . And another reason for this condition in music is that in America the generations are separated, whereas in European countries they mix, going together to parties, concerts, plays. Here the social life of the young is confined to the young. I cannot understand it, unless it is that the older generation s not interested in the things vital to the young.

"In Spain the working classes—farmer and farm-hand, laborer, skilled worker, clerk—support music; while the well-to-do are indifferent. In America the wealthy are its support. In the tours of our orchestra through Spanish towns, many having a population of only five thousand, the whole populace turns out for the concert. They escort the orchestra with cheers through the streets. Often the concert is given in the bull-ring to accommodate the large numbers. Those people, many of whom do not wear shoes to the concert, instinctively know what is good in music. Their opinions, freely expressed, are independent and honest. They feel beauty. The Spanish peasants like Bach, Wagner, Beethoven. They prefer Bach to the more emotional Chaikovsky. They like the moderns—Debussy, Ravel, Stravinsky. They like the American moderns, like Bloch and Carpenter.

"And how they express their likes and dislikes! Sometimes I never hear the end of a piece, as the audience is on its feet, shouting and applauding. Now they have their bands, and are playing composers they never heard of twenty years ago, like Ravel and Strauss. Every town in Spain has formed a Philharmonic Society, with a number of subscribers who pay a dollar or two a month with which to defray the expenses of visiting orchestras. It is not a business enterprise but is managed without pay by lovers of music. All the money goes to the musicians."

T. Z. W.

Post Jan 24

ARBOS AT HELM WITH SYMPHONY

Receives Ovation for His Reading of Franck

BY WARREN STOREY SMITH

Many years ago concert-master at the Boston Symphony Orchestra and much more recently guest conductor at a pair of Symphony Concerts, Enrique Fernandez Arbos returned to Symphony Hall, yesterday afternoon, to direct this week's concerts in the absence of Dr. Koussevitzky. Well received throughout the afternoon, Mr. Arbos was accorded what might be described as an ovation after the Symphony of Cesar Franck, which completed the first half of the programme.

WARMLY RECEIVED

Occasionally audiences restore, if they often shatter, one's faith in human nature. There have been more exciting, more sensational performances of Franck's Symphony at Symphony Hall, performances far better calculated to sway, to arouse, to inflame the susceptible hearer. Yet not within long memory has that symphony been received so warmly as it was received yesterday.

Familiar as it is and clear as it is today, the Symphony of Franck proves often a stumbling-block to conductors. Some, taking their cue from the idolatrous attitude of Vincent d'Indy, endeavor to read into the music the mysticism and other-worldliness of "Father" Franck the man. Others again, following the implications of the printed page, produce a version of the music which, to quote an inspired commentator, might be described as a blend of the sentimentality of Gounod and the theatricality of Liszt.

Reminds Some of Gericke

But Franck's Symphony has no need to be regarded, on the one hand, as music of the cloister nor, on the other, to be set forth as music of the boudoir and the footlights. Read and played simply as music, without exaggeration, over-emphasis or pose, it makes, as it made yesterday, its fullest effect and appeal. It were difficult to decide, in commenting on the interpretation of Mr. Arbos, which to stress first, the unfailing rightness of his tempi, his lucid exposition of the music's structure, his ability to seize upon significant detail without doing violence to the larger concept, or his unfailing feeling for a euphony that steadily charmed the ear yet never once cloyed. After the performance of yesterday one enthusiast was heard to declare that the Symphony had not so sounded in that auditorium since the distant days of Wilhelm Gericke.

For the rest, Mr. Arbos introduced to Boston yesterday a suite of three pieces for strings, arranged by on E. Pinelli from the sonatas of Corelli, and also the conductor's own effective transcriptions for full orchestra of two piano pieces of Albeniz, "El Albaicin" and "Navarra." Between Franck's Symphony and these last-named pieces there came the familiar suite from De Falla's ballet, "Love the Sorcerer," to be seen on the stage of the Opera House next Wednesday evening.

Corelli a Master

Corelli's music, anticipating now that of Bach, now that of Handel, and now that of the later Italians, yet having, withal, an individuality of its own, gave much pleasure. No mere pioneer was Arcangelo Corelli, but a master in his own right.

De Falla's music, perhaps the most significant that has come out of modern Spain, was sympathetically interpreted by his gifted countrymen. Beside it the music of Albeniz seemed of the conventional, the parlor Spain, though "Navarra," recalling a little Chabrier's brilliant "Espana," made an effective final number and brought forth warm applause.

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ARBOS CONDUCTS SYMPHONY CONCERT

Cesar Franck Symphony Brilliantly Performed

Globe Jan 24

Enrique Fernandez Arbos conducted yesterday's Symphony concert as guest, in the absence of Koussevitzky, who is taking his customary mid-season vacation. The noted Spanish conductor was applauded with unusual warmth for his remarkably subtle and brilliant reading of Cesar Franck's symphony. De Falla's suite from his ballet "El amor brujo," a suite by Corelli, and two piano pieces by Albeniz, admirably transcribed for orchestra by Mr Arbos were the other numbers. This concert was one of the most enjoyable of recent seasons.

Mr Arbos, recalled by most of yesterday's audience from his appearances as quest conductor in 1929, was remembered also by the elder generation as having been for the season of 1903-4 concert master of the Boston Symphony under Gericke. He is conductor of the Madrid Orchestra, and has made many appearances as guest in Europe and the United States.

Suite by Corelli

The little suite by Corelli with which the concert began was arranged by Pinelli from a collection of violin sonatas. It is new to Boston. The opening sarabande is unusually beautiful. The other movements heard yesterday, a gigue and a badinerie, are less remarkable. Mr Arbos' flexible rhythm, his sensitive phrasing, his feeling for lightness and brightness of tone made his reading notable. A violinist himself, he got the violins in the orchestra to play more gracefully, more deftly, than is their present habit. A musician of the first order, Mr Arbos adds to impeccable taste imaginative intensity.

These qualities were even more strikingly exemplified in the performance of the Franck symphony which followed, a performance that was the best given here in many seasons. This symphony, regarded 40 years ago as unpleasantly modernistic, has become with the passage of time one of the best liked works in the entire orchestral repertory. It is now suffering the fate of most popular classics, and meeting the dislike, even the scorn, of the youthful musical intelligentsia.

One must concede that Franck's habit of ceaseless modulation sometimes degenerates into a mannerism, and that some of the climaxes, especially in the first movement, can be made to sound bombastic and vulgar.

Mr Arbos, who obviously loves and understands this symphony, contrived to bring out all its beauties and minimize its defects. Yesterday's audience was thrilled beyond its wont by listening to a masterpiece eloquently yet reverently interpreted. He never obtruded his personality between the listener and the music.

Brilliant Ballet Music

As a Spaniard, Mr Arbos obviously has special qualifications for interpreting the music of his own country. Its rhythms fascinate, yet too often baffle foreign musicians. In De Falla's brilliant ballet music, and in his own even more sonorous and brilliant arrangements of Albeniz, Mr Arbos showed a master's command of rhythm. Here, one felt, was the true Spain; here, and not in Bizet's "Carmen," Chabrier's "Espana," or Rimsky Korsakoff's "Spanish Caprice." These sinuous, swaying rhythms, phrase balancing phrase with no hint of metronomic rigidity, were fascinating.

The orchestra has never sounded better than it did yesterday. Mr arbos likes brilliant, sonorous tone, but he obviously detests overplaying, excessive loudness, blatant brass and other tonal exaggerations. His long and varied experience as a conductor has made him able to impose his will on an orchestra easily and successfully.

His absorption in his task of conducting, his freedom from any hint of self-consciousness or affectation, compelled respect and liking. One hopes he will appear in Boston more often in future.

Dr Koussevitzky will conduct next week a program including a new introduction and allegro by Elgar, Sibelius' Seventh Symphony and Strauss' Symphonia Domestica.

P. R.

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MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Enrique Fernandez-Arbos, as a guest, conducted the 13th concert of the Boston Symphony orchestra yesterday afternoon in Symphony hall. The program was as follows: Corelli, Suite; Franck, symphony in D minor; De Falla, suite from the ballet-pantomime, "El Amor Brujo"; Albeniz, two pieces, "El Albaicin" and "Navarra," piano pieces transcribed for orchestra by Mr. Arbos.

Corelli was known to the symphony audience by his "Christmas" concerto. The suite played yesterday consists of a Sarabande, a Gigue and a Badinerie, a term equivalent to juggling or foolery, a term found in a concerto by Bach. Ettore Pinelli, a Roman musician of note, took these movements from a book of Corelli's sonatas, and showed taste in the selection. How much he did to the original music is unknown to us, but there is fidelity to the old grace and spirit; there is no attempt at impudent modernization, fortunately; for the music is charming in its simplicity—the Sarabande with its simple tenderness; the Gigue, fresh and sparkling, not overlabored and spun out as is too often the case in Bach's movements of this nature; the Badinerie precisely what the title indicates. Mr. Arbos gave the necessary nuances with a fine regard for the spirit of Corelli's period, and did not try to give undue importance by overconducting. How beautiful this old music is! What a spell it works, and by what simple means! The trouble with so many of contemporaneous composers is that they cannot write simply, for they have few musical ideas; so they are forced to follow the frog in the fable, or they strive to startle an audience by desperate endeavors to be original, thinking that they will be like Offenbach's Archduke Ernest:

"Original! Original!
Combien je suis original!
Non rien n'est plus original,
Qu'un Archiduc original!"

And that the hearers will shout in chorus:

"Oui, c'est un original!"

In Mr. Arbos's reading of Franck's symphony many features of the detail, features in the thematic development were brought out, but not in a manner to check the musical flow; not as if certain passages—revealed clearly to the audience for the first time—were so many digressions, but as if they were illustrations, comments on the treatment of the fundamental ideas; and so the ultimate triumph of faith over the torments of doubt was all the more glorious. The performance was thus poetically dramatic; the drama was that of the questioning soul. Too much stress has been put on the singular goodness, the child-like innocence of Franck's character. It has been wisely said that in the soul of every saint, evil lurks. Blessed is the holy man that realizes this; thus is he humanized! It is curious that when Franck tried to portray evil, when the hosts of hell were supposed to be wicked in song, as in "The Beatitudes," he only was conventionally operatic in Meyerbeer's worst manner. The mental struggle between doubt and faith inspired the composer of the symphony. No wonder that after the performance of yesterday the orchestra joined the audience in tumultuous applause.

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The concert will be repeated tonight. The program of the concerts to be conducted next week by Dr. Koussevitzky will comprise: Elgar's "Introduction and Allegro for Strings"; Sibelius's symphony No. 7, and Strauss's Symphonia Domestica.

Symphony

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Of the performance of the Franck Symphony we write with greater reservations. Mr. Arbos is a member of that school (which includes Mr. Koussevitzky, incidentally) which dramatizes Franck's mighty masterpiece. Much as we like this conception—for Franck's angelic mysticism is now an exploded myth—it seemed to us that Mr. Arbos overdramatized. Before the Symphony had been completed the brasses were fairly shrieking. There was exaggerated bringing out of inner voices—and lower voices, too, notably the double-basses. The reading was so intensely "human" that it became almost hysterical.

The orchestra played unusually well under Mr. Arbos, achieving at times notable sonority and great variety of color.

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MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Enrique Fernandez-Arbos, as a guest, conducted the 13th concert of the Boston Symphony orchestra yesterday afternoon in Symphony hall. The program was as follows: Corelli, Suite; Franck, symphony in D minor; De Falla, suite from the ballet-pantomime, "El Amor Brujo"; Albeniz, two pieces, "El Albaicin" and "Navarra," piano pieces transcribed for orchestra by Mr. Arbos.

Corelli was known to the symphony audience by his "Christmas" concerto. The suite played yesterday consists of a Sarabande, a Gigue and a Badinerie, a term equivalent to juggling or foolery, a term found in a concerto by Bach. Ettore Pinelli, a Roman musician of note, took these movements from a book of Corelli's sonatas, and showed taste in the selection. How much he did to the original music is unknown to us, but there is fidelity to the old grace and spirit; there is no attempt at impudent modernization, fortunately; for the music is charming in its simplicity—the Sarabande with its simple tenderness; the Gigue, fresh and sparkling, not overlabored and spun out as is too often the case in Bach's movements of this nature; the Badinerie precisely what the title indicates. Mr. Arbos gave the necessary nuances with a fine regard for the spirit of Corelli's period, and did not try to give undue importance by overconducting. How beautiful this old music is! What a spell it works, and by what simple means! The trouble with so many of contemporaneous composers is that they cannot write simply, for they have few musical ideas; so they are forced to follow the frog in the fable, or they strive to startle an audience by desperate endeavors to be original, thinking that they will be like Offenbach's Archduke Ernest:

"Original! Original!
Combien je suis original!
Non rien n'est plus original,
Qu'un Archiduc original!"

And that the hearers will shout in chorus:

"Oui, c'est un original!"

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The gentleman from Madrid is indeed rather more than "our old and esteemed friend" from his days as concert-master under Gericke in 1903 to his first return "as guest" at Symphony Hall two years ago. He is in fact an able and refreshing conductor, even when weeks of exacting work in St. Louis have tired him. In these days we expect "individual readings" from our eminences of the baton. Before them the composers outspread scores. In front of them the orchestra sits ready to do their bidding. Behind them we of the audience await the illumination of the masterpiece in hand by the light of their personalities. (If sometimes it turns out to be a darkening of the composer's counsels, never mind. All "right-thinking" people take genius as they find it.) In contrast, Mr. Arbos is a paragon of faithful, honest, straightforward conducting. Clear-minded musician, he reads the score on his desk as the composer set it down. Practised conductor, he transmits it to hearers without a thought of "filtering it through his own personality." When the orchestra is as sympathetic as it was yesterday, the transmission is the richer. (Mr. Burgin had no need to spur his mates as he did a week ago.)

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Enrique Fernandez-Arbos, Spanish musician, conducts this week's Symphony concerts, while Mr. Koussevitzky completes his annual mid-winter leave. The visiting conductor chose a program that begins with a Suite of Corelli, heard in its present form for the first time in Boston, Cesar Franck's D Minor Symphony, a suite drawn from de Falla's "El Amor Brujo" ("Love the Sorcerer"), and two piano pieces of Albeniz, "El Albaicin" and "Navarra," translated for orchestra by the conductor.

Mr. Arbos pleased when he conducted as guest at a pair of concerts here a couple of years ago. At yesterday's matinee the audience was similarly impressed, for it applauded with vigor at the conclusion of each piece. The visiting Spaniard quite obviously knows the conductorial "business." As the orchestra played the Spanish works under his direction the music called up most graphic images. De Falla's acidic score did not have quite the sting Mr. Koussevitzky drew from it, as we recall, but the result was more colorful. In the Albeniz pieces, moreover, Mr. Arbos indicated he is an able orchestrator as well.

Of the performance of the Franck Symphony we write with greater reservations. Mr. Arbos is a member of that school (which includes Mr. Koussevitzky, incidentally) which dramatizes Franck's mighty masterpiece. Much as we like this conception—for Franck's angelic mysticism is now an exploded myth—it seemed to us that Mr. Arbos overdramatized. Before the Symphony had been completed the brasses were fairly shrieking. There was exaggerated bringing out of inner voices—and lower voices, too, notably the double-basses. The reading was so intensely "human" that it became almost hysterical.

The orchestra played unusually well under Mr. Arbos, achieving at times notable sonority and great variety of color.

Concert-Chronicle

Jan 26 Trans

Orchestral Finance

THE curious about the finances of symphony orchestras may read in the last program-book, to reach Boston, of the Chicago Orchestra: "When Orchestra Hall was built and it was thought its revenue would support the orchestra, the pay-roll was $103,000. This year it is $315,000. At current rates the income from all orchestral activities will be about $303,000. The cost of operation will be about $400,000, leaving an estimated deficiency of $97,000.

"Net revenues from the building will take care of about $56,000 of this loss, leaving a deficit of about $41,000. Approximately $14,000 of this can be met by current income from endowment funds, but there will be a net deficit of $27,000 above all income. An increase of endowment is therefore necessary unless the Association's activities are to be lessened or the orchestra cut in numbers or in pay. None of these things ought to be."

As yet the Chicago Orchestral Association has asked no guarantee fund from the public, as is annual practice by the trustees of the Boston Orchestra It prefers to increase its Endowment Fund, which lately received $50,000 from a "Friend of the Orchestra." Bostonians have seldom, if ever, made such gifts to the Endowment Fund at Symphony Hall; but their response to the annual deficit is generous. To make the inevitable comparison: the operating income, the operating outgo and the annual deficit of the Boston Orchestra are double those of the Chicago Orchestra—because of a longer period and a wider range of activity, along with a more costly personnel. Symphony Hall in 1930 yielded the Boston Orchestra $96,700 in contrast with the Chicagoan $56,000 from Orchestra Hall. But the income—$17,286 in 1930—from the Endowment Fund, exceeds by only $3000 the Chicagoan revenue from the similar source. Hence the annual appeal to guarantors.

Mass Eve Post Jan. 26

Symphony Concert

Last night in Symphony Hall, the third program in the Monday series of concerts was conducted by Dr. Koussevitzky, newly returned from his mid-winter vacation. The soloist was Hortense Monath, and the program comprised the Mozart Symphony in G minor, the Mozart Piano Concerto in D minor and Moussorgsky's amusing "Pictures at an Exhibition," arranged for orchestra by Maurice Ravel.

The Mozart Symphony and the Moussorgsky miniatures, having been recently noticed, do not require further comment here. Miss Monath, we are informed (there were, unfortunately, no program notes regarding her), is from Newark, N. J., and a winner of a Schubert Memorial prize in pianoforte. With every evidence of excellent pianistic training, she played the concerto with a touch brilliantly crisp. Her technical equipment is entirely adequate to the demands made by this music, yet, singularly enough, her performance left us both unconvinced and unenthusiastic. Despite the fact that the concerto material itself is not in the happiest Morzartean vein (the cadenzas by Beethoven and Hummel are curiously out of the picture), there are to be found many measures of lyric beauty which somehow appeared to escape the notice of Miss Monath. On the whole, her performance was one of youthful exuberance, untempered by sentiment, except for a momentary excursion in the second movement. Miss Monath was accorded applause of considerable

Herald Jan 26

MUSIC

SYMPHONY CONCERT

The third concert of the Boston Symphony orchestra's Monday night series took place in Symphony hall last evening. The program comprised Mozart's Symphony in G minor, and Concerto in D minor for the piano; Ravel's orchestral arrangement of Moussorgsky's "Pictures at an Exhibition." The pianist was Hortense Monath.

Strange to say, the least familiar piece on the program was the piano concerto, least familiar to the Symphony audiences, though a favorite with young pianists who daringly hope to play it some day in public. Other concertos by Mozart have been heard here within the last dozen years, but the one in D minor has been unaccountably neglected.

As for the symphony, it cannot be too familiar. With each repeated hearing the wonder grows. One might ask whether "Pictures at an Exhibition" as now orchestrated is not Ravel's more than Moussorgsky's. This question, however, is of purely academic interest when the performance was as engrossing as it was last night.

In the concerto Miss Monath showed herself a musician of no small abilities. A pupil of Schnabel, and known already in Boston under the name of Hortense Husserl, she possesses a fine technic and a force that few women are endowed with. She played with taste and warm feeling. She is not yet master of her qualities which often results in an unpleasantly hard attack and predominance of the bass and minor parts. Her scale work is beautiful, and she is especially happy in light passage work. The accompaniment was beautifully played.

L. B. D.

With a Bouquet for Mozart's Birthday

Trans Jan 27

THE Monday Symphony series has its triumphs, too; they are all the more enjoyable when unexpected. Last evening, Young Modernist glanced at the program-book with some misgivings—two formal pieces from Mozart and the now familiar "Pictures at an Exhibition" from Ravel and Musorgsky. He reckoned without Dr. Koussevitzky and the surprising young talent of Miss Hortense Monath, piano soloist for the occasion, not to mention the undiminished freshness of Mozart's music in this one hundred and seventy-fifth anniversary year of the composer's birth.

During the entire first division of the program, Mozart prevailed in graceful intimacy. The Symphony in G Minor (K. 550) was extensive and persuasive introduction. It welcomed Dr. Koussevitzky to his accustomed place, though the patrons of Monday were less affected by his absence than those of Friday and Saturday. It re-established the orchestra's sensitive way with Mozart. According to current practice, Dr. Koussevitzky used a diminished instrumentation, the circle of musicians surrounding him in a compact little famly. From the opening Allegro, one could sense the conductor's gentle tug at the reins, the gradual gathering together of delicate resources, the re-invocation of that firmness within elasticity with which he makes the music of Mozart so immediately appealing. As is now and then his wont, he retarded the Andante beyond usual procedure, extracting with extreme care the essence of every melody. Seemingly, for the time, the performance hung in the balance. The succeeding Minuet and Trio brought quickened pace, and through the Finale, the Boston Symphony was its precise and sparkling self. Here, the woodwinds, outdoing themselves in true tone and pointed from their interest.

For less familiar Mozart, Dr. Koussevitzky chose the Concerto for Pianoforte and Orchestra in D Minor, with Miss Hortense Monath (sometimes appearing as Hortense Husserl) as soloist. Miss Monath gave an impressive performance from the start. The first movement of the Concerto is prelude-like and prophetic, though more sombre in import than the ensuing Romanza and Rondo, which are melodically among Mozart's most charming inspirations. Miss Monath has developed an excellent technique for Mozart and her temperament is entirely sympathetic. Among her most admirable attributes is a singing tone of beautiful quality. Her touch is exceedingly elastic and discriminating, clearly emphasizing the melody notes while giving full weight to accompanying figures. A keen sense of harmony permits her to make Mozartean design sound with warmth and richness commonly overlooked in contemporary performance, while her skilful use of the pedal in achieving legato and in relating melodic strands is exceptional. Especially worthy of note is the fact that her performance has character. Conductor and pianist together worked out an engrossing interpretative scheme, the musicians quickly responding to the pianist's whole-souled devotion to her music and she in turn deriving encouragement from their interest. Mozartean melody has seldom been more persuasive than it was last evening in the Romanza, while the pert rhythm, the clarity of tone and lilt of phrasing in the Rondo were uncommonly delightful. The audience followed the performance with increasing attention and applauded with unusual cordiality at the close of the piece, thrice recalling her to the stage.

After Mozart, Ravel's transcription of Musorgsky's "Pictures at an Exhibition" sounded with almost overwhelming eloquence. The depth, richness, color and piquancy of this music appeared as a truly amazing contrast to the slender lines of the preceding eighteenth-century pieces. From its printed appearance, the program at first seemed a peculiar arrangement. As it actually sounded, it was an excellent example of Mr. Koussevitzky's sense of symmetry. The "Pictures at an Exhibition" are now in the established repertory. With familiarity, the musicians have not become disinterested, but on the contrary, increase their skill and pleasure with every page. The piece gains decidedly with repetition.

N. M. J.

Trans Jan 29

The exigencies of program-making and of travel-schedules compel Dr. Koussevitzky to defer for a fortnight the marking by the Symphony Orchestra of Mr. Loeffler's seventieth birthday. The anniversary falls tomorrow; but at the concert of that day—and the following Saturday—the conductor must play pieces necessary for the journey Southward next week. The orchestra will not be heard again in Boston until Friday and Saturday, Feb. 13 and 14; while Mr. Loeffler himself will be absent for a time in Cleveland, to hear the first performance of his dedicatory piece written for the orchestra of that city on its entrance into a new hall.

Consequently not until Feb. 13 and 14 can Dr. Koussevitzky fill the second part of a pair of Symphony Concerts with Mr. Loeffler's "Pagan Poem" and "La Bonne Chanson," to be played in the presence of the composer and as the homage of his city. . . . During the same week the Philharmonic Society of New York will also pay him tribute. For its concerts of Feb. 12, 13, 14 and 15 Mr. Molinari, then conducting, announces "Pagan Poem," in the modest hope that at the first or the last of the series, Mr. Loeffler may honor the Society with his presence. "Six performances of an American composition in a single week by two great Eastern orchestras," writes one of his friends, "seems something like a record."

Elgar as "Novelty" At Symphony Hall

Trans. Jan 29

THE novelty of the week at Symphony Hall this week is novel only in the sense that it has remained unplayed in Boston. For it dates from 1905, when Stravinsky was still studying with Rimsky-Korsakov (or at any rate had just completed his course with that master), and Debussy's "Pelléas and Mélisande" was only a very few years old. Debussy was still the chief bone of contention in the musical world. And the very newest scandal in such matters was the treatment of the young Ravel at the hands of the committee that declared him ineligible to compete further for the Prix de Rome. Elgar, the composer of our novelty, was being hailed as the redeemer of English music; even in those days was not "advanced" or "futuuristic" or "modern" enough to shock the most conservative.

Elgar's Introduction and Allegro for Strings, Opus 47, is dedicated "To his friend, Professor S. S. Sanford, Yale University, U. S. A." It is in the key of G (minor and major). It is scored for string quartet and orchestra; the orchestral voices are each divided into two parts. Its first performance was by the London Symphony Orchestra, March 8. 1905, on an all-Elgar program. In 1914, when it was performed by the Chicago Symphony Orchestra, the excellent Mr. Borowski wrote in the program books "To Mr. Ernest Newman Elgar stated that his work had its origin in Wales, 'where he was impressed by the sound of distant singing, in which the cadence of a falling third caught his fancy. From the train of thought thus generated sprang the main theme of the work, the pseudo-Welsh tune. Later on, a song heard in the valley of the Wye, reinforced the Welsh impressions and led to the completion of the work.'"

The Introduction (G minor) alternates between short divisions oderato and Allegretto. The Moderato is an impetuous descending figure. The Allegretto brings the bright tripping motif which will presently blossom into the chief theme of the Allegro, the main body of the work. Twice these are repeated. Then the viola of the solo quartet sings the haunting theme which Elgar evolved out of things heard during his Welsh travels. This at once receives a certain amount of development. Then, after a restatement of the introductory figure we are led into the Allegro and with it the key of G major. The tripping motif above alluded to is fully worked out. This in turn gives way to a bright and sprightly division in staccato repeated sixteenth notes. Following which there is an extended fugal exposition upon an exceedingly lively and active subject. After this is fully worked out there is return to the two previous divisions of the Allegro, the one on the bright tripping motif and the one on the repeated sixteenth notes. And at the end there is a full-throatd and expressive climax on the lyrical Welsh theme.

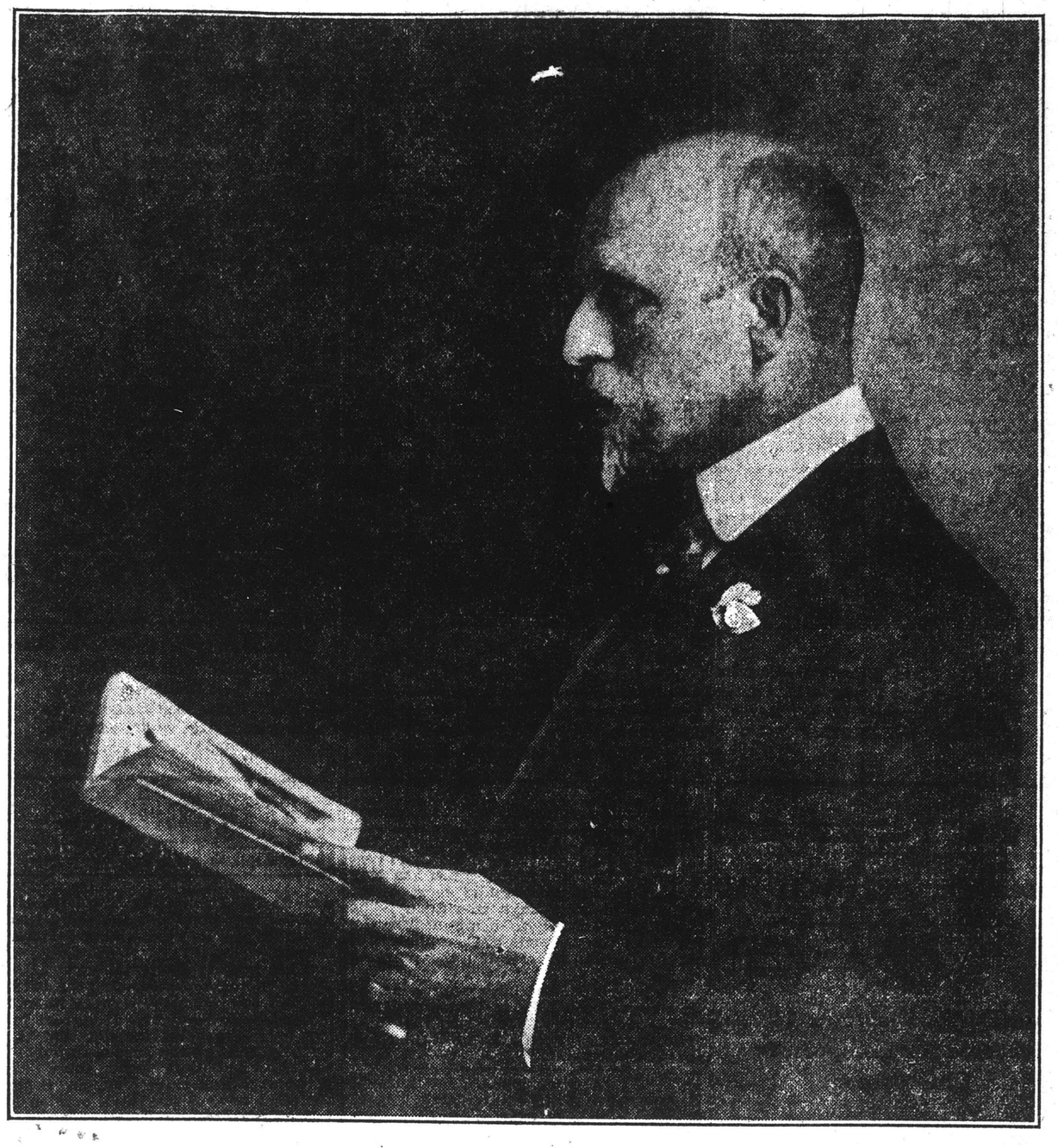
A. H. M.

BOSTON EVENING TRANSCRIPT, FRIDAY, JANUARY 30, 1931

Players --- Music and Musicians

Seventy Years Now Bear Him Witness

Lawrence Gilman Plaits The Birthday Wreath



(Garo)

Charles Martin Loeffler: Born at Mulhouse (Alsace) Jan. 30, 1861 Now Living at Medfield

IF Charles Martin Loeffler at seventy is not, musically speaking, the First Citizen of Massachusetts, at least he seems so to many among those who observe that Commonwealth from a distance. It is almost half a century since Loeffler came to America (the French ship "Le Canada" brought him to New York rom Havre in July, 1881); and during most of that half-century he has been conspicuously associated with the musical life of Boston. He joined the Symphony Orchestra in the season of 1882-83, and remained a member of the organization for two decades. He became an American citizen in 1887. Since his retirement to Medfield, he has continued, in his reluctant and self-challenging way, to add to his output as a creative artist; and whatever he has put forth has redounded to the honor of musical art as practised in the land of his adoption. Long ago he was ranked by the discerning as the most individual and in many ways the most remarkable music-maker in America. He is still a solitary figure, salient, aloof, autonomous—a composer extraordinary for his purity of intention, his distinction of thought, his choiceness of procedure. He is among the aristocrats of musical style. Even when he pays brief court to Jazzerella, he cannot quite dissemble the grand seigneur, and is inclined to address the wench as if she were his worshipped lady, the veritable Dulcinea del Toboso.

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Loeffler's field of reference (barring his tentative dalliance with Jazzerella), is remote from the preoccupations of our day. Music and musicians have traveled far from the time when composers were addicted to symphonic poems, and chose for their subjects doomed and piteous children, veiled hand-maidens and sinister dread Queens, Sorceresses out of Virgil, wind among Celtic reeds, the deathlessness of Helen. Composers no longer write symphonic poems, or, if they do, they go for their subjects to regions far removed from those nameless lands "in the strange years of legends" that yielded such music as Loeffler's. They go to the football field, or the railroad yard, or the steel-mill—which is all very well, and quite as it should be; though one may be tempted to ask if the drop-kick or the locomotive or the foundry have yet given us any music that shows signs of enduring vitality. Will Honegger's "Pacific, 231" still be snorting and pounding through the symphonic night thirty years after it was written, as Loeffler's Ygraine and Tintagiles still cry to us from the darkness of their nameless land a generation after their composer set them there; as his pagan Sorceress still sings to us her amorous, incantatory songs? Perhaps. Criticism has naught to do with prophecy. Yet we may wonder.

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The musical idiom of Loeffler is not that of today—a grave disadvantage which it shares with the idioms of Debussy, Brahms, Wagner, Schubert, Beethoven, Mozart, Bach, Monteverdi and other ancients. Yet, oddly enough, it remains an apt and expressive vehicle of beauty and eloquence and distinguished musical thought.

It remains, too, a curiously personal possession. There is no music quite like this, with its fineness of fiber, its uncompromising distinction, its blended subtlety and passion. Loeffler is sui generis: he is still, as Mr. Carl Engel once happily called him, "that rare and comforting thing in life and art—a perfect anomaly."

Often in Loeffler's music we are brought close to immemorial things—to sorrow and loveliness and transport and faith and the haunted destiny of man, his terrors and fantasies and dreams; so that we may find ourselves wondering if this is not, perhaps, art of the sort that can afford to be indifferent to the hues of time.

LAWRENCE GILMAN

At Washington last December, in the course of Dr. Koussevitzky's Beethoven Festival, Myra Hess played the composer's Fourth Piano-Concerto (in G major) with the Symphony Orchestra. In New York, three weeks ago, she repeated the performance at a subscription concert. For the third time—and in Boston at last—she will play the Concerto at the orchestra's supplementary matinée on Tuesday, Feb. 10, in Symphony Hall.

Programs to Hand

From Dr. Koussevitzky

FOR the Symphony Concerts of Friday, Feb. 13, and Saturday, Feb. 14, the next in the series:

Suite for Piano and String Orchestra.....Pilati
(New: First Times: Pianist, Mr. Sanromá)
Symphony ..... Honegger
(First Performances: Written for the Jubilee of the Orchestra)
Pagan Poem (After Vergil).....Loeffler
La Bonne Chanson (After Verlaine).....Loeffler
(Both Played to Mark the Composer's Seventieth Birthday)

For the supplementary matinée of the Symphony Orchestra on Tuesday, Feb. 10 in Symphony Hall:

Overture to Goethe's Play, "Egmont" Beethoven
Concerto, No. 4, in G major for Piano and Orchestra .....Beethoven
(Pianist: Miss Hess)
Symphony, No. 3, in E-flat major "Eroica" .....Beethoven

Other Quarters

From Mme. Povla Frijsh for her concert in the Repertory Theater on Sunday afternoon, Feb. 15:

Gioito al canto mio.....Peri
Mädchen mit dem rothen Mündchen—Marie—
Es hat die Rose sich baklacht.....Franz
Le temps des lilas.....Chausson
Vilianelle des petits canards.....Chabrier
Lettre à une Espagnole.....Laparra
Habanera .....Grovlez
Nuit de printemps .....Gretchaninov
Errinnerung .....Arensky
Faden .....E. Wolf
Death the Commander.....Musorgsky
Et gyn .....Grieg
The Birds .....Fagge
Melody—Old English Folk-Song.....Quilter

From the Gordon String Quartet for its concert in Jordan Hall on Tuesday evening, Feb. 10:

Quartet in A minor, Op. 51, No. 2....Brahms
Quartet in A minor .....Carpenter
(First Time in Boston)
Quartet in F major .....Ravel

From Nikolai Orlov, the rising Russian pianist, for his concert in Jordan Hall on Saturday afternoon, Feb. 14:

Four Sonatas .....Scarlatti
Symphonic Studies .....Schumann
Twelve Preludes .....Chopin
Russian Dance from "Petrouchka"..Stravinsky
Toccata .....Debussy
Feux-Follets—Polonaise .....Liszt

For New York

From Dr. Koussevitzky for the concerts of the Symphony Orchestra in New York next week. On Thursday evening:

Introduction and Allegro for Strings....Elgar
Symphony, No. 7, in One Movement....Sibelius
Symphonia Domestica.....Strauss

For Saturday afternoon:

Two Preludes (Adagio: Vivace) .....Bach
(Scored for String Orchestra by Pick-Mangiagalli)
Caprice for Orchestra with Piano..Stravinsky
(Pianist: Mr. Sanroma)
Symphonia Domestica .....Strauss

Incidents and Prospects

The Master Returns to His People

Koussevitzky Conducts Again, Sibelius and Strauss Memorably

Herald Jan 31

THE CONDUCTOR who is not guest returned to his post yesterday afternoon at Symphony Hall. His orchestra rose to greet him, and there seemed less of formality than of feeling in their interchanges. Warmly the audience added its plaudits; but Dr. Koussevitzky was in the mood to settle at once into the work of the day. Elgar's Introduction and Allegro for Strings may pass, for the moment, as so much preluding. Then followed, with Sibelius's Seventh Symphony, as signal a performance as in all their association conductor and orchestra have accomplished. Above even his later habit the composer is sparing with his forces—the usual strings, the usual wood-winds, horns, trumpets, trombones, kettle-drums; all in the usual, or less than the usual, numbers. He reduces the orchestra to its kernel. He uses it with the utmost directness of means and effect. There are no technical exactions, unless Sibelius finds them necessary to the disclosure of his thought, the release of his emotion. There are no flourishes of virtuosity, no exhibitional measures; for his Seventh Symphony he would have an orchestra of musicians rather than virtuosi. They play stripped. No harmonic veils, no luscious overlaying of timbres hide them. They attack directly, speak directly. They are sinewy and austere. They move unhurriedly, graphically and with power. The kernel of the Symphony Orchestra met every one of these tests; played with and for composer and conductor.

Within recollection, Dr. Koussevitzky has not been more master of himself, his band, the music before them. No overzeal trapped him. He did not dramatize a Symphony intrinsically undramatic. He did not sentimentalize a music that shuns every such weakening of emotion. No individual and enthralling raptures betrayed him from his post of command. There were no languors of motion, no lingering over-emphasis, for the sake of a choice sonority upon the ear. Dr. Koussevitzky saw in outline the tonal structure that Sibelius would raise. With him and for him he raised it. The composer is clear-minded in what he puts to music-paper. As lucidly the conductor adjusted every detail within that structure. The sinewy progress, the curt transitions; the stark speech — bare phrases, bare periods, bare harmonies, bare timbres; the impact of emerging motivs, the jab of unexpected modulation or dissonance; above all the great ground-swell from the depths upward, urging and expanding the whole—nothing of all these escaped Dr. Koussevitzky.

Ostensibly, this Seventh Symphony of Sibelius is an "absolute," self-contained music. If, as some infer, a program or a background haunted the composer's creating mind, he has divulged no hint. Yet a personal and introspective emotion deeply and unmistakably suffuses it; toward the end rises to passionate proclamation. Dr. Koussevitzy answered to the emotion and the passion; infused them into the performance; wrought them upon his more sensitive hearers. At every call, he was master of himself, the orchestra and the music in hand—the unsurpassed conductor, since Dr. Muck's day, of Sibelius in American concert-halls.

For the reviewer, putting pen to copy-paper, this Seventh Symphony remains nearly inexpressible. The motivs emerge; but in words for print their thrill weakens. They are born of intense personal emotion communicated to the hearer; but any paper-phrase bears them poor witness. Curt as they are, the naked ear hears in them—as naked—a puissant clang. They are enlarged, unfolded, new-accented, new-colored; opposed, contrasted, joined together. The structure unfolds and is upreared. The progress goes firmer and more variously. Changes of pace and mood bring new intensities.

Now an orchestral choir is the background; again it is the proclaiming voice. The choirs cry out to each other, urge each other on. To the isolated and united strings fall measures that seethe and cut. There are dark and sombre passages; then stark flashes of color in the wood-wind; in the brass heroic chanting. Dissonant chords sweep by. Climaxes rise and fall away, leaving the tremulous strings to whisper mysteries. But always the ground-swell mounting and passioned by the emotion within; making out of these motivs its own music. There is suspense and conclusion—an end in grandeur & once concentrated and outspread. The ear recalls, the mind assimilates, the tense, terse advance from strength to strength. For this Seventh Symphony is the symphony of Sibelius's power and will.

Though intermission separated the two, the other major piece of the afternoon made the veriest contrast—Strauss's spacious and showy (as it now seemed) "Symphonia Domestica." Set beside Sibelius's Seventh, the listener half-forgot its merits for its differences. Strauss now seemed prolix, as one who could not bear to leave his full-throated singing in the middle division, or abate by one jot the prancings of his double fugue; who dwelt too lovingly upon a conscious art of transition. Strauss's long-breathed themes after Sibelius's curt motivs! Strauss's harmonic and instrumental luxuriance beside Sibelius's bareness! The externalized characterization, the candid emotions of the tone-poem, over against the tight-lipped speech, the inner passion of the Symphony! Sibelius the introspective, self-devouring solitary. Strauss the high-placed composer, achieving one more tone-poem on the great scale out of the common stock of domestic emotion. Sibelius, inventing his own technique because no other may release him. Strauss, the heir and master of multifarious musical procedures.

So much for the accident of a chance juxtaposition upon a well-contrasted program. Rather, dwell upon the transfigurations that, for a second or a third time, Strauss's tone-poem underwent at Dr. Koussevitzky's imagining hands. The conductor cares little for the so-called drastic humors of Straussian domesticity; for the tonal delineation of some of its incidents—if the analysts are right in their over-numerous labels. For him — to choose convenient example—the striking clock is quite by the way. Nor, the listener suspects, is he much drawn to the music of the child, save where it yields sturdy measures or is suffused with the mother's tenderness. Instead, and divininglly, Dr. Koussevitzky is most for Strauss's characterization and Strauss's poetry. He is not content merely to array the motivs that express on this side and that the father and the mother. He gives them profile, warmth and animation; glamours them when they are in lighter interplay; invigorates them when they turn assertive. He is zealous to discover the poetry of many a page—for it is there; quick in response and revelation.

Believing and practicing, Dr. Koussevitzky distills beauty out of the gentle close of the first division. The second may sing the passion of artistic creation or the passion of marital love; likely enough would blend them both. Whatever the purpose, deep-toned, rich-texured, upswelling music floods the page. Dr. Koussevitzky sounds it deep and high. . . . Tenderly again he touches in the transition from sleep to waking; graces it as he passes; then springs into the frenzy of the high-leaping, hard-hitting, tirelessly exuberant fugue; at Strauss's call dashes in this memory and that of gentler moods; whips up the final strokes of characterization; so achieves the beaming, bounding end.

The "Symphonia Domestica" is more than a quarter-century old. Those years have sifted it; disclosed and preserved its more significant, poetized and universal content. Dr. Koussevitzky seizes upon these pages; transfigures them out of his own imagination; adds himself to Strauss as a conductor should. Thereby composer and composition are the gainers, which is the conductor's reward. Add, besides, an orchestra capable of all things and stimulated by the Straussian resource, craft and opportunity. Forthwith the "Symphonia Domestica" emerges purged from dross, clarified musically, poetized humanly, enriched throughout.

Back, finally, to Elgar's preluding, Sir Edward comes seldom nowadays into the Symphony Concerts; is known there only by his "Enigma Variations." These twenty years his symphonies have been counted antipathetic to American ears. His "Falstaff," his overtures, nearly all his work in the larger symphonic forms, are forgotten—if they were ever remembered. Outside the Variations, Dr. Koussevitzky prefers him in a transcription of Bach or in such a mingling of skill, scholarship and sonorities as the Introduction and Allegro of yesterday. In this instance Sir Edward writes sturdily; takes thought and proceeds with the dignity becoming the Master of the King's Music. More to the point and the pleasure, he is fertile in development and device; divides or masses his string choir with a clear preference for its united voice; is solicitous of detail; remembers a Welsh tune with a queer cadence; abounds more in matter than in mood; makes an end—the strings of Symphony Hall materially assisting—well on the sunny side of boredom. But the ancients had a way with them in such pieces; while the modernists have come nearer than Elgar's generation to recapturing it.

H. T. P.

STRAUSS OVERTOPS SYMPHONY

Elgar and Sibelius Used in Formidable List

Globe Jan 31

BY WARREN STOREY SMITH

In the midst of a feast of opera, a Symphony Concert. But Dr. Koussevitzky, preparing his programme for the concert of yesterday which marked his return, after a three weeks absence, to what are called the "regular" Symphony Concerts, gave little thought to those who were to sit through "Die Walkuere" in the evening.

ELGAR, SIBELIUS AND STRAUSS

In other words, the programme of yesterday was, in some respects, a formidable one. Music by living composers made it. At the outset there came, for the first time in Boston, although the piece is by no means new, an Introduction and Allegro for strings by Edward Elgar, a composer heard here none too frequently of late. Followed the Seventh Symphony of Sibelius, an austere and baffling composition known here only by performance at a single pair of concerts four years ago. And after Sibelius, for final number, came another symphony in one movement, though the piece is sometimes styled a tone-poem: the "Symphonia Domestica" of Richard Strauss.

To speak first of the novelty of the afternoon, Sir Edward Elgar's composition begins genially, persuasively; there is mood and atmosphere; and we are told in the programme notes that the music was inspired by distant singing heard on a visit to Wales. But once launched upon his Allegro, Sir Edward indulges in what may be styled academic virtuosity. Save when the Welsh song returns this portion of the music is not free from the reproach of dryness and artificiality. But if it were Dr. Koussevitky's purpose to find yet another composition whereby he might disclose the technical prowess and tonal virtues of his string choir, he could hardly have found a better one. Perhaps the applause, which was unmistakably hearty, was as much for the performance as for the music.

Even more than did Sibelius' Sixth Symphony, more recently heard here, did the Finn's Seven and latest work in this form impress yesterday as music in which reticence or an unwillingness to speak out is carried to lengths approaching perversity.

Ever and anon in the course of this symphony come hints of the earlier Sibelius, though a Sibelius with his warmths cooled and his ardors diminished. But between these momentary gleams of light the music fades into something not far removed from barrenness. Perhaps our ears are not yet properly attuned to this music. Perhaps it is a true music of the future. Not a few of us, however, still unashamedly prefer the Sibelius of the first five, even, if the truth be told, of the first two symphonies.

Yet it is hardly safe to say that the powers of a contemporary composer are declining. When Strauss' "Symphonia Domestica" was first given to the world, 27 years ago this coming spring, more than one voice was raised to proclaim the fact that Strauss was done for; that there remained in his music only a colossal technique; that inspiration and inventiveness, dangerous terms both, had failed him.

Persuasive and Eloquent

Now for many the "Domestica," that idyll expanded to the dimensions of an epic, music, if ever there was such, of the joy of living and the fullness of life, is the very crown of his symphonic writing. And that "period of decline," concerning which there was so much foreboding, was to bring forth, among other things, "Salome," "Elektra" and "Der Rosenkavalier." No, Strauss was not done for in the year 1904.

For the music of Elgar and Sibelius Dr. Koussevitzky presumably did yesterday all that might be done; here the present reviewer at least has no basis for comparison But from the vantage-point of previous experience with many performances and many interpretations of the "Domestica," it may confidently be said that Dr. Koussevitzky's reading of the score and his orchestra's playing of it is the most persuasive, the most eloquent that Boston has known.

TWO SYMPHONIES AT SYMPHONY CONCERT

Strauss' "Domestica" and Sibelius' Seventh Heard

Globe Jan 31

Dr Koussevitzky, returning to his post after his annual mid-season vacation, chose a program from the elder feneration of living composers for generation of living composers for yesterday's Symphony concert. There were but three numbers, two of them symphonies, Sibelius' Seventh and Richard Strauss' "Symphonia Domestica." An introduction and Allegro for strings by Sir Edward Elger, composed in 1904, but not previously performed in Boston, began the concert.

Dr Koussevitzky's interest in pieces for string orchestra is probably responsible for his choice of Elgar's well-written but dull piece, which is not one of the best works of that composer.

It is unfair to judge Elgar by his popular pieces of the salon type, or his "Pomp and Circumstance" marches. His oratorio, "The Dream of Gerontius," and his "Enigma" variations are the work of a composer greater than the Baxes and Waltons of the younger generation in England. But the music heard yesterday will not be often played in the future. Dr Koussevitzky showed off once more the qualities of the strings in the Boston Symphony, of whose virtuosity he is obviously proud. The audience applauded cordially.

Powerful Work

Sibelius Seventh Symphony, introduced here by Dr Koussevitzky in 1926, is an original and powerful work, by a composer who, like the masters of the past, goes his own way musically, never following current fashions or aligning himself with any much-touted group. Yesterday's performance was clearer, more accurate, and thus more genuinely eloquent than the one in 1926.

The music made a deep impression on some in the audience, though it still apparently baffled the great majority. The real greatness of Sibelius becomes more obvious with the passage of time. His music does not "date." It is the work of a master, and will live.

Richard Strauss' reputation has so far overshadowed that of Sibelius. His music, as the "Symphonia Domestica" abundantly proved yesterday, is more brilliantly scored, more effectively written. At a first hearing its appeal to a sophisticated audience is greater than that of the serious work of Sibelius, whose vogue with the public has rested on things like his "Finlandia" and "Valse Triste," at which the sophisticated musician is now apt to sneer.

Yet despite the superlative workmanship of Strauss, the magnificent sonorities of his orchestration, and, one must add, despite his "showmanship," his talent for getting himself and his music talked about, one begins to wonder whether the symphonies of Sibelius have not a better chance than all but two or three of Strauss' works of being in the orchestral repertory 50 years hence.

Admirable Performance

The chief trouble with the "Symphonia Domestica," as with "Heldenleben," aside from the curious bad taste of the programmatic description of life in the Strauss household, is a paucity of original musical ideas. Strauss can do wonders with a little musical material, to be sure. But he has not many ideas.

Dr Koussevitzky and the orchestra gave an admirable performance of Strauss' music, brilliant without vulgarity or coarseness, dramatic and emphatic only within the bounds set by the composer's directions.

The orchestra goes on tour next week. For Feb 13 and 14 the program now announced, subject, of course, to change, includes Honegger's new symphony written for the orchestra's anniversary season, two works by Loeffler, in honor of his recent 70th birthday, and a new suite for piano and strings by a young Italian named Pilati, otherwise unknown here.

P. R.

105

SYMPHONY CONCERT

Herald Jan 31

By PHILIP HALE

Dr. Koussevitzky's reappearance on the platform of Symphony hall yesterday afternoon, after his vacation of a fortnight, was greeted by vigorous and prolonged applause. He had arranged this program for the 14th concert: Elgar, Introduction and Allegro for string orchestra, op. 47 (first time at these concerts perhaps the first time in Boston). Sibelius, Symphony No. 7, op. 105. Strauss, Symphonia Domestica.

Elgar, like cricket, Punch, and the "glorious bit-tah beer," is an English institution. Even Bernard Shaw, who before he turned his attention to dramatic work and various schemes for reforming society and bringing in the millennium, was a brilliant music critic, writing fearlessly and with full understanding, declared some months ago that Elgar is "one of the greatest composers in the world." Sir Edward, not to be outdone, said in a presumably hoarse voice choked with emotion: "Shaw is the best friend to any artist." Blest is the tie that binds.

In this instance is it not possible that G. B. S. was unduly heated by free indulgence in his habitual vegetables?

Take the piece heard yesterday. It was first performed over 25 years ago when Elgar was at the height of his creative powers. He had already sent out his overtures Cockaigne and In the South; also his Enigma Variations. What does one find in this Introduction and Allegro? Careful workmanship, a mastery of form and thematic treatment, sound, orthodox instrumentation, but little or no poetic thought, no imagination, little noteworthy melodic invention. A highly respectable work that arouses in the listener only respect for the maker.

If Elgar were the only British composer, one would not be surprised at finding leading critics in this year of grace analyzing at some length a march of his recently produced; speaking of its "effulgence," proclaiming it to be a masterpiece. But there are Delius, Bax, Vaughan Williams, Holst, Ireland, not to mention others. It should not be forgotten that Elgar is "Sir Edward." The title may impress even music critics.

Mr. Lawrence Gilman was right in characterizing Sibelius's seventh symphony as "enigmatic, puissant." Is it also, as he says, "strangely moving"? It is not a symphony for an afternoon's careless pleasure. The music is not descriptive, pictorial, decorative; it has no literary basis. In his earlier works Sibelius sought inspiration in Finland's epic "Kalevala." The works thus inspired, will be more generally popular than the later symphonies. (The first and second have already made their way; the people hear them gladly.)

The music of Sibelius is never frankly sensuous. It seldom accepts the canons of obvious beauty. His musical soul is proud, regardless of popular applause. In his latest works he seems to be writing for himself; to be absorbed in introspection and the expression of what he finds that is dear and important to himself alone. There are noble ideas, fleeting and haunting passages, in this symphony, but the plan and the conclusion of the whole are not easily grasped; nor could Sibelius give any explanation that would satisfy a doubting Thomas or a man from Missouri. He would simply say: "That's what I felt; that's what you may or may not feel." So it goes back to the famous definition of music by Walt Whitman. Jones is reminded by the instruments of Sibelius; Ferguson has ears and he does not hear, much less feel.

Strauss, on the other hand, made musical copy of his wife, interesting baby, and himself. He takes the hearer into the nursery, bathroom, bed chamber, and probably the kitchen, though no rapt admirer of Richard has pointed out the section of music particularizing the pots, pans, and servant giving notice. Here is skill wasted on the unimportant; gorgeous orchestral robes covering an insignificant body, as in Thackeray's picture of Louis XIV in royal dress and without it. The splendor of the performance was great; the enjoyment of the audience corresponded.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Feb. 13 and 14 comprises Pilati's suite for piano and string orchestra (first time in Boston); Honegger's symphony composed for the orchestra's jubilee (first performance; Loeffler's "La Bonne Chanson" and "Pagan Poem."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 1 5 1931

BUSHNELL SYMPHONY CONCERT.

Seldom can a substitution in an important artistic event be made with such satisfaction as has been possible for the Bushnell Memorial management in announcing that instead of the scheduled concert by the Boston Symphony orchestra the New York Philharmonic-Symphony orchestra, under the baton of Maestro Arturo Toscanini, will be heard here in April. One would probably find it difficult if not impossible to locate a Hartford lover of music who will not accept the revised arrangements with entire approval. It is safe to assume that the program to be given here will measure up to the high standard of excellence characteristic of the New York organization. Hartford concert-goers will be delighted to see Toscanini in action. His enthusiastic reception in a number of European cities last year is readily recalled as evidence of his fascinating ability to direct a large company of gifted musicians. The proposed concert will add further distinction to the brief but brilliant record of the Bushnell Memorial. This city will await with pleasure the approach of this outstanding musical event.

THIS CLIPPING FROM
N. Y. TELEGRAPH
JAN 1 6 1931

Boston to See Dr. Hadley

Koussevitsky Again Asks Him to Conduct Symphony Orchestra There.

Dr. Henry K. Hadley, well-known propagandist for American composers and music, has been invited by Serge Koussevitsky to conduct three concerts of the Boston Symphony Orchestra, in Boston, January 15, 16 and 17, as guest conductor.

On these programs there will appear Dr. Hadley's new Chinese suite, "Streets of Pekin," as well as his tone poem, "Salome." Carl McKinley, American composer, will be represented by his overture, "Masquerade," which already has been played in Chicago, Detroit and elsewhere. The first number on the program is the Haydn Symphony No. 1 in E flat major.

This is not the first time that Dr. Hadley has been invited to conduct the Boston Symphony Orchestra. Former invitations came from Dr. Muck as well as from Monteux and Fiedler, and Koussevitsky extended this courtesy in 1925.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 1 7 1931

SYMPHONY ORCHESTRA TO PLAY HERE TUESDAY

Next Tuesday evening in the Albee Theatre at 8:15, the Boston Symphony Orchestra under Dr. Serge Koussevitzky will give its third concert of the season in Providence. As soloist of the evening, Jesus Maria Sanroma will appear in the Piano Capriccio of Stravinsky, one of the most recent scores of the noted Russian composer.

The Capriccio was first performed in Paris in December, 1929. Dr. Koussevitzky introduced it to this country in the Boston concerts of last Dec. 19 and 20, and to New York on Jan. 8, on which occasions Sanroma likewise played the solo part.

The concert will begin with Beethoven's First Symphony in C major—the score in which the master of Bonn was under the influence of his predecessors, Mozart and Haydn. This Symphony shows much of the charm and elegance of the early masters, while revealing the unmistakable and individual stamp of its creator.

The program will end with three notable excerpts from the music dramas of Richard Wagner—the Ride of the Valkyries, Prelude and Love-Death from "Tristan and Isolde" and the Overture to "Rienzi."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 1 6 1931

IN TERMS OF MUSIC, *Comment in Season*

Stravinsky's New "Cappriccio" is Contrasted With Beethoven's First Symphony and Wagner Items as the Boston Symphony Promises a Soloist.

With Dr. Serge Koussevitzky returned to the conductor's stand, the Boston Symphony Orchestra on Tuesday night will bring to the Albee Theatre a program of great interest and variety. Among the numbers are some of the choicest utterances of the greatest composers of musical history. Snugly tucked away among these epoch-making works is a recent piece by Stravinsky which certainly will afford an amazing interlude of contrast—provoke interesting comparisons between the old, the older and the very new. And no subject in music is more popular and trite than the proper placement of so-called modern music. The Stravinsky piece, with Jesus Maria Sanroma as soloist, will be found to be of the most advanced modernity.

The selection of Beethoven's First Symphony for the opening number of the concert is a most happy one. For many years this delightful symphony rarely has appeared on concert programs anywhere, a matter of wonderment and regret. That it was composed in the earlier years of the great master's life in what has been called a period of immaturity of composition does not matter, for it is so much finer and more worthy than so many works composed by others in the full flower of their abilities that it will always stand as one of the great symphonies.

Conspicuous among the many beauties here are the subjects in the first movement, freely tossed from flute to oboe only to be lost in the full orchestra, the mysterious developments of the woodwind, and above all the simple and graceful andante. Some of these phrases suggest the Third and Fifth symphonies where the ideas in Beethoven's mind seek expression in similar but renewed forms.

The last movement is to be thought of as pure music, and in the realm of sound, not of story. Simple messages changing in key with delightful ingenuousness allow the utmost delicacy of expression on the part of the orchestra, to which is added characteristic tone color of the orchestral instruments.

The "Caprice" of Stravinsky is new, having been heard only in Boston and New York. It is a piece of sheer virtuosity and requires the most advanced form of modernistic technique for its performance. No "program" accompanies this work, yet it is far more worthy of titles than many compositions that are so explained. Perhaps one may imagine the sentiment of Bach's Chromatic Fantasia or the "Italian Concerto" in the "Andante rhapsodico" and one surely may think of the most elaborate cabaret jazz in the close, but unless one is very familiar with the most modern idiom of tone association, this work will be most novel and fascinating. At the hands of the enormously gifted Sanroma and the equally perfect orchestra of Koussevitzky, this bit of glittering brilliance will find favor and perhaps imitation. First performed in Paris last season, it has been played in this country only by the artists we shall hear and by them only since December.

The "Ride of the Valkyries" is a popular concert number. It has been transcribed for piano, concert organ and almost every other instrumental combination. It does not suffer by removal from its proper place in the opera, as it is so complete in itself, an heroic episode of tremendous power and impressiveness. Particularly noteworthy is the work of the brass section of the orchestra, where Wagner has placed particular reliance upon the trombones. The "horse riding" motive is no novelty in music yet Wagner was the very first to appreciate its interest and to write it in classic and refined form. The melodramatic description is inseparable from the gorgeous music.

The Prelude and "Love-Death" from "Tristan and Isolde" is considered by many as the greatest of all Wagner's compositions. It was written in a delirium of composition and into it enter the perfection of orchestral technique, and the highest conceptions of the composer's colossal genius. No matter how intimate one is with the score, or how often one hears the work, there are always new beauties to admire and add to one's musical information and knowledge.

From the impressive entrance of the violoncelli followed b ythe crash of the low woodwind to the last shuddering sob of the end, the hearer is held spellbound by the grandeur of its massive ensemble and by its absolute originality. The bass clarinet, one of the most beautiful of all orchestral instruments, frequently impersonates the singer. No stage setting nor voices are needed to complete the greatness of this incomparable work.

BOSTON SYMPHONY PROGRAM

Beethoven—Symphony No. 1 in C major, Op. 21.
I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro Molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.
Stravinsky—Capriccio for piano and orchestra.
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.
Wagner—Ride of the Valkyries, from "Die Walkure."
Wagner—Prelude and Love-Death from "Tristan und Isolde."
Wagner—Overture to "Rienzi."

As will be seen readily by comparison with the sublime Prelude to "Trista the Overture to "Rienzi" belongs to immature period of Wagner yet, as ready said about Beethoven's first s phony, it is nevertheless well w hearing and intimate acquaintance. splendid workmanship, its thematic terial and full orchestration have m it a favorite on concert programs. deed, its opening passages recall in f those of Caesar Franck's symphon far more recent vintage. The brass tion is very prominent and is one of very few compositions in which the net is used. The use of the mili march hymn "con spiritu cavalier" employment of the snare drum is cl acteristic and memorable.

Again the catholicity of Dr. Kousse zky's programs is to be noted and t are many opportunities to hear virtuosity of all choirs of the orches

DR. W. LOUIS CHAPMAN

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
JAN 1 7 1931

Boston Symphony Orches

Next Tuesday evening in the Theatre at 8:15, the Boston Symp Orchestra under Dr. Serge Ko vitzky will give its third concer the season in Providence. As ist of the evening, Jesus Maria roma will appear in the Piano riccio of Stravinsky, one of the recent scores of the noted Rus composer. The Capriccio was performed in Paris in Decem 1929. Dr. Koussevitzky introduce to this country in the Boston certs of last Dec. 19 and 20, and New York on Jan. 8, on which oc sions Sanroma likewise played solo part. The concert will be with Beethoven's First Symphony C major—the score in which the m ter of Bonn was under the influe Mozart a

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
JAN 1 7 1931

MUSICAL HARTFORD

Mr. Duffy Pleased With Recen Events in Bushnell Memorial

To the Editor of The Courant:—

Do we not note with interest th sudden cancellation of the Bosto Symphony Orchestra's appearan here? And are we not fortunate having the New York Philharmon Symphony in its stead? We are course, vastly disappointed that th Boston Symphony must break o with us, and we surely hope that will not be a permanent severance.

Musically, thus far, Hartford h been very fortunate. And, witho a doubt, about the most fortuna happening will be the New Yor Philharmonic Symphony's appea ance here. For it is a known fa that Toscanini is one of the greate masters of the baton living today. think, however, that to call him th greatest, when we have already wit nessed such a magnificent perform ance with Stokowski and his orches tra, is unjust to that great Polis conductor. He, too, is great. Is it n as just to call him the greatest our day? Why not say that these tw are the two greatest living con s!

n, too, we have just had Pa . Although I believe it to b hing for a Negro artist to d ics as he can, neverthe on demonstrated tha le of a most ar regret, how uld caus eve

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
JAN 1 8 1931

ORCHESTRAS MARK THE WEEK IN NEW YORK'S MUSIC WORLD

Number Of Interesting Programs Offered By Manhattan, Boston And Philadelphia Groups; Lily Pons Again Draws Capacity To Metropolitan

By JOHN ALAN HAUGHTON

NEW YORK.

A LOT of good orchestral music has been let forth for the delectation of New Yor music lovers during the past week. There has been some, too, which while less good intrinsically had a certain melancholy interest. As Toscanini's last concerts draw near his audiences grow larger until the sides of Carnegie Hall threaten to bulge into Seventh avenue nd neighboring back yards. We had visits al from the valiant Bostonians, disseminators of musical "cultchaw," and from Philadelphians as well.

Mr. Toscanini gave another Wagner program which equalled in clar that o ago venth oncert ff Im efully phony rches ice to nt of eal of , I do ion of Italian which, at the a sort each til at nably, ed as ioned e the sini's con nely, most Tos York y, a first e it pic

THIS CLIPPING FROM
CINCINNATTI, O.
POST
JAN 1 5 1931

BEREZOWSKY'S AGE IS SURPRISE

Guest Conductor Praises Cincinnati Symphony

DEFENDS MODERN MUSIC

Blond Russian Artist Chooses Varied Program

By May Bogan Dearness

Cincinnatians will have a hard time believing Nicolai Berezowsky is 31 years old when he steps on Emery Auditorium platform Friday afternoon and Saturday night to lead the Cincinnati Symphony Orchestra.

Berezowsky, who already has achieved international fame as a composer as well as a conductor, looks to be about 22. He is blond, with gray-blue eyes, a smooth, fair skin and stature probably a little less than medium.

His gracious manners already have won him a place in the hearts of many Cincinnatians.

Praise for Reiner

He lavishly praised the Cincinnati orchestra for its superb musicianship which he credited in great measure to Fritz Reiner, conductor for the last nine years.

Berezowsky deplored the severe criticism of music written in the present day. He refuses to term his music "modern." He believes music is either good or bad, not modern or classic, and judgment should be left to those who are professional. He is anxious that the public be less opinionated on compositions of this century.

The young conductor chose all numbers of his program except Beethoven's "Egmont" Overture, which was requested by the Cincinnati office.

For his other three numbers he reached out in as many different directions. One is from the old school, being Beethoven's "Eroica" Symphony; another in Stravinsky's Orchestral Suite from the ballet "Petrouchka" of the present-day works, and the last is Ravel's "Daphne et Chloe" Suite No. 2, which Berezowsky refuses to label "modern," but terms "good" present-day music.

Honored by Conductor

Berezowsky came to the United States first in 1922 and entered the first violin section of the New York Philharmonic Orchestra under Toscannini, who paid him the great tribute several years ago of playing one of Berezowsky's orchestral suites.

In 1928 the Russian artist married Miss Alice Newman, of New Orleans, with whom he became acquainted in Washington at one of Mrs. F. S. Coolidge's famous music festivals at which some of Berezowsky's works were played.

They have a son, Alexander, 1, and make their home in New York.

His wife, who is related to Mrs. J. Walter Freiberg, of Avondale, was expected in Cincinnati Thursday to hear the concerts and return to New York early next week with Mr. Berezowsky, who will immediately begin work there for the concert Feb. 1 of the League of Composers which is offering his latest chamber music composition.

Premiere in Boston

Early in March the composer-conductor will go to Boston for the premiere there of his new Symphony No. 2, which will be played by the Boston Symphony Orchestra.

Next season the Russian artist expects to devote to a new opera which he has been asked to write for a German publisher. This work will necessitate his living in Germany for a time to co-operate with his librettist.

Before undertaking this, however, he expects to write a concerto for two pianos and orchestra, which he has been requested to do for Germaine Schmidt, New York pianist.

He also has an invitation to conduct the famous Persimphans Orchestra in Moscow.

Among his works are two symphonies, two sextets, four string quartets, a piano sonata, suite for orchestra, a violin concert, a phantasy for two pianos and a comic opera.

NEW YORK.

A LOT of good orchestral music has been let forth for the delectation of New York music lovers during the past week. There has been some, too, which while less good intrinsically had a certain melancholy interest. As Toscanini's last concerts draw near his audiences grow larger until the sides of Carnegie Hall threaten to bulge into Seventh avenue and neighboring back yards. We had visits also from the valiant Bostonians, disseminators of musical "cultchaw," and from Philadelphians as well.

Mr. Toscanini gave another Wagner program which equalled in clarity that of Mozart's best symphonies are his operas! The remaining piece was the much overplayed Pictures at an Exhibition, by Moussorgsky, in Ravel's version.

At the second concert, Mr. Koussevitzsky, with the assistance of Myra Hess, performed the Beethoven G Major Concerto. As a matter of fact, I think Miss Hess more effective in the music of other composers, but she always plays with charm. The little dialogue between the piano and the strings in the slow movement was exquisitely delivered.

The Seventh Symphony of the same composer and the Egmont Overture also appeared on the program, neither of which need detain us.

PHILADELPHIANS' CONCERT

The Philadelphias were under the stick of Gabrilowitsch, who, fine musician that he is, always seems better at the keyboard than on the podium. Schubert's C Major Symphony. Of Heavenly Length, was the principal work. It was well given and being a true artist, Mr. Gabrilowitsch wanted you to know that it was Schubert and not Gabrilowitsch who was the main point of interest. (Did I hear someone say: What a contrast?)

Vaughan-Williams' First Norfolk Rhapsody was also given, a work based on folk tunes from that province of Britain. Mr. Vaughan-Williams is nothing if not patriotic.

More "intreeging," 'as Lorelei Lee says, were the variously spelled dances from Prince Igor, on this occasion called Polovetzkian. However, they are delightful however you spell them, even if they do need the chorus for their completest effect.

FIRST APPEARANCE

A small orchestral organization composed of players from the Boston Symphony and known as the Boston Chamber Orchestra, under the baton of Nikolas Slovinsky, made a first appearance here. They gave some agreeable music. Mozart's Symphony, written at the age of 8, led off the ball. It is recounted that the youthful composer asked his sister to remind him to give something interesting to the horns. He may have had the same idea in mind years later when he wrote A

al Notes

, MUSICIAN AND ACTOR

"June Moon," an intriguing story of "Tin Pan Alley" is his first stage show.

Born in New York city, says the Boston Globe, Harry moved to Philadelphia with his parents at an early stage. His father was a musician and determined that Harry should be one, too. Harry had no objections. His whole life has been bound up in music.

Even his first job, in Philadelphia's biggest department store, was that of a musician with the store orchestra.

For a time he played with the Philadelphia Symphony. He played under the direction of Victor Herbert as one of his early memories.

The Shuberts brought Harry to New York to play. And then he came to Boston and was the leader of the orchestra at the Hotel Brunswick. It was at this time that Renard and Reisman, names famous to night club patrons of Boston and New York, played under him. Mr. Renard was one of Mr. Rosenthal's visitors at the matinee last Wednesday.

While he was in Boston Harry lived with a sister of the late Maj. Higginson. Looking for a room, Harry rang the wrong doorbell. He interested the woman who answered his ring after he told her he was a musician.

"My brother is sponsor for the Boston Symphony Orchestra," she said. And in the discussion of music that followed Harry found a new friend. She let him have a room in the house, content to listen to his music in return. "Things happen to me like that," says Harry.

Palm Beach, where he played for exclusive dances at the Band and Tennis Club, followed. Six years ago Harry went to London, where he wrote the score for "Bamboola," "Clo-Clo," "Sky High" and "Lady Fair." He came back to the United States to lead his own orchestra and to make new friends in "Bridgeport." "I never see my friends in New York—it's always when I'm somewhere else," said Harry.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 15 1931

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This is not the first time that Dr. Hadley has been invited to conduct the Boston Symphony Orchestra. Former invitations came from Dr. Muck as well as from Monteux and Fiedler, and Koussevitsky extended this courtesy in 1925.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 17 1931

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The concert will begin with Beethoven's First Symphony in C major—the score in which the master of Bonn was under the influence of his predecessors, Mozart and Haydn. This Symphony shows much of the charm and elegance of the early masters, while revealing the unmistakable and individual stamp of its creator.

The program will end with three notable excerpts from the music dramas of Richard Wagner—the Ride of the Valkyries, Prelude and Love-Death from "Tristan and Isolde" and the Overture to "Rienzi."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 16 1931

IN TERMS OF MUSIC, *Comment in Season*

Stravinsky's New "Cappriccio" is Contrasted With Beethoven's First Symphony and Wagner Items as the Boston Symphony Promises a Soloist.

With Dr. Serge Koussevitzky returned to the conductor's stand, the Boston Symphony Orchestra on Tuesday night will bring to the Albee Theatre a program of great interest and variety. Among the numbers are some of the choicest utterances of the greatest composers of musical history. Snugly tucked away among these epoch-making works is a recent piece by Stravinsky which certainly will afford an amazing interlude of contrast—provoke interesting comparisons between the old, the older and the very new. And no subject in music is more popular and trite than the proper placement of so-called modern music. The Stravinsky piece, with Jesus Maria Sanroma as soloist, will be found to be of the most advanced modernity.

The selection of Beethoven's First Symphony for the opening number of the concert is a most happy one. For many years this delightful symphony rarely has appeared on concert programs anywhere, a matter of wonderment and regret. That it was composed in the earlier years of the great master's life in what has been called a period of immaturity of composition does not matter, for it is so much finer and more worthy than so many works composed by others in the full flower of their abilities that it will always stand as one of the great symphonies.

Conspicuous among the many beauties here are the subjects in the first movement, freely tossed from flute to oboe only to be lost in the full orchestra, the mysterious developments of the woodwind, and above all the simple and graceful andante. Some of these phrases suggest the Third and Fifth symphonies, where the ideas in Beethoven's mind seek expression in similar but renewed forms.

The last movement is to be thought of as pure music, and in the realm of sound, not of story. Simple messages changing in key with delightful ingenuousness allow the utmost delicacy of expression on the part of the orchestra, to which is added characteristic tone color of the orchestral instruments.

The "Caprice" of Stravinsky is new, having been heard only in Boston and New York. It is a piece of sheer virtuosity and requires the most advanced form of modernistic technique for its performance. No "program" accompanies this work, yet it is far more worthy of titles than many compositions that are so explained. Perhaps one may imagine the sentiment of Bach's Chromatic Fantasia or the "Italian Concerto" in the "Andante rhapsodico" and one surely may think of the most elaborate cabaret jazz in the close, but unless one is very familiar with the most modern idiom of tone association, this work will be most novel and fascinating. At the hands of the enormously gifted Sanroma and the equally perfect orchestra of Koussevitzky, this bit of glittering brilliance will find favor and perhaps imitation. First performed in Paris last season, it has been played in this country only by the artists we shall hear and by them only since December.

The "Ride of the Valkyries" is a popular concert number. It has been transcribed for piano, concert organ and almost every other instrumental combination. It does not suffer by removal from its proper place in the opera, as it is so complete in itself, an heroic episode of tremendous power and impressiveness. Particularly noteworthy is the work of the brass section of the orchestra, where Wagner has placed particular reliance upon the trombones. The "horse riding" motive is no novelty in music yet Wagner was the very first to appreciate its interest and to write it in classic and refined form. The melodramatic description is inseparable from the gorgeous music.

The Prelude and "Love-Death" from "Tristan and Isolde" is considered by many as the greatest of all Wagner's compositions. It was written in a delirium of composition and into it enter the perfection of orchestral technique, and the highest conceptions of the composer's colossal genius. No matter how intimate one is with the score, or how often one hears the work, there are always new beauties to admire and add to one's musical information and knowledge.

From the impressive entrance of the violoncelli followed by the crash of the low woodwind to the last shuddering sob of the end, the hearer is held spellbound by the grandeur of its massed ensemble and by its absolute originality. The bass clarinet, one of the most beautiful of all orchestral instruments, frequently impersonates the singer.

BOSTON SYMPHONY PROGRAM

Beethoven—Symphony No. 1 in C major, Op. 21.
I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro Molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.
Stravinsky—Capriccio for piano and orchestra.
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.
Wagner—Ride of the Valkyries, from "Die Walkure."
Wagner—Prelude and Love-Death from "Tristan und Isolde."
Wagner—Overture to "Rienzi."

stage setting nor voices are needed to complete the greatness of this incomparable work.

As will be seen readily by comparison with the sublime Prelude to "Tristan," the Overture to "Rienzi" belongs to the immature period of Wagner yet, as already said about Beethoven's first symphony, it is nevertheless well worth hearing and intimate acquaintance. Of splendid workmanship, its thematic material and full orchestration have made it a favorite on concert programs. Indeed, its opening passages recall in form those of Caesar Franck's symphony of far more recent vintage. The brass section is very prominent and is one of the very few compositions in which the cornet is used. The use of the military march hymn "con spiritu cavalier" with employment of the snare drum is characteristic and memorable.

Again the catholicity of Dr. Koussevitzky's programs is to be noted and there are many opportunities to hear the virtuosity of all choirs of the orchestra.

DR. W. LOUIS CHAPMAN.

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PAWTUCKET, R. I.
TIMES
JAN 17 1931

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN
JAN 18 1931

ORCHESTRAS MARK THE WEEK IN NEW YORK'S MUSIC WORLD

Number Of Interesting Programs Offered By Manhattan, Boston And Philadelphia Groups; Lily Pons Again Draws Capacity To Metropolitan

By JOHN ALAN HAUGHTON

NEW YORK.

A LOT of good orchestral music has been let forth for the delectation of New York music lovers during the past week. There has been some, too, which while less good intrinsically had a certain melancholy interest. As Toscanini's last concerts draw near his audiences grow larger until the sides of Carnegie Hall threaten to bulge into Seventh avenue and neighboring back yards. We had visits also from the valiant Bostonians, disseminators of musical "cultchaw," and from Philadelphians as well.

Mr. Toscanini gave another Wagner program which equalled in glory that which he set forth a week or so ago and raised his hearers to the seventh heaven of delight. For another concert he revived the once popular Raff Im Walde Symphony, giving it a carefully detailed performance.

CRITIC'S REACTION

One critic found the symphony "hopelessly outmoded" and the orchestration "old fashioned." How nice to possess such an Olympian point of view! But, how about a good deal of Beethoven's orchestration? Still, I do not wish to start any discussion of such a point.

Along with this the valiant Italian gave d'Indy's Istar Variations, which, it will be remembered, represent the Babylonian goddess performing a sort of Dance of the Seven Veils, each variation representing a veil, until at the end, the theme, and, presumably, the goddess as well, stand revealed as their respective creators fashioned them.

As a closing bit he also gave the overture to an opera of Rossini's which, your correspondent must confess, he had never heard of, namely, The Siege of Corinth. It was like most of Rossini's overtures which Mr. Toscanini seem determined New York shall grow to know, if not to love.

PRESENTS A NOVELTY

Mr. Koussevitzky gave a novelty, a Capriccio by Stravinsky. It was first heard last year in Paris. This time it had as the assistant pianist, the picturesquely named Spanish pianist, Jesus Maria Sanroma. The piece represents the sometime cacophonous Igor, in one of his lighter, more sportive moods. The pianist is part of the organization rather than a soloist and the form is three-part though played without break.

The Capriccio is not great mu[illegible] It is not even good Stravinsky a[illegible] has in it nothing of the charm of [illegible] Firebird, for instance. The themes a[illegible] undistinguished and the orchestrat[illegible] not outstanding. Here and there th[illegible] are flashes of the Stravinsky who wa[illegible] and who, indeed, may still be, but w[illegible] most certainly, at the composing [illegible] this particular piece, was not. M[illegible] Sanroma did his part well and wi[illegible] complete coordination with the orche[illegible]tra.

A MOZART SYMPHONY

Along with this, Mr. Koussevitz[illegible] gave Mozart's G Minor Symphony, [illegible]ducing his orchestra to Mozartean pr[illegible]portions and playing with beautifu[illegible] delicacy. But, as someone has said [illegible] Mozart's best symphonies are his operas! The remaining piece was the much overplayed Pictures at an Exhibition, by Moussorgsky, in Ravel's version.

At the second concert, Mr. Koussevitzsky, with the assistance of Myra Hess, performed the Beethoven G Major Concerto. As a matter of fact, I think Miss Hess more effective in the music of other composers, but she always plays with charm. The little dialogue between the piano and the strings in the slow movement was exquisitely delivered.

The Seventh Symphony of the same composer and the Egmont Overture also appeared on the program, neither of which need detain us.

PHILADELPHIANS' CONCERT

The Philadelphias were under the stick of Gabrilowitsch, who, fine musician that he is, always seems better at the keyboard than on the podium. Schubert's C Major Symphony. Of Heavenly Length, was the principal work. It was well given and being a true artist, Mr. Gabrilowitsch wanted you to know that it was Schubert and not Gabrilowitsch who was the main point of interest. (Did I hear someone say: What a contrast?)

Vaughan-Williams' First Norfolk Rhapsody was also given, a work based on folk tunes from that province of Britain. Mr. Vaughan-Williams is nothing if not patriotic.

More "intreeging,' 'as Lorelei Lee says, were the variously spelled dances from Prince Igor, on this occasion called Polovetzkian. However, they are delightful however you spell them, even if they do need the chorus for their completest effect.

FIRST APPEARANCE

A small orchestral organization composed of players from the Boston Symphony and known as the Boston Chamber Orchestra, under the baton of Nikolas Slovinsky, made a first appearance here. They gave some agreeable music. Mozart's Symphony, written at the age of 8, led off the ball. It is recounted that the youthful composer asked his sister to remind him to give something interesting to the horns. He may have had the same idea in mind years later when he wrote A Musical Joke, also played at this concert, as in one passage he has two horns playing out of tune with one another as a joke on inept composers of the time.

The conductor of the Boston Chamber Orchestra may have had something of the same sort in mind when he

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN
JAN 17 1931

Musical Notes

"JUNE MOON" STAR, MUSICIAN AND ACTOR

Harry Rosenthal, starring in "June Moon," the clever Lardner-Kaufman show now running at the Wilbur Theater, Boston, has been writing music and leading his own orchestra for years, but strange "June Moon," an intriguing story of "Tin Pan Alley" is his first stage show.

Born in New York city, says the Boston Globe, Harry moved to Philadelphia with his parents at an early stage. His father was a musician and determined that Harry should be one, too. Harry had no objections. His whole life has been bound up in music.

Even his first job, in Philadelphia's biggest department store, was that of a musician with the store orchestra.

For a time he played with the Philadelphia Symphony. He played under the direction of Victor Herbert as one of his early memories.

The Shuberts brought Harry to New York to play. And then he came to Boston and was the leader of the orchestra at the Hotel Brunswick. It was at this time that Renard and Reisman, names famous to night club patrons of Boston and New York, played under him. Mr. Renard was one of Mr. Rosenthal's visitors at the matinee last Wednesday.

While he was in Boston Harry lived with a sister of the late Maj. Higginson. Looking for a room, Harry rang the wrong doorbell. He interested the woman who answered his ring after he told her he was a musician.

"My brother is sponsor for the Boston Symphony Orchestra," she said. And in the discussion of music that followed Harry found a new friend. She let him have a room in the house, content to listen to his music in return. "Things happen to me like that," says Harry.

Palm Beach, where he played for exclusive dances at the Band and Tennis Club, followed. Six years ago Harry went to London, where he wrote the score for "Bamboola," "Clo-Clo," "Sky High" and "Lady Fair." He came back to the United States to lead his own orchestra and to make new friends in "Bridgeport." "I never see my friends in New York—it's always when I'm somewhere else," said Harry.

think, ho[illegible] th
greatest, when we have already vi[illegible]
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ance with Stokowski and his orche[illegible]
tra, is unjust to that great Polis[illegible]
conductor. He, too, is great. Is it no[illegible]
as just to call him the greatest [illegible]
our day? Why not say that these tw[illegible]
are the two greatest living con[illegible]
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WINS FAVOR
[illegible]ficials of Neighboring Cities
O K Anticrime Scheme
[illegible]UNDS ONLY OBSTACLE
[illegible]cinnati Facilities To Be
Made Available to Others

The plan for co-ordination of law [illegible]forcement agencies in Hamilton, [illegible]tler, Warren, Clermont, Camp[illegible]ell and Kenton counties soon will [illegible]come a reality, it became appar[illegible]nt Thursday as officials in various [illegible]munities affected made known [illegible]eir opinions.

The plan, submitted Wednesday [illegible] the Cincinnati Regional Crime [illegible]ommittee by the Cincinnati Bu[illegible]au of Governmental Research, [illegible]alls for a unification of 147 police [illegible]gencies in the cities, towns, villages, [illegible]ownships and magisterial districts [illegible]f the six counties.

Lack of a co-ordinated system of [illegible]entification and of rapid means of [illegible]ommunication and apprehension

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 15 1931

BUSHNELL SYMPHONY CONCERT.

Seldom can a substitution in an important artistic event be made with such satisfaction as has been possible for the Bushnell Memorial management in announcing that instead of the scheduled concert by the Boston Symphony orchestra the New York Philharmonic-Symphony orchestra, under the baton of Maestro Arturo Toscanini, will be heard here in April. One would probably find it difficult if not impossible to locate a Hartford lover of music who will not accept the revised arrangements with entire approval. It is safe to assume that the program to be given here will measure up to the high standard of excellence characteristic of the New York organization. Hartford concert-goers will be delighted to see Toscanini in action. His enthusiastic reception in a number of European cities last year is readily recalled as evidence of his fascinating ability to direct a large company of gifted musicians. The proposed concert will add further distinction to the brief but brilliant record of the Bushnell Memorial. This city will await with pleasure the approach of this outstanding musical event.

THIS CLIPPING FROM
N. Y. TELEGRAPH
JAN 16 1931

Boston to See Dr. Hadley

Koussevitsky Again Asks Him to Conduct Symphony Orchestra There.

Dr. Henry K. Hadley, well-known propagandist for American composers and music, has been invited by Serge Koussevitsky to conduct three concerts of the Boston Symphony Orchestra, in Boston, January 15, 16 and 17, as guest conductor.

On these programs there will appear Dr. Hadley's new Chinese suite, "Streets of Pekin," as well as his tone poem, "Salome." Carl McKinley, American composer, will be represented by his overture, "Masquerade," which already has been played in Chicago, Detroit and elsewhere. The first number on the program is the Haydn Symphony No. 1 in E flat major.

This is not the first time that Dr. Hadley has been invited to conduct the Boston Symphony Orchestra. Former invitations came from Dr. Muck as well as from Monteux and Fiedler, and Koussevitsky extended this courtesy in 1925.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 17 1931

SYMPHONY ORCHESTRA TO PLAY HERE TUESDAY

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The concert will begin with Beethoven's First Symphony in C major—the score in which the master of Bonn was under the influence of his predecessors, Mozart and Haydn. This Symphony shows much of the charm and elegance of the early masters, while revealing the unmistakable and individual stamp of its creator.

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With Dr. Serge Koussevitzky returned to the conductor's stand, the Boston Symphony Orchestra on Tuesday night will bring to the Albee Theatre a program of great interest and variety. Among the numbers are some of the choicest utterances of the greatest composers of musical history. Snugly tucked away among these epoch-making works is a recent piece by Stravinsky which certainly will afford an amazing interlude of contrast—provoke interesting comparisons between the old, the older and the very new. And no subject in music is more popular and trite than the proper placement of so-called modern music. The Stravinsky piece, with Jesus Maria Sanroma as soloist, will be found to be of the most advanced modernity.

The selection of Beethoven's First Symphony for the opening number of the concert is a most happy one. For many years this delightful symphony rarely has appeared on concert programs anywhere, a matter of wonderment and regret. That it was composed in the earlier years of the great master's life in what has been called a period of immaturity of composition does not matter, for it is so much finer and more worthy than so many works composed by others in the full flower of their abilities that it will always stand as one of the great symphonies.

Conspicuous among the many beauties here are the subjects in the first movement, freely tossed from flute to oboe only to be lost in the full orchestra, the mysterious developments of the woodwind, and above all the simple and graceful andante. Some of these phrases suggest the Third and Fifth symphonies where the ideas in Beethoven's mind seek expression in similar but renewed forms.

The last movement is to be thought of as pure music, and in the realm of sound, not of story. Simple messages changing in key with delightful ingenuousness allow the utmost delicacy of expression on the part of the orchestra, to which is added characteristic tone color of the orchestral instruments.

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II. Andante cantabile con moto.
III. Menuetto: Allegro Molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.
Stravinsky—Capriccio for piano and orchestra.
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.
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As will be seen readily by comparison with the sublime Prelude to "Tristan," the Overture to "Rienzi" belongs to the immature period of Wagner yet, as already said about Beethoven's first symphony, it is nevertheless well worth hearing and intimate acquaintance. Of splendid workmanship, its thematic material and full orchestration have made it a favorite on concert programs. Indeed, its opening passages recall in form those of Caesar Franck's symphony of far more recent vintage. The brass section is very prominent and is one of the very few compositions in which the cornet is used. The use of the military march hymn "con spiritu cavalier" with employment of the snare drum is characteristic and memorable.

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TIMES
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BALTIMORE, MD.
SUN
JAN 18 1931

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By JOHN ALAN HAUGHTON

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The Capriccio is not great music. It is not even good Stravinsky and has in it nothing of the charm of the Firebird, for instance. The themes are undistinguished and the orchestration not outstanding. Here and there there are flashes of the Stravinsky who was, and who, indeed, may still be, but who most certainly, at the composing of this particular piece, was not. Mr. Sanroma did his part well and with complete coordination with the orchestra.

A MOZART SYMPHONY

Along with this, Mr. Koussevitzky gave Mozart's G Minor Symphony, reducing his orchestra to Mozartean proportions and playing with beautiful delicacy. But, as someone has said, Mozart's best symphonies are his operas! The remaining piece was the much overplayed Pictures at an Exhibition, by Moussorgsky, in Ravel's version.

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More "intreeging,' 'as Lorelei Lee says, were the variously spelled dances from Prince Igor, on this occasion called Polovetzkian. However, they are delightful however you spell them, even if they do need the chorus for their completest effect.

FIRST APPEARANCE

A small orchestral organization composed of players from the Boston Symphony and known as the Boston Chamber Orchestra, under the baton of Nikolas Slovinsky, made a first appearance here. They gave some agreeable music. Mozart's Symphony, written at the age of 8, led off the ball. It is recounted that the youthful composer asked his sister to remind him to give something interesting to the horns. He may have had the same idea in mind years later when he wrote A Musical Joke, also played at this concert, as in one passage he has two horns playing out of tune with one another as a joke on inept composers of the time.

The conductor of the Boston Chamber Orchestra may have had something of the same sort in mind when he included works by Ruggles and Henry Cowell on the same program. Mr. Cowell, it will be remembered, writes music for the piano which is played with the flat of the fist, the forearm from wrist to elbow, and even with . . . but we draw the veil. None of the pieces given need bother us.

PONS AT METROPOLITAN

Lily Pons, at the Metropolitan, again drew a capacity house to hear her in Rigoletto. The performance, except for Miss Pons, was undistinguished. Grippe is playing the devil with the personnel of the company, and substitutions were the order of the day all last week, not only two whole operas having to be changed but singers shifted around.

think, he... greatest, when we have already witnessed such a magnificent performance with Stokowski and his orchestra, is unjust to that great Polish conductor. He, too, is great. Is it not as just to call him the greatest of our day? Why not say that these two are the two greatest living conductors!

...n, too, we have just had Pa... Although I believe it to be ...thing for a Negro artist to ...ics as he can, neverth... ...on demonstrated th... ...le of a most a... ...regret, how... ...uld ca...

WINS FAVOR
...fficials of Neighboring Cities
O K Anticrime Scheme
...UNDS ONLY OBSTACLE
...Cincinnati Facilities To Be
Made Available to Others
The plan for co-ordination of law ...nforcement agencies in Hamilton, ...utler, Warren, Clermont, Camp... ...ell and Kenton counties soon will become a reality, it became apparent Thursday as officials in various ...ommunities affected made known ...heir opinions.
The plan, submitted Wednesday ...o the Cincinnati Regional Crime ...ommittee by the Cincinnati Bu... ...eau of Government Research, ...alls for a unification of 147 police ...enencies in the cities, towns, villages, ...ownships and magisterial districts ...f the six counties.
Lack of a co-ordinated system of ...entification and of rapid means of ...ommunication and apprehension

Institutions—Prof. F. E. ...
Secretary Crossland ...
Expressing his firm belief in the ...
Laboratory ...
important place the college of Lib... ...eral Arts fills in the educational ...
...University of Maine.

Social Fever
BIRTHDAY PARTY
Little Miss Jane Flaherty, daughter of Mr. and Mrs. W. B. Flaherty of Conant avenue, Auburn celebrated her 6th birthday on Wednesday afternoon by entertaining a ...party.

NEWS
... years ... London, where ... score for "Bam... ...lo," "Sky High" and ... He came back to the ... to lead his own or... ...make new friends in ...I never see my ... York—it's always ...ewhere else," said

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Igor Stravinsky Returns to Melody with Capriccio

Providence Journal Jan 18

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In connection with Nabokov's Symphony and Stravinsky's Capriccio the term "musical modernity" is to be taken in the chronological rather than in any any technical sense—unless it be that these pieces represent something newer than the latest cacaphonies, split intervals, combined tonalities or what-you-will; namely, a return to melody, to a simple and direct musical appeal. The public never really warmed to the other sort of thing, though the radical composers did not lack apologists among the critical fraternity nor imitators among the fledgling composers who ilsped in dissonance. In the meanwhile Stravinsky, who with Arnold Schoenberg was one of the two fountain-heads of the post-Debussyan, anti-everything-that-had-gone-before music, has become a reactionary. Had become one, indeed, before this Capriccio was written. In his piano concerto he returned, in spirit at least, to Bach; in his "Oedipus Rex" to Monteverde and Handel; in his "Apollon Musagete" to Lully, Bellini and Deslibes; in another ballet to Tchaikowski.

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Even if the Capriccio were formidable, cryptic or abstruse, there would be abundant foil to it in Tuesday evening's program. The First Symphony of Beethoven, which Dr. Koussevitzky conducts delightfully, is a pleasant, sprightly music, with occasional hints of the Beethoven to come but with more suggestion of the Haydn and Mozart that had gone before. Given a performance such as the Boston orchestra now gives it, this Symphony in C-major makes agreeable, even stimulating entertainment.

And for the average concert-goer there are no orchestral pieces more satisfying than the overtures and preludes to the to the operas of Wagner and those instrumental excerpts from those works that find their way to the concert hall. For Tuesday's program, to match the early Beethoven of the First Symphony, Dr. Koussevitzky has chosen the early Wagner of the Overture to "Rienzi," a similar fusion of the prophetic and the derivative. Here "Tannhauser" is anticipated and Meyerbeer is remembered. ...though the elder composer could not have summoned a tenth of the younger's gusto.

This Overture to "Rienzi" is the final number. Before it come the "Ride of the Valkyries," from "Die Walkure," that discloses Wagner the painter of huge frescoes, and the Prelude and "Love-Death" from "Tristan and Isolde" that reveal the greater Wagner, the Wagner who could plumb as has no other composer the depths of the human heart. To pass from the raptures of the dying Isolde to the circus pomps of "Rienzi" is to negotiate a descent from the sublime to something that now and then ...ices, in comparison, verge on the ridiculous. But it is a tradition that the loudest part of an orchestral program should always come at its close.

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But the "Capriccio," which once more turns backward for its subject matter, pilfers from innumerable sources, while in its coloring it achieves a quality absolutely different from that of any of its predecessors in Stravinsky's output. Likewise it stands on a changed rhythmic basis, and its harmonic and melodic treatment is also dissimilar. Nineteenth century romantic influences show their effect not only on the themes of the first of the three movements, but in practically all of the elaborate filigree of the highly ornamental passagework that forms one of the chief characteristics of the opus. Each plays his role in the second division, entitled "Andante rapsodico," while the final "Allegro capriccioso" goes to Vienna and the cabarets, as melodic sources. And yet because of its individual treatment, the work successfully manages to achieve a satisfactory sense of unity, despite this hodgepodge of ingredients.

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Igor Stravinsky Returns to Melody with Capriccio

Composer's Work, Modern in Chronological Rather Than Technical Sense, on Boston Symphony Program.—Popularity With Audiences Predicted

BY WARREN STOREY SMITH

It had been the intention of Dr. Koussevitzky when last the Boston Symphony Orchestra played in Providence to give his audience a taste of musical modernity in the shape of Igor Stravinsky's new Capriccio for piano and orchestra and of a Symphony by Stravinsky's young compatriot, Nicholas Nabokov. The conductor's illness postponed the Boston premiere of Stravinsky's composition and the essential rehearsals for it, and Providence received instead a program of familiar pieces.

But Providence is to have the Capriccio after all, at the concert in the Albee Theatre next Tuesday evening, although Nabokov's individual and genuinely charming Symphony will not accompany it. Instead, the symphony is to be Beethoven's First, and three excerpts from the operas of Wagner conclude the list.

In connection with Nabokov's Symphony and Stravinsky's Capriccio the term "musical modernity" is to be taken in the chronological rather than in any technical sense—unless it be that these pieces represent something newer than the latest cacophonies, split intervals, combined tonalities or what-you-will: namely, a return to melody, to a simple and direct musical appeal. The public never really warmed to the other sort of thing, though the radical composers did not lack apologists among the critical fraternity nor imitators among the fledgling composers who lisped in dissonance. In the meanwhile Stravinsky, who with Arnold Schoenberg was one of the two fountain-heads of the post-Debussyan, anti-everything-that-had-gone-before music, has become a reactionary. Had become one, indeed, before this Capriccio was written. In his piano concerto he returned, in spirit at least, to Bach; in his "Oedipus Rex" to Monteverde and Handel; in his "Apollon Musagete" to Lully, Bellini and Delibes; in another ballet to Tchaikowski.

There are passage in the new Capriccio, to be sure, that suggest the pungency of the earlier Stravinsky, the Stravinsky of "Petrushka," if not the acerbities and asperities of "Le Sacre du Printemps." With these more individual measures of the authentic Stravinsky, measures of a hard, dry brilliance that only he could have achieved and that in part make the piece a distinguished contribution to the "literature" of piano and orchestra, come pages that, as one Boston reviewer happily phrased it, recall the "euphonious banalities" of minor 19th century composers.

Possibly Stravinsky now wishes to appear as a musical democrat, and in place of music that is caviar to the general write music that is quite within the ready comprehension of the man in the street. The Capriccio is destined to be popular with audiences. Three different assemblages at Symphony Hall have risen to it, deceived it with open arms, with a spontaneous enthusiasm that few contemporary pieces have evoked. Incidentally the presentation given it by Dr. Koussevitzky, the orchestra and Jesus Maria Sanroma, the young Porto Rican pianist, is an admirable [illegible]

THIS CLIPPING FROM
DULUTH, MINN.
NEWS TRIBUNE
JAN 18 1931

MUSIC

By NOEL STRAUS

NEW YORK, Jan. 17.—To Mr. Koussevitzky and the Boston Symphony orchestra New York is indebted for the first hearing of many an important novelty. It is quite some time, however, since the esteemed conductor and his men have introduced a new work here which so immediately caught the fancy of an audience as Igor Stravinsky's "Capriccio," which held the place of honor on the visiting organization's second program of the season presented in Carnegie hall.

When the "Capriccio," which is in the nature of a concerto for piano and orchestra, was given its world premiere at a concert of the Orchestra Symphonique of Paris on Dec. 6, 1929, under the direction of Ernest Ansermet, with Stravinsky as soloist, Moussourgsky's "Pictures of an Exhibition" figured on the list. This same set of pieces, in the orchestral garb provided for them by Ravel, found a place on the Carnegie hall bill, which was rounded out by the Mozart Symphony in G Minor.

The "Capriccio" made its local entry under the most auspicious circumstances. With Jesus Maria Sanroma officiating at the piano, it reveled in a dazzingly brilliant performance in which the virtuosity of the assisting artist and that of the orchestra were alike breathtaking. Mr. Sanroma, who had scored heavily when he first appeared in this city under the same baton in the Toch concerto, again proved an incomparable interpreter of modernistic music for his instrument at this reappearance. Conquering the extreme difficulties of the keyboard score with amazing ease, he made his share in the reading noteworthy for clarity, crispness and tonal glamour.

Those who expected that the "Capriccio" would bear any resemblance in style to the "Sacre" or the earlier methods of the composer in the "Firebird" and "Petruchka," were destined to be surprised, as well as any in the audience prepared to hear another effort in the mock-classical vein of "Musagetes." Like the latter, it exemplified Stravinsky's recent preoccupation with neo-classicism. But as might have been anticipated from Stravinsky's constant change of manner from one work to another, the "Capriccio" again showed its author in an entirely new light. In the almost forgotten piano concerto, he had adhered closely to Bach and Handel in his choice of thematic material and coupled the solo part to a jazz accompaniment. Reverting to a remoter past in "Musagetes," he had given that composition, founded on 17th century models, much the character of an ancient concerto grosso.

But the "Capriccio," which once more turns backward for its subject matter, pilfers from innumerable sources, while in its coloring it achieves a quality absolutely different from that of any of its predecessors in Stravinsky's output. Likewise it stands on a changed rhythmic basis, and its harmonic and melodic treatment is also dissimilar. Nineteenth century romantic influences show their effect not only on the themes of the first of the three movements, but in practically all of the elaborate filigree of the highly ornamental passagework that forms one of the chief characteristics of the opus. Each plays his role in the second division, entitled "Andante rapsodico," while the final "Allegro capricciosso" goes to Vienna and the cabarets, as melodic sources. And yet because of its individual treatment, the work successfully manages to achieve a satisfactory sense of unity, despite this hodgepodge of ingredients.

JAN 1 8 1931

14

Music in New York

H. B.

This week the engagement of Arturo Toscanini as conductor of the Philharmonic ends for the season. As usual there has been the most extraordinary enthusiasm for the work of this electrifying little man from Italy—some of the enthusiasm is genuine. I mean that there are enough really discriminating listeners in New York to understand and appreciate the delicate and beautiful art of the man who is one of the most extraordinary musicians alive. But not everyone who takes the name of Toscanini with hyperbolic praise knows what it is all about. There are always many in such a public who follow the lead of a few and shout themselves blue about the gills about each new thing. It is a kind of artistic snobbery that is hard to bear and that very often moves the honest musician and appreciator to an unwarrant disagreement.

Toscanini is not the only great conductor in the world. There have been others in New York within the last few years who excel him in some particulars as he excels them in others. But it is difficult for an untrained audience to preserve any balance or sense of proportion. If one man is great then forsooth all others must be of less stature. There were, for example, many things which the doughty little Mengelberg played better than anyone else. There were many, many things in Furtwangler's repertoire that could not be improved on. And there are many things played by Toscanini that do not call for the maximum of enthusiasm.

It is possible for a conductor to draw things a bit too fine at times, and this is precisely Toscanini's outstanding fault. For my taste it happens too often that the German classics under the suave and ultra-refined direction of Toscanini sound miniaturized. One misses sweep and epic grandeur and what is often necessary, a sort of boisterous, healthy, ruggedness. Everything with Toscanini is disciplined and pared down to a precision and delicacy that more than occasionally becomes too small.

In his choice of novelties he leans naturally to contemporary Italians, and he lavishes a quality of work on them that actually obscures their unworthiness.

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This week I listened carefully to Toscanini's revival of the old Third Symphony of Raff. It is a tiresome and sleepy old piece, hopelessly out of date, bearing all the boring features of a diluted romanticism. Toscanini played it with superlative care and certainly presented it in the best possible light, and even then it was not easy to stay awake through it. The excessive refinement, the over graduated delicacy of dynamics only had the effect of further detracting from whatever interest the music might have had. The general effect of a repressed orchestra one blamed for the moment on the soporific score. But when there followed a performance of Vincent d'Indy's glittering and picturesque score of the Istar Variations, there was again a loss of color, of warmth, of climax—a general toning down of the very qualities which the work must have in order to come through to complete expression.

One of the maddening things about this excessive hero worship, this hysterical lack of critical perspective, is that no one is permitted even to set Toscanini's fine and great qualities in higher relief by mentioning those which are not so fine or so great. One is met by incredulous indignation as though the holiness of Deity had been assailed.

The very worst feature of all of this is that the public's fickle favor wears itself out through very excess. There is wild enthusiasm, uncritical acclaim for the new conductor who is a favorite for a little while, and then not even his good qualities are any longer recognized. He is then on the way out.

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It is interesting to know that Segovia, the Spanish guitar virtuoso, is back again for what will doubtless be a highly successful season.

Who would think that a guitar player could pack houses in America year after year with guitar recitals? And audiences of discrimination and taste. The secret is simple enough. Segovia is a superlative artist, and if he played the ocarina he would probably do it so well that the world would wear a pathway to his concerts.

All of the attributes of great playing are in his art.

There have been three such phenomenal and unexpected successes in the concert world the last few years. Segovia, the guitarist; Harold Samuels, the Bach specialist; and the English singers who devote themselves to the exploitation of old English music. Each of these, one would think, could have but a small public, appealing, apparently to a small and special audience. But they have had distinct popular success, because of superior artistry.

The formula is simple enough. All one has to do is to play or sing something better than anyone else does.

Nevertheless, no one can ever accuse us of being a really unmusical nation when we so generously and continuously support such outstanding examples of fine music. One is less impressed even with the crowded houses that greet the series of symphony concerts, because there is always in these orchestral affairs the presence of a much press agented prima donna conductor. Opera is another matter. It will always survive where there is money and a seeking after fashion. Opera being the most expensive variety of musical entertainment there is not and never will be a shortage of audience. This will of course depend upon it remaining expensive. Popular priced opera has never gone well here.

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It is said that she is charming and that she really sings well.

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The Boston Symphony came to town this week on one of its regular pilgrimages and under the direction of the always glamorous Sergei Kussevitsky, gave a fine concert. The novelty of the evening was the first hearing in this country of Strawinsky's new "Cappriccio." This work was first heard last year in Paris with the assistance of the composer as pianist. (The work has a piano obbligato part.) It was a rather dismal failure as a composition although the performance was all that the magnificent Boston Symphony Orchestra could make it. The performance introduced a new Spanish pianist who will doubtless be heard to better advantage later in recital or concert with music that affords him opportunity.

Strawinsky has evidently finished with himself as a composer. He has now for a long time contented himself with trivial and cheap and uninspired thematic material treated in a variety of fashions that derive from many epochs of the past.

Extraordinary how much Strawinsky was in the musical news a few years ago when his arresting "Sacre du Printemps," "Petrouschka" and other works seemed to single him out as the hope of the age.

Unless he unexpectedly strikes some new vein there seems to be nothing more to expect from him. Apparently he ended his carer in this country whn he came over to conduct his own works three or four years ago. Since then interest in him has been on a steady decline. Certainly his compositions of the past few years exhibit an astounding poverty of invention.

THIS CLIPPING FROM
TIMES
JAN 1 8 1931

STYLE, 18TH CENTURY

Stravinsky's "Discovery" of That Epoch—The Operatic Handel of "Julius Caesar"

By OLIN DOWNES.

IT has been said that Stravinsky discovered the eighteenth century—too late. Perhaps the twentieth century has discovered Stravinsky and acclaimed him as an immortal too soon. This suspicion rises in the mind as one considers Stravinsky's "Capriccio" for piano and orchestra, recently unfolded to us by the gallant Koussevitzky, Jesús Sanromá and the gentlemen of the Boston Symphony Orchestra. This is cheap and bad music, and no amount of Stravinskian technic can cover up the fact.

Fortunately, the "Capriccio" is not the only work Stravinsky has composed. The electrifying appearance of the author of "Oiseau de feu," "Petrouchka," "Sacre du printemps," works composed in a period of less than five years, and his meteoric rise to the position of the foremost composer of his day, are events within the memory of the middle-aged. Stravinsky's descent from the pinnacles of "Petrouchka" and the "Sacre"—pinnacles which would not be mountain-peaks in a more creative period—is symptomatic, apparently, of these times in music. Composers of conspicuous talent today run brief and feverish courses. They receive a degree of publicity that would have astonished Beethoven and terrified poor Schubert. Then they blow up. Publicity, success, may be cruel to genius. Certain of the late scores of Stravinsky may well remain a bone of contention for years to come. Their final evaluation, consequently, must be left to that oft-quoted reviewer whose name is Time. His verdict is commonly believed to be just and conclusive. Music critics are as glad to lay their responsibilities on his shoulders as moralists are willing to lay theirs upon God. We feel certain that Time's processes will not involve the glorification of the "Capriccio," the "Symphony for Wind Instruments," the "Octet." No, no. Like the sundry things mentioned in "The Mikado," they never will be missed.

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Also, the question of Mr. Stravinsky's discoveries of past masters. He has discovered, or rediscovered, not only Tchaikovsky but Richard Strauss and jazz in his unlamented "Capriccio." He discovered Bach as the father of his piano concerto and Handel as the primal spring of the choral style of "Oedipus Rex." In this work he may, as some authorities aver, have projected a masterpiece. Personally speaking, the remark recorded at the beginning of this article impresses us as applying with eminent fitness to the latter score: that Stravinsky discovered the eighteenth century, Handel included, too late.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

ert Montgomery in "Inspiration" at heeler, Dorothy Lee, Robert Woolsey Byrd starting today; center, left, d G. Robinson in "Little Caesar" at Frederic March, Ina Claire, Mary "The Royal Family of Broadway" at George O'Brien in "Fair Warning" at Dr. Serge Koussevitzky, conductor at the Mosque Monday night.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 1 8 1931

ony Players oncert Tuesday

Beethoven, Stravinsky and Wagner on Program to Be Led by Dr. Koussevitzky.—Jesus Maria Sanroma, Piano Soloist, in Work by Russian Composer

Beethoven, Stravinsky and Wagner, in the order named, will be heard at the Boston Symphony Orchestra's third concert Tuesday night at 8:15 o'clock in the Albee Theatre, under Dr. Koussevitsky's direction. The Stravinsky number, Capriccio for Piano and Orchestra, was originally scheduled for its Providence debut at the orchestra's previous concert but had to be omitted because of the conductor's illness.

One of the latest scores by the Russian composer, it was first performed in Paris in December, 1929. Dr. Koussevitsky introduced it to Boston last December and in New York on Jan. 8. Jesus Maria Sanroma, who has played the solo part on those occasions, will do so here. The symphony is Beethoven's First, in C-major, written when he was under the influence of his predecessors, Mozart and Haydn, but revealing the unmistakable and individual stamp of its creator. Three favorite excerpts from Wagner's music dramas will close the program—the "Ride of the Valkyries" from "Die Walkure;" Prelude and "Love-Death" from Tristam and Isolde" and the overture to "Rienzi."

This afternoon at 4 o'clock in the Providence Public Library Dr. W. Louis Chapman will give his customary lecture, under the auspices of the Monday Morning Musical Club, on the music to be played by the orchestra. Other aids to the keener enjoyment and appreciation of the program are the library's music scores and books.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
JAN 1 8 1931

Boston Offers Gotham Taste of New Music

Novel and Dissonant Has Large Following.

By Joan King.

[Chicago Tribune Press Service.]

NEW YORK, Jan. 17.—[Special.]—Visitors from Boston have provided the two keynotes which have set the pitch for recent musical activities in Gotham—that of novelty and that of the ultra-modern. First came Serge Koussevitzky and his Boston Symphony orchestra, in his regular subscription concert at Carnegie hall, with the first offering, hereabouts, of Igor Stravinsky's "Capriccio" for orchestra with piano solo.

This work was first performed by the Orchestra Symphonique de Paris, Dec. 6, 1929, with the composer at the keyboard and Ernest Answermet at the baton. Dr. Koussevitzky, himself, brought it to its first American audience, in Boston, Dec. 19, 1930, with Jesus Maria Sanroma playing the solo. Mr. Sanroma was again at the piano for the New York hearing and gave a fine reading, perfectly coordinated with the orchestral performance. The audience, which was, as always for the Bostonians, a capacity one, seemed pleased with the new work and rendered it an enthusiastic response.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
JAN 2 1 1931

-:- MUSIC -:-

GLORIOUS WAGNER

Possibly Dr. Koussevitzky has played Wagner's "Prelude and Liebestod" from Tristan and Isolde better than he played it last night, at the Boston Symphony's third concert of the season in the Albee Theatre, but this chronicler who has heard him play it many times does not think so. Indeed, the conviction grows on one that in nothing else has this magisterial conductor made more progress in recent years than in his interpretations of Wagnerian heroism in all its aspects. Possibly when we first used to hear him, we were still too much under the compelling spell of Muck, and the growth may be in us rather than in Dr. Koussevitzky. Against that may be set the fact that only very recently we heard Arturo Toscanini in the Tristan excerpt, and it is our definite conviction that of the two renderings Koussevitzky's was the greater because it was by far the more dramatic. We are not going to compare the technical achievements - twin-tops beyond our powers of survey. In tone, balance and splendor of phrasing there was no choice. But it seems to us that while Toscanini tries to get the last vestige of lyric loveliness out of the score, the great Russian seeks out and finds dramatic glory of the deepest and most significant kind. His tempo was noticeably faster than Toscanini's; he played until the whole volume of his orchestra became one mass of flame eating at the heart of life. We have put Jan. 20, 1931 among the red letter days in our musical calendar.

Beside the glory and magnificence of this Tristan performance, all else last night was, necessarily, a trifle pallid. In the shadow of the greatest music ever written, even very great music must pale. Still Beethoven's First Symphony, first fruit of the plan that it took twenty-five years to complete, was very lovely in its lyrical memories of Mozart and Haydn woven into new patterns by the still unripe genius that was to produce the Fifth, Seventh and the Ninth. Stravinsky's "Capriccio," the novelty on the programme, was in parts dull, in parts amazingly brilliant. It is not the Stravinsky of the "Petrouchka" or "The Consecration of Spring," but a Stravinsky harking back to the Eighteenth Century, clever, resourceful but anachronistic. We prefer him when he is undilutedly modern. A word of great praise is, nevertheless, due to Jesus Maria Sanroma who played the piano part; his name goes on the list of artists we have sworn to hear again. The "Ride of the Valkyries" and the overture to "Rienzi," completed a programme which makes us more grateful than ever for the beneficence of whatever power framed the mind and personality of Serge Koussevitzky.

JAN 1 8 1931

14

Music in New York

H. B.

This week the engagement of Arturo Toscanini as conductor of the Philharmonic ends for the season. As usual there has been the most extraordinary enthusiasm for the work of this electrifying little man from Italy—some of the enthusiasm is genuine. I mean that there are enough really discriminating listeners in New York to understand and appreciate the delicate and beautiful art of the man who is one of the most extraordinary musicians alive. But not everyone who takes the name of Toscanini with hyperbolic praise knows what it is all about. There are always many in such a public who follow the lead of a few and shout themselves blue about the gills about each new thing. It is a kind of artistic snobbery that is hard to bear and that very often moves the honest musician and appreciator to an unwarrant disagreement.

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It is possible for a conductor to draw things a bit too fine at times, and this is precisely Toscanini's outstanding fault. For my taste it happens too often that the German classics under the suave and ultra-refined direction of Toscanini sound miniaturized. One misses sweep and epic grandeur and what is often necessary, a sort of boisterous, healthy, ruggedness. Everything with Toscanini is disciplined and pared down to a precision and delicacy that more than occasionally becomes too small.

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NY
TIMES
Theatres 8 1931

Strav... The Operatic ...

By OLIN DOWNES.

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NEWS LEADER

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JOURNAL
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Beethoven, Stravinsky and Wagner on Program to Be Led by Dr. Koussevitzky.—Jesus Maria Sanroma, Piano Soloist, in Work by Russian Composer

Beethoven, Stravinsky and Wagner, in the order named, will be heard at the Boston Symphony Orchestra's third concert Tuesday night at 8:15 o'clock in the Albee Theatre, under Dr. Koussevitsky's direction. The Stravinsky number, Capriccio for Piano and Orchestra, was originally scheduled for its Providence debut at the orchestra's previous concert but had to be omitted because of the conductor's illness.

One of the latest scores by the Russian composer, it was first performed in Paris in December, 1929. Dr. Koussevitsky introduced it to Boston last December and in New York on Jan. 8. Jesus Maria Sanroma, who has played the solo part on those occasions, will do so here. The symphony is Beethoven's First, in C-major, written when he was under the influence of his predecessors, Mozart and Haydn, but revealing the unmistakable and individual stamp of its creator. Three favorite excerpts from Wagner's music dramas will close the program—the "Ride of the Valkyries" from "Die Walkure;" Prelude and "Love-Death" from Tristam and Isolde" and the overture to "Rienzi."

This afternoon at 4 o'clock in the Providence Public Library Dr. W. Louis Chapman will give his customary lecture, under the auspices of the Monday Morning Musical Club, on the music to be played by the orchestra. Other aids to the keener enjoyment and appreciation of the program are the library's music scores and books.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
JAN 18 1931

Boston Offers Gotham Taste of New Music

Novel and Dissonant Has Large Following.

By Joan King.

[Chicago Tribune Press Service.]

NEW YORK, Jan. 17.—[Special.]—Visitors from Boston have provided the two keynotes which have set the pitch for recent musical activities in Gotham—that of novelty and that of the ultra-modern. First came Serge Koussevitzky and his Boston Symphony orchestra, in his regular subscription concert at Carnegie hall, with the first offering, hereabouts, of Igor Stravinsky's "Capriccio" for orchestra with piano solo.

This work was first performed by the Orchestra Symphonique de Paris, Dec. 6, 1929, with the composer at the keyboard and Ernest Answermet at the baton. Dr. Koussevitzky, himself, brought it to its first American audience, in Boston, Dec. 19, 1930, with Jesus Maria Sanroma playing the solo. Mr. Sanroma was again at the piano for the New York hearing and gave a fine reading, perfectly coordinated with the orchestral performance. The audience, which was, as always for the Bostonians, a capacity one, seemed pleased with the new work and rendered it an enthusiastic response.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
JAN 2 1 1931

-:- MUSIC -:-

GLORIOUS WAGNER

Possibly Dr. Koussevitzky has played Wagner's "Prelude and Liebestod" from Tristan and Isolde better than he played it last night, at the Boston Symphony's third concert of the season in the Albee Theatre, but this chronicler who has heard him play it many times does not think so. Indeed, the conviction grows on one that in nothing else has this magisterial conductor made more progress in recent years than in his interpretations of Wagnerian heroism in all its aspects. Possibly when we first used to hear him, we were still too much under the compelling spell of Muck, and the growth may be in us rather than in Dr. Koussevitzky. Against that may be set the fact that only very recently we heard Arturo Toscanini in the Tristan excerpt, and it is our definite conviction that of the two renderings Koussevitzky's was the greater because it was by far the more dramatic. We are not going to compare the technical achievements—twin-tops beyond our powers of survey. In tone, balance and splendor of phrasing there was no choice. But it seems to us that while Toscanini tries to get the last vestige of lyric loveliness out of the score, the great Russian seeks out and finds dramatic glory of the deepest and most significant kind. His tempo was noticeably faster than Toscanini's; he played until the whole volume of his orchestra became one mass of flame eating at the heart of life. We have put Jan. 20, 1931 among the red letter days in our musical calendar.

Beside the glory and magnificence of this Tristan performance, all else last night was, necessarily, a trifle pallid. In the shadow of the greatest music ever written, even very great music must pale. Still Beethoven's First Symphony, first fruit of the plan that it took twenty-five years to complete, was very lovely in its lyrical memories of Mozart and Haydn woven into new patterns by the still unripe genius that was to produce the Fifth, Seventh and the Ninth. Stravinsky's "Capriccio," the novelty on the programme, was in part dull, in parts amazingly brilliant. It is not the Stravinsky of the "Petrouchka" or "The Consecration of Spring," but a Stravinsky harking back to the Eighteenth Century, clever, resourceful but anachronistic. We prefer him when he is undilutedly modern. A word of great praise is, nevertheless, due to Jesus Maria Sanroma who played the piano part; his name goes on the list of artists we have sworn to hear again. The "Ride of the Valkyries" and the overture to "Rienzi" completed a programme which makes us more grateful than ever for the beneficence of whatever power framed the mind and personality of Serge Koussevitzky.

J.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 21 1931

Boston Symphony Orchestra Plays Before Capacity House

Dr. Koussevitzky and His Musicians Praised for Presenting One of Their Finest Concerts.—Crowd Extremely Cordial to Stravinsky's New "Capriccio" With Sanroma at Piano.

The third of our series of concerts by the Boston Symphony Orchestra was given to a capacity house in the Albee Theatre last evening. The program varied from the light and beautifully melodious to the scintillating, but meaningless and then to the most elaborate and glorious in the entire literature of orchestral music.

The audience was extremely cordial to Stravinsky's new "Capriccio" with Jesus Maria Sanroma at the piano. Dr. Koussevitzky gave Mr. Sanroma the lion's share of the applause at the end of the young Porto Rican's difficult and sympathetic performance. He played surely, although the technical demands were not slight—as is the way with modern writing so often. But most of all he showed a full comprehension of the spirit of the piece, giving the piano passages a loyal, musicianly touch. He and the Boston Symphony are so far the only American performers of this new pleasantry.

It is many seasons since the Boston Symphony has brought us a soloist, and the crowded house seemed to approve of the innovation. Without an occasional visitor of this sort we will never keep alive for ourselves a rich province in music. We look forward to hearing Mr. Sanroma again when he comes as soloist in May with the University Glee Club.

It is a long time since Beethoven's First Symphony has been played at a symphony concert. It also is a long time since the Fourth and Sixth Symphonies have been played, as well as the symphonies of Mendelssohn and numerous other standard, classical and meritorious works of the near past. Just how these good things have been crowded out cannot be learned, but programs seem to go in cycles and we still have hopes of hearing the concertos of Beethoven, Chopin, Saint Saens and—now that the habit, almost the custom, has been broken—soloists with the Boston Symphony Orchestra.

The First Symphony undoubtedly belongs to the immature period of Beethoven, but it readily is seen that it is of far more musical worth than many compositions that are vouchsafed us. We rejoice in its revival. Although more Mozartian than any other of Beethoven's symphonies the similarities are not obvious. But would it matter if they were? Suggestive of works to come, particularly of the Fifth and Seventh Symphonies,

BOSTON SYMPHONY ORCHESTRA

Beethoven—Symphony No. 1 in C major, Op. 21.
- I. Adagio molto; Allegro con brio.
- II. Andante cantabile con moto.
- III. Menuetto; Allegro Molto e vivace; Trio.
- IV. Finale; Adagio; Allegro molto e vivace.

Stravinsky—Capriccio for piano and orchestra.
- I. Presto.
- II. Andante rapsodico.
- III. Allegro capriccioso, ma tempo giusto.

Wagner—Ride of the Valkyries, from "Die Walkure."
Wagner—Prelude and Love-Death from "Tristan und Isolde."
Wagner—Overture to "Rienzi."

the First Symphony offers grace and beauty of violin figures, contrasts of wood-wind and brass and at times a firmness of line and shadow that add distinction to the entire work. An understanding of this First Symphony insures better appreciation not only of the later symphonies of Beethoven, but also the works of many other later composers.

It is quite prophetic in its beauty and significance. Dr. Koussevitzky unfolded this exquisite symphony with his customary skill in the treatment of the classics. He allowed the music to speak for itself. As the allegretto of the Seventh Symphony still lingers in the happy recollections of an earlier concert—so will the beauties of the andante of this First Symphony remain, subtle and pliant in their matchless simplicities.

It is to be expected that interest in the "caprice" would be of the keenest and that upon it would be ventured more critical discussion than upon older and far better known works.

It is difficult to imagine a more complete change of musical mood than that from the graceful and lovely Beethoven to Stravinsky—music to which we are as yet unaccustomed. No matter how steeped we may be in the modern idiom, or how willing we are to learn from it or accept its freedom of expression and the strange things it offers to our ears, we find ourselves trying to liken it to something we have heard and associate it with something with which we are familiar.

This we cannot do with the "Caprice" nor can it be considered similar to other compositions of the same composer. No fairyland opens at his command, no graceful beauty is revealed in his meaningless floritura. Did varied ideas come to us in quick succession, were any of the thematic material developed in any way or were there any message offered for one's information or instruction, the attentive ear would soon grasp it. But here there is no continuity of line or rational figure of musical speech to capture although we strive ever so earnestly.

It is not necessary that music be obvious, but it is highly desirable that a work be obviously musical. We did not arrive at these conclusions from this hearing alone, but from an earnest and painstaking study of the score, without which any opinion necessarily must be immature and cursory.

If this work is to be taken as an example of the musical thought of our day, if this meaningless display of orchestral and pianistic technique is to be taken seriously, then is the sublime art fallen upon evil times and the muse become a rebuke unto the foolish. Many of the works of Stravinsky have been bad enough, but this is the worst ever, for although it has avoided the grotesqueries and ugliness of the past it has substituted nothing therefor, and we are left poor, indeed.

Almost any music following close upon the noble and beautiful Beethoven is at once at a disadvantage. If the symphony has been taken seriously, if its multiform beauties have found their ways into one's heart, then surely any such angular and precise dictation as the Stravinsky piece offers an opposite contrast which is, in a measure, saved by their complete dissimilarity.

There is, therefore, no comparison. The Caprice is in a class by itself and there is no standard for estimation. Were there more musical merit to such compositions it might be claimed that another "school" has been founded, that is, the establishment of new lines of musical thought around which, in time, other works of a similar nature might be assembled and a new chapter in musical history begun. But in such an event there must be some kind of unit, some dominant thought, some particular characteristic, which would furnish a basis for argument if not for establishment, and in this work there is none.

No folk song, no lively cantilena, no beautifully turned episode is there to relieve the impression of the mechanical, the eccentric and the meaningless. Individuality implies some measure of character, music usually some element of the esthetic; virtuosity should have something to say and in all musical forms there should be some meaning and coherence.

When it is known that this "Caprice" is the most normal, the least erratic and artificial of all the Stravinsky works, that it continues in one key throughout a movement and that the composer has invoked fewer ultra-modernistic idioms than in any of his former works, the peculiarities of his style can be appreciated.

But these weirdnesses of caprice are soon forgotten in the superb magnificences which came as a delight. It is not long ago, indeed it is within the writer's memory, that the works of Richard Wagner were slow of acceptance by musicians and the musical public. We doubt, however, if today any unfavorable comment can be heard of either the compositions or their matchless presentation. Both conductor and orchestra seemed to share in the beauties of Wagner's genius in the "Rienzi," and the "Valkyries," and in the unparalleled tone colorings of the "Tristan."

Although this concert number now is an old story it ever is welcome, its beauties are far from exhausted and any work placed near it must suffer from comparison with it. If one revels in technique it is to be noted that only virtuoso orchestras can play it well; if it is the esthetic in music in which one takes the greatest delight, the spiritual elements of the composition cannot be denied; if one seeks thrill and emotional reactions from its grandeurs, behold they are there also.

In the splendid presentation of these colossal works Dr. Koussevitzsky and his men quite outdid themselves in one of the finest concerts of the Boston Symphony Orchestra it has been our good fortune to hear. And we are under great obligations to them for presenting a work which has provoked more analytical criticism than any composition since the "Sacre du Printemps" and which will enjoy a torrent of journalistic discussion for some time to come. Dr. Koussevitzsky, the soloist and the orchestra were repeatedly recalled during the performance.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
JAN 21 1931

For its third concert of the season in the Providence Albee Theatre last evening the Boston symphony orchestra under Dr. Serge Koussevitzky presented the following programme:

Beethoven, "Symphony No. 1" in C major, Op. 21. Stravinsky, "Capriccio" for piano and orchestra. Wagner, "Ride of the Valkyries," from "Die Walkure." Wagner, prelude and love-death from "Tristan und Isolde." Wagner, overture to "Rienzi."

The evening's novelty was the Stravinsky "Capriccio," played by orchestra with piano, and here came a departure from the rule of Providence symphony concerts in recent years. Formerly the soloist was an expected and accepted attraction, but there have been none for a long time. Last evening Jesus Maria Sanroma appeared in this role, playing the solo part in the Stravinsky number, and he was received with tumultuous approval.

It may be said in all justice that the tribute was to him and to the orchestra rather than to the work they played. The "Capriccio," intensely modern in type, is not of a musical structure to excite the hearer's emotions. It can and did evoke admiration for the performers. It presents difficulties which none but a first class orchestra ably directed, could overcome and the piano part imposes extraordinary demands which the soloist last evening met with the finest ability. It made one desire to hear Sanroma in another style of work, for unquestionably he is an artist of a high order of merit.

THIS CLIPPING FROM
N. Y. EVE. POST
JAN 21 1931

Boston Symphony Program

The third pair of concerts of the Boston Symphony Orchestra in Carnegie Hall this season under the direction of Serge Koussevitzky will be held Friday evening, February 6, and Saturday afternoon, February 7. The Friday program will be Elgar's Introduction and Allegro for string orchestra, Sibelius's Seventh Symphony and Strauss's "Symphonia Domestica." The Saturday program will be the Pick-Mangiagalli arrangement for strings of two Bach Preludes, Stravinsky's Capriccio for piano and orchestra with Jesus Maria Sanroma as soloist and Strauss's "Symphonia Domestica."

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 25 1931

Answer, Echo—

MOST OF THE world's great pianists were members of the audience that listened to Josef Hofmann play at Carnegie Hall a week or so ago. * * * Following the ultimate encore, a number of them repaired to the green room to offer their congratulations. * * * Rachmaninoff's contribution: "You have twenty fingers and each one of them is clever." * * * Hofmann's reply: "If I could play like Horowits! If I had Lhevinne's technique!" * * * Or something of the sort. * * * Pianists are a bit more broadminded about their colleagues than violinists or singers. * * * And speaking of pianists, there is the story of the very famous virtuoso who recently gave a recital at the X— School in Y—, a small Connecticut town. The pupils were ravished, and one of their number begged a lock of the artist's mane. * * * May she never learn that her tawny souvenir was snipped from a toupe.

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Excerpts from the program books of the Boston Symphony Orchestra, edited by the estimable Philip Hale: "The parents of Samuel Gardner, the violinist, were obliged to flee from Russia on account of the pogroms that occasionally occurred. . . . * * * Something like Mr. Toscanini's, maybe, * * * And speaking of Toscanini, here's one that Alexander Smallens tells: During Arturo's recent visit to Philadelphia, he and Mr. Smallens were discussing Strawinsky, the mere mention of whose name causes the eminent maestro to lose his temper. * * * "But," ingenuously interposed the assistant conductor of the Philadelphia Orchestra, "if that is what you think of Strawinsky, please tell me your opinion of Respighi." * * * "Sola mente una volta" replied Arturo, shrugging. * * * Granting the authenticity of the anecdote, the conclusion is that Toscanini does not practice as he preaches. * * * And continuing on the subject of conductors, rumor has it (the Lord bless her!) that Signor Molinari will not be with us again next year. * * * The author of the report that neither Dr. Koussewitsky nor Dr. Stokowski can read a score, was in town recently, doing a little conducting of his own. * * * He is, as it happens, as excellent score reader, whatever he may be as a conductor. * * * But it is interesting to know that he has in the past received his cachet from the orchestras of both Boston and Philadelphia.

* * *

Anecdote about Prima Donna Maria Jeritza (advt.): After a recent performance in Brooklyn, the diva was returning home in the car of a friend. Seized with a characteristic desire for food, she commanded the driver to draw up to a drug store and fetch her a glass of milk and a sandwich. * * * Just then a policeman happened along to advise the party that parking at that spot was forbidden. "But this is Mme. Jeritza," protested the friend "Mme. Jeritza, the opera singer!" * * * "An opera singer is it!" replied the copper, eyeing the diva's 250-lb. maid-in-waiting. "Move along! She'll be better off without the milk." * * * Mme. Jeritza is suddenly active these days in the interests of Tenor Walther Kirchhoff, her partner in "Boccaccio." * * * Too late, Maria, too late! Walther leaves us at the end of this season.

SUETONIUS Jr.

The Boston Symphony Orchestra, Serge Koussewitsky conducting, will give its third Brooklyn concert of the season at the Academy of Music on Thursday evening of next week, instead of on Friday, as is its usual custom. The program for this concert has not yet been announced.

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Under the auspices of the Institute of Arts and Sciences, the Budapest String Quartet, which this season is making its first American tour, will give a matinee recital at the Academy of Music next Sunday, Feb. 1. The program will include Quartets by Smetana (in E minor), Dittersdorf and Tschaikowsky (in F major, Op. 22).

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

ORCHESTRA PLANS JUBILEE PROGRAM

Boston Symphony, Coming to Richmond, Is 50 Years Old.

The program of the Boston Symphony orchestra, which is to appear at the Mosquet on the evening of February 2 under the auspices of the Richmond Civic Musical Association, is to include Mozart's G Minor symphony, Stravinski's cappricio for piano and orchestra and Tchaikowski's Fourth Symphony, it was announced today by T. Michaux Moody, manager of the association.

An important feature of the concert will be program notes by Phillip Hale, one of the most famous American music critics. The notes will cover analyses of the great compositions to be offered, and historical sketches of their composers.

The Boston Symphony is observing its fiftieth anniversary this year, and its appearance in Richmond is a major event in the anniversary celebration of the noted organization The orchestra is such a favorite among Richmond people that it has become a Richmond orchestra as well as a Boston orchestra. Every member of the big organization has become a tie between Richmond and the New England metropolis.

Dr. Serge Koussevitsky is conductor of the Boston Symphony now, building a greater musical tradition on the foundations laid by his predecessors, Dr. Karl Muck, Arthur Nikish and Wilhelm Gericke, and by the founder, Henry L. Higginson.

The Boston Symphony presents the fifth feature of the Richmond civic concert series of 1930-31, not a single unit of which has been a disappointment.

The series opened with the Don Cossack chorus Nov. 11 and there followed recitals by Mme Claire Clairbert, Ignace Jan Paderewski, and a dance recital Jan 19 by Kreutzberg and Georgi. The sixth and cluding number of the series is to be a concert by Paul Kochanski, violinist, on March 16.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

The Seventh Symphony of Sibelius, Strauss' Symphonia Domestica and the Strawinsky Capriccio for piano and orchestra appear on the programs to be given by the Boston Orchestra, under Mr. Koussewitsky's direction, at Carnegie Hall on Friday and Saturday next week.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

THE Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, is returning to the Capital for a final performance at Constitution Hall Tuesday afternoon, February 3, at 4:30 o'clock. This will be the third attraction in Mrs. Wilson-Greene's philharmonic course of afternoon concert attractions at Constitution Hall.

In this connection it is announced that the Boston Symphony Orchestra is already planning a festival of Bach music to be given in Boston next March in memory of Maj. Henry L. Higginson, the man who, 50 years ago, gave Boston the first and only American orchestra of European symphonic standards and who for many years supported this orchestra without aid. The program Mr. Koussevitzky has selected for his Washington concert has not yet been announced.

MARIAN ANDERSON, Negro contralto, who has attained much fame by her contralto in recital at the Belasco [illegible] ary 8, at 4:30 [illegible] her

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THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 25 1931

Boston Symphony Orchestra To Play At Mosque February 2

Famous Organization Is Feted Throughout Tour of Country; Koussevitzky to Direct Orchestra on Presentation Here

Midway in its fiftieth season, the Boston Symphony Orchestra, which will be presented at the Mosque February 2 by the Richmond Civic Music Association, is being honored from all sides as one of the finest musical organizations in the present world, and as the oldest orchestra of high and permanent standing in this country. The half-century season began with the reception of Sir George Henschel as guest conductor. The noted English musician led the program with which he had inaugurated the Boston Symphony Orchestra, as its first conductor, in 1881.

Last month the orchestra, under Dr. Serge Koussevitzky, gave a Beethoven festival of national import in Washington, lasting a week. A Bach festival is to be presented in Boston in March in memory of Henry L. Higginson, the orchestra's founder and sole sustainer for many years; presenting also a number of new scores written especially for the orchestra in its fiftieth season by the foremost living composers of Europe—Stravinsky, Ravel, Hindemith, Sibelius, Roussel, Dukas, Prokofieff, Honegger, Respighi; also the American composers—Copland, Carpenter, Hill and Hanson.

Just how and why the Boston Symphony Orchestra has come to be one of the greatest in the world leaves little room for speculation or debate, it is said. The simple facts of its history are self-explanatory. In 1881 the late Major Henry L. Higginson realized the first aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. In contradistinction to current usage, he exacted of the musicians entire devotion of their talents to the orchestra. The conductor he gave full artistic freedom. The wisdom of these policies soon showed as each conductor expended his ability to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881 to 1884. Then came Wilhelm Gericke, who through twelve years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 25 1931

THIS CLIPPING FROM
NEW YORK TIMES
JAN 25 1931

PARIS AND BRUSSELS

Recent Symphonies by Stravinsky and Prokofieff—Honegger's Operetta Bouffe

By HENRY PRUNIERES.

PARIS, Jan. 3, 1931.

AFTER a period of colorless stagnation, during which we have had few occasions to hear any new compositions of worth, we have just had the opportunity of welcoming several works, one after the other, of genuine importance. I have already written of the "Concerto Grosso" by the young Igor Markevitch, which was a real surprise. A few days after its presentation we had the privilege of hearing in Brussels the European première of Stravinsky's "Symphony of Psalms." It was played the very evening before for the first time anywhere by the Boston Symphony, which had commissioned it for its fiftieth anniversary.

I feel somewhat diffident in speaking about this work, which no doubt will already have been brought to THE TIMES readers after its Boston presentation. This magnificent work impresses me as being the culminating point of the art of the Stravinsky who wrote "Petrouchka," "Le Sacre du Printemps" and "Noces." We feel a deep satisfaction in seeing him compose something once more which does not have to do with Bach, Handel or Tchaikovsky. From the start to the finish of this splendid work he remains himself.

For some time Brussels appears to be the citadel in the van of the new in art. Wagnerian opera was welcomed there in former days before it was tolerated on French stages. It was at Brussels that the operas by Chabrier and d'Indy were produced, and more recently, the latest musical novelties have received most cordial encouragement in that city.

* * *

Since last year the capital of Belgium has possessed a magnificent temple dedicated to all the arts. Le Palais des Beaux-Arts, erected through the initiative of the great Belgian Maecenas and moving spirit, M. Henry Le Boeuf, contains, in addition to immense exposition halls, a large concert hall also—if not the largest, it is at least the most perfect acoustically that I know of in Europe. Since its opening, orchestral concerts of the greatest interest have been held there with the best soloists. Many premières are heard there, and the most celebrated traveling orchestras achieve their triumphs within its walls. So it was last year with the New York Philharmonic-Symphony Orchestra under Arturo Toscanini. One is now forced, therefore, to betake himself to Brussels several times each season to hear there the important novelties of which Paris is deprived.

Prokofieff's Fourth symphony, another work commissioned by the Boston Symphony Orchestra, has been played at the concerts of the Orchestre Symphonique de Paris under Pierre Monteux, who has succeeded in making this organization one of the best in Europe. In general, I like Prokofieff's music very much, but I must confess that in this work he has cheated. With the exception of the scherzo, which is a stroke of esprit, finesse and of inventiveness, it recalls the best pages of "Chout ou le Bouffon" and of "The Love of the Three Oranges." All the rest of the symphony impressed me as being of hurried and careless workmanship. The general impression left by the work was that a brilliant student had taken advantage of his facility to get through with a set task.

THIS CLIPPING FROM THE
SCRANTON, PA.
Times
JAN 27 1931

LESSON IN CONDUCTING.

Berlin, Jan. 27.—Miss Antonio Brico, of San Francisco has been taking instruction in conducting from Karl Muck, formerly director of the Boston symphony orchestra. She sat in the broadcasting room at his radio debut, when he conducted the Hamburg Philharmonic.

THIS CLIPPING FROM THE
TELEGRAM
HOLYOKE, MASS.
JAN 27 1931

H. T. P. himself is short and affable. His hair has begun to recede from his high forehead and his short clipped mustache is graying, but he is almost boyishly sprightly. His clothes are notable and slightly rakish. He affects bright tweeds and dislikes overcoats. His reading glasses are on a black ribbon and he smokes a pipe or cigarettes incessantly. When H. T. P. appears in the evening in an opera cloak of ancient and elegant vintage and chapeau claque it is a sign to Bostonians either that the opera season is at hand or that some momentous opening is toward. He usually dines in state at the window table at Winter Place Tavern, his meal served by Charlie and supervised by Nick Stuhl, and bobs his way into his seat as the lights of the house go down. You can see that H. T. P. is a Boston institution.

"I was never in a theater at all until I was nineteen and a freshman at Harvard," he told an interviewer while perched atop the radiator in his living room. "I was brought up remote from it and rather austerely, and possibly because I first saw it with semi-adult eyes I have missed the glamor that some find in it at first and even later. On the other hand the theater has never struck me as something inferior or debased. My inclination is to take whatever it offers for its quality in each variety of production. Possibly this point of view derives from the fact that I had no boyhood associations with the stage."

It is at his rooms at the Vendome that Mr. Parker fashions his reviews for the next afternoon's Transcript late at night. Preparing his copy at leisure and in longhand on old fashioned yellow copy paper, he deposits the completed notice with the night clerk at 4 or 5 in the morning and then sleeps till noon. During the morning one of the Trascript's gentlemanly copy boys transports the copy to the office, where Mr. Parker's favorite compositor sets it directly from his holograph in time for the first edition of the paper.

"The legend that I write reviews of extraordinary length is rather overdone," he says. "With something unusual in hand I may have touched three columns at times, but hardly in recent years. My usual length is a Transcript column and a quarter, or 1250 words. Only very rarely these days do I reach two columns, and then only when there is notable acting as well as a notable play. I really believe that my lengths are neither repetitions nor windy I watch for both."

One of the most prominent features of Mr. Parker's reviews is his prose stylism, and that a certain

THIS CLIPPING FROM
NEWARK, N. J.
STAR EAGLE

years and mutations.

Your Bostonian of tradition lives on the right side of Commonwealth avenue and walks to his office every morning at 8.30 o'clock, carrying a green cloth bag of books and papers, despite the fact that a costly motor of foreign manufacture stands outside his door. He belongs to the Union and the Somerset Clubs, votes for Irish-American mayors because he likes them, and when he is buried (from Trinity Church), is found to have been astoundingly rich and to have left a fund to provide roast pig for the students of Groton or St. Mark's School on Founders' Day, or something of the sort.

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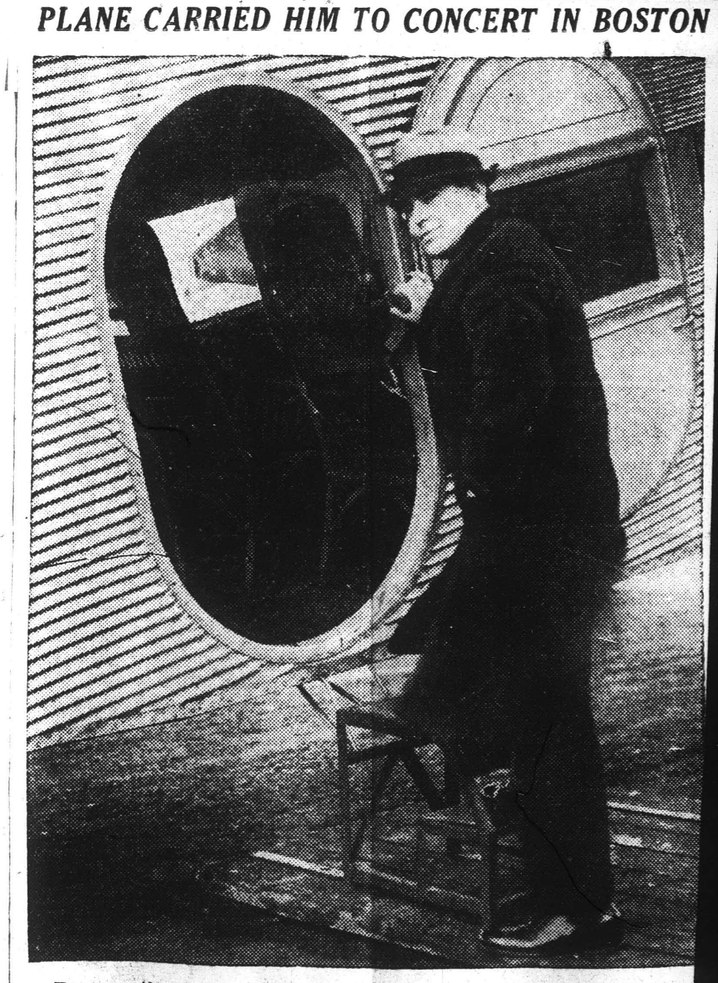
PLANE CARRIED HIM TO CONCERT IN BOSTON



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110

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 25 1931

Boston Symphony Orchestra To Play At Mosque February 2

Famous Organization Is Feted Throughout Tour of Country; Koussevitzky to Direct Orchestra on Presentation Here

Midway in its fiftieth season, the Boston Symphony Orchestra, which will be presented at the Mosque February 2 by the Richmond Civic Music Association, is being honored from all sides as one of the finest musical organizations in the present world, and as the oldest orchestra of high and permanent standing in this country. The half-century season began with the reception of Sir George Henschel as guest conductor. The noted English musician led the program with which he had inaugurated the Boston Symphony Orchestra, as its first conductor, in 1881.

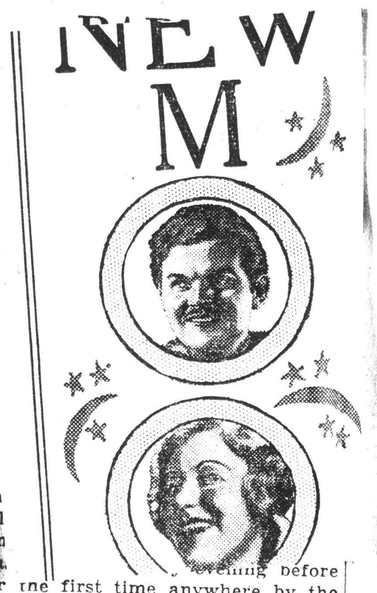
Last month the orchestra, under Dr. Serge Koussevitzky, gave a Beethoven festival of national import in Washington, lasting a week. A Bach festival is to be presented in Boston in March in memory of Henry L. Higginson, the orchestra's founder and sole sustainer for many years; presenting also a number of new scores written especially for the orchestra in its fiftieth season by the foremost living composers of Europe—Stravinsky, Ravel, Hindemith, Sibelius, Roussel, Dukas, Prokofieff, Honegger, Respighi; also the American composers—Copland, Carpenter, Hill and Hanson.

Just how and why the Boston Symphony Orchestra has come to be one of the greatest in the world leaves little room for speculation or debate, it is said. The simple facts of its history are self-explanatory. In 1881 the late Major Henry L. Higginson realized the first aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. In contradistinction to current usage, he exacted of the musicians entire devotion of their talents to the orchestra. The conductor he gave full artistic freedom. The wisdom of these policies soon showed as each conductor expended his ability to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881 to 1884. Then came Wilhelm Gericke, who through twelve years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
JAN 25 1931

THIS CLIPPING FROM
NEW YORK TIMES
JAN 25 1931



for the first time anywhere by the Boston Symphony, which had commissioned it for its fiftieth anniversary.

I feel somewhat diffident in speaking about this work, which no doubt will already have been brought to THE TIMES readers after its Boston presentation. This magnificent work impresses me as being the culminating point of the art of the Stravinsky who wrote "Petrouchka," "Le Sacre du Printemps" and "Noces." We feel a deep satisfaction in seeing him compose something once more which does not have to do with Bach, Handel or Tchaikovsky. From the start to the finish of this splendid work he remains himself.

For some time Brussels appears to be the citadel in the van of the new in art. Wagnerian opera was welcomed there in former days before it was tolerated on French stages. It was at Brussels that the operas by Chabrier and d'Indy were produced, and more recently, the latest musical novelties have received most cordial encouragement in that city.

* * *

Since last year the capital of Belgium has possessed a magnificent temple dedicated to all the arts. Le Palais des Beaux-Arts, erected through the initiative of the great Belgian Maecenas and moving spirit, M. Henry Le Boeuf, contains, in addition to immense exposition halls, a large concert hall also—if not the largest, it is at least the most perfect acoustically that I know of in Europe. Since its opening, orchestral concerts of the greatest interest have been held there with the best soloists. Many premières are heard there, and the most celebrated traveling orchestras achieve their triumphs within its walls. So it was last year with the New York Philharmonic-Symphony Orchestra under Arturo Toscanini. One is now forced, therefore, to betake himself to Brussels several times each season to hear there the important novelties of which Paris is deprived.

Prokofieff's Fourth symphony, another work commissioned by the Boston Symphony Orchestra, has been played at the concerts of the Orchestre Symphonique de Paris under Pierre Monteux, who has succeeded

THIS CLIPPING FROM THE
SCRANTON, PA.
Times
JAN 27 1931

LESSON IN CONDUCTING.

Berlin, Jan. 27.—Miss Antonio Brico, of San Francisco has been taking instruction in conducting from Karl Muck, formerly director of the Boston symphony orchestra. She sat in the broadcasting room at his radio debut, when he conducted the Hamburg Philharmonic.

THIS CLIPPING FROM THE
TELEGRAM
HOLYOKE, MASS.
JAN 27 1931

Bostonese

Did you ever hear of the Boston newspaper man who is credited with first inviting his reviews of things theatrical in Latin and then translating them into English? If you have not, and care to get a delightful viewpoint of Boston and certain Boston institutions, by all means read Lucius Beebe's article on "Boston's H. T. P." on Drama and Critics in the New York Sunday Herald-Tribune, in which Mr. Beebe says in part:

Boston, like the New England in whose midst it is set, is a city of traditions. There are traditions of Lowells and of Codfish, of the Common and Public Garden, of a pervading spirit of liberalism and individuality latent beneath overtones of a conventional austerity, traditions of personalities and qualities and institutions which survive the tides of time and change and are inevitably characteristic and Bostonian despite all years and mutations.

Your Bostonian of tradition lives on the right side of Commonwealth avenue and walks to his office every morning at 8.30 o'clock, carrying a green cloth bag of books and papers, despite the fact that a costly motor of foreign manufacture stands outside his door. He belongs to the Union and the Somerset Clubs, votes for Irish-American mayors because he likes them, and when he is buried (from Trinity Church) is found to have been astoundingly rich and to have left a fund to provide roast pig for the students of Groton or St. Mark's School on Founders' Day, or something of the sort.

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H. T. P. himself is short and affable. His hair has begun to recede from his high forehead and his short clipped mustache is graying, but he is almost boyishly sprightly. His clothes are notable and slightly rakish. He affects bright tweeds and dislikes overcoats. His reading glasses are on a black ribbon and he smokes a pipe or cigarettes incessantly. When H. T. P. appears in the evening in an opera cloak of ancient and elegant vintage and chapeau claque it is a sign to Bostonians either that the opera season is at hand or that some momentous opening is toward. He usually dines in state at the window table at Winter Place Tavern, his meal served by Charlie and supervised by Nick Stuhl, and bobs his way into his seat as the lights of the house go down. You can see that H. T. P. is a Boston institution.

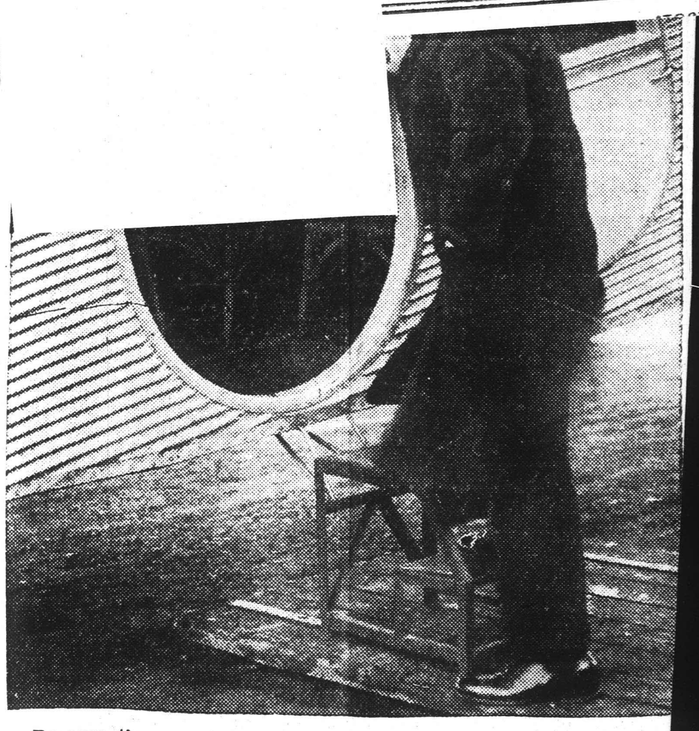
"I was never in a theater at all until I was nineteen and a freshman at Harvard," he told an interviewer while perched atop the radiator in his living room. "I was brought up remote from it and rather austerely, and possibly because I first saw it with semi-adult eyes I have missed the glamor that some find in it at first and even later. On the other hand the theater has never struck me as something inferior or debased. My inclination is to take whatever it offers for its quality in each variety of production. Possibly this point of view derives from the fact that I had no boyhood associations with the stage."

It is at his rooms at the Vendome that Mr. Parker fashions his reviews for the next afternoon's Transcript late at night. Preparing his copy at leisure and in longhand on old fashioned yellow copy paper, he deposits the completed notice with the night clerk at 4 or 5 in the morning and then sleeps till noon. During the morning one of the Trascript's gentlemanly copy boys transports the copy to the office, where Mr. Parker's favorite compositor sets it directly from his holograph in time for the first edition of the paper.

"The legend that I write reviews of extraordinary length is rather overdone," he says. "With something unusual in hand I may have touched three columns at times, but hardly in recent years. My usual length is a Transcript column and a quarter, or 1250 words. Only very rarely these days do I reach two columns, and then only when there is notable acting as well as a notable play. I really believe that my lengths are neither repetitions nor windy I watch for both."

One of the most prominent features of Mr. Parker's reviews is his prose stylism, and that a certain amount of impressiveness derives from the polished phrases in which his obiter dicta are couched is undeniable to those familiar with the contrapuntal prose he affects and his litotes, balanced antitheses, subjunctives, periphrastics and cognate accusatives. He denies, however, the humorous suggestion of one reader that perhaps he first writes his reviews in Latin and then translates them into English. Nor has he ever been a too enthusiastic admirer of Henry James.

Toonerville Folks



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THIS CLIPPING FROM

JAN 29 1931

NEW MERGER UNITES 3 ARTISTS' BUREAUS

N. B. C. Service Takes Over R. C. A. Victor Record Bookings and Civic Concert Group.

ANNUAL INCOME $10,000,000

Entertainment Now Controlled by Two Huge Units—Major Figures of Music World Involved.

Negotiations were completed yesterday for uniting artist booking organizations whose annual business totals $10,000,000. Under the arrangement, NBC Artists Service assumes charge of booking all artists and organizations making records for the RCA Victor Company and acquires an extensive interest in Civic Concert Service, Inc., which operates concert courses in 182 cities.

George Engles, vice president of the National Broadcasting Company and managing director of the NBC Artists Service, made the announcement.

The new alignment also brings many additional artists under NBC Service direction, making a total of 105 major concert and opera stars and 250 radio artists. The merger becomes effective today.

The new organization is as yet unnamed, and its officers have not been announced. The artists involved become available immediately for broadcasting purposes over the networks of WEAF and WJZ exclusively, according to the announcement.

Is Second Recent Merger.

The new alignment is the second announced in as many months. Seven large concert bureaus merged with the Columbia Broadcasting System several weeks ago, forming the Columbia Concerts Corporation. This first merger, announced on Dec. 10, became effective the first of the year. The two huge booking bureaus, it was pointed out, now control practically all musical talent in this country and abroad for concert, broadcasting and recording purposes.

The two mergers bring to a head the movement for consolidation that has taken hold of the musical business recently. Mergers also have taken place or are contemplated among the music publishing houses, leaving practically no phase of the field untouched by the current trend.

It is estimated by persons close to the radio enterprises that two national broadcasting contracts would pay for the expense of a merged concert bureau for one year and that six or eight such contracts would mean a profit for the parent concern running high in six figures.

Among the musicians and entertainers affiliated with the new service, including those who have been added by new contracts, are:

Ignace Jan Paderewski, Florence Austral, John Charles Thomas, Efrem Zimbalist, Walter Damrosch, Dusolina Giannini, Anna Case, Mischa Levitzki, Victor Chenkin, Reinald Werrenrath, Josef Lhévinne, Schumann-Heink, Beniamino Gigli, Floyd Gibbons, Rudy Vallee, Amos 'n' Andy, Grantland Rice, Phil Cook and the Revelers.

The Victor artists include John McCormack, Chaliapin, Rachmaninoff, Sirr Harry Lauder, Gigli, Bori, Stokowski and the Philadelphia Orchestra, the Boston Symphony Orchestra, Galli Curci, Lawrence Tibbett, Mischa Elman, Walter Damrosch, Maurice Chevalier and the Metropolitan Opera Company.

"The NBC Artists Service," said Mr. Engles, "may be said to be coordinating the entire amusement field. Its diffused booking activities are enormously widening the opportunities of artists of every variety. Concert and operatic stars particularly are benefiting by this new development in the managerial field."

Miss Dema Harshbarger, founder of the Civic Concert Service, will remain as its president. The service has as its purpose the creating of new concert audiences in cities which otherwise have few or no musical events. New audiences totaling 250,000 have been added to the country's regular concertgoers through the activities of the organization cooperating with State and City Government officials, it has been announced.

Mr. Engles said he would relinquish his duties as head of the program division of the National Broadcasting Company to devote his time to the new bureau.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JAN 29 1931

Boston Orchestra In Final Concert February 3.

THE Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, which was recently heard here in a four-day festival of Beethoven music, will make its final concert appearance of the current season at Constitution Hall next Tuesday afternoon, February 3, at 4:30 o'clock as the third attraction of Mrs. Wilson-Greene's philharmonic series of afternoon concerts at that auditorium.

For his final appearance in the Capital this season Dr. Koussevitsky has chosen a splendid program that will offer Tschaikowsky's "Fourth Symphony in F Minor, Opus 36," as well as Elgar's "Introduction and Allegro for String Orchestra, Opus 47"; the prelude to Wagner's "Lohengrin" and Ravel's choreographic poem, "La Valse."

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

YOUNG AMERICAN COMPOSER

Nicolai Berezowsky, composer and violinist, has returned to this country after a successful year in Berlin, to accept an invitation as guest conductor of the Cincinnati Symphony Orchestra for two concerts.

In February the League Composers will play his composition for viola and clarinet at one of their concerts. In March Serge Koussevitzky has invited Berezowsky to conduct his own symphony with the Boston Symphony Orchestra.

Not yet thirty, Mr. Berezowsky has had a busy and colorful career. He was born in Russia, but most of his musical education has been obtained in this country, and he is an American citizen. He held a double Fellowship at the Juilliard Graduate School for four years, studying composition with Rubin Goldmark and violin with Paul Kochanski. While studying he supported himself as a member of the Philharmonic-Symphony Orchestra in New York City, and the year before his departure for Europe he was made concertmaster of the second violin section.

Last April, while in Germany, Mr. Berezowsky was invited by Fritz Busch to conduct the Dresden Philharmonic Symphony Orchestra. At this concert Carl Flesch was soloist and played Berezowsky's Violin Concerto, with the orchestra.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

Concert Will Feature Russian Composer

Boston Symphony Orchestra Plays Here Monday

Iger Stravinsky's "Capriccio" for piano and orchestra will be a feature of the concert to be given in the Mosque auditorium by the Boston Symphony Orchestra Monday evening at 8:30 o'clock. Dr. Serge Koussevitzky has introduced this score to America this season, playing it in Boston, New York and other cities. It is one of the Russian composer's latest works, having been first performed in Paris last year.

Jesus Maria Sanroma, brilliant young Spanish-American pianist, will appear as soloist in the "Capriccio." Koussevitzky will open the program with Mozart's symphony in G minor.

The last part of the program will consist of Tchaikovsky's symphony in F minor, No. 4. This symphony of Koussevitzky's fellow Russian composer has been considered as one of this conductor's most moving and striking interpretations during his seven years in America.

The concert will be under the auspices of the Richmond Civic Music Association.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 31 1931

* * *

"Masquerades," the well known composition by Carl Mckinley, formerly this city, was on the program last we at a concert of the Boston Symphony orchestra given in that city under direction of Serge Koussevitzky. T work was enthusiastically receiv "Masquerades" has been played by Philadelphia and Chicago orchest the latter presenting it under the rection of the composer himself.

THIS CLIPPING FROM
N. Y. EVE. POST

JAN 29 1931

Berezowsky to Conduct in Cincinnati

Nicolai Berezowsky, composer and violinist, has returned to this country after a successful year in Berlin, to accept an invitation as guest conductor of the Cincinnati Symphony Orchestra in Cincinnati, Ohio, for two concerts. In February the League of Composers will play his composition for viola and clarinet at one of their concerts. In March he will conduct his own symphony with the Boston Symphony Orchestra on invitation of Koussevitzky. Born in Russia, he came to this country as a lad and is a naturalized citizen. He held a double fellowship at the Juilliard Graduate School of Music for four years, studying composition with Rubin Goldmark and the violin with Paul Kochanski.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

JAN 30 1931

The Boston Symphony

The Boston Symphony Orchestra will make its third visit of the season to Brooklyn to give a concert in the Academy of Music next Thursday evening instead of the usual Friday evening. Dr. Serge Koussevitzky will open the programme with Sir Edward Elgar's "Introduction and Allegro" for String Orchestra, Op. 47. He will introduce to Brooklyn Stravinsky's Capriccio for Piano and Orchestra which, first performed in Paris last year has had its first American performance under his direction in Boston, New York and other cities. The soloist in this score will be Jesus Maria Sanroma, the brilliant young Spanish-American pianist.

The latter part of the programme will be occupied by Moussorgsky's "Pictures at an Exhibition." This set of pianoforte pieces has been arranged for a large orchestra by Maurice Ravel, who made the arrangement especially for Koussevitzky and it was by him that the suite was first played in Europe and America.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

Boston Symphony Body to Appear Here Monday

Orchestra Will Present Its Fourth Concert in City

The Boston Symphony Orchestra, comprising 110 musicians under the direction of Serge Koussevitzky, and a managing staff, will leave Boston for Richmond by special train tomorrow night, arriving here early Monday for the concert to be given that night at the Mosque under the auspices of the Richmond Civic Music Association. The event, it was stated, is expected to prove the most brilliant artistic and social occasion of Richmond's season.

Dr. Koussevitzky will conduct in Richmond his fourth concert since returning to the orchestra from a vacation. The celebrated orchestra this season is observing its fiftieth anniversary and a particularly interesting program, including Tschaikowsky's Fourth Symphony, will be presented here.

THIS CLIPPING FROM
N. Y. EVE. WORLD

JAN 31 1931

Dr. Serge Koussevitzky will bring the Boston Symphony Orchestra to Carnegie Hall for its third pair of concerts of the season Friday instead of the usual Thursday evening, and Saturday afternoon. At the first concert the program will consist of Elgar's Introduction and Allegro for String Orchestra; the Seventh and latest symphony of Sibelius, and Richard Strauss's "Symphonia Domestica." At the matinee concert the Stravinsky Capriccio for piano and orchestra played on the last visit will be repeated, with Jesus Maria Sanroma as the soloist, and two preludes of Bach and the Strauss work will complete the program.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

JAN 31 1931

BOSTON SYMPHONY TO CLIMAX SEASON

Interesting Program in Richmond Monday Night Announced by Leader.

By HELEN de MOTTE.

On Monday night the great climax of the musical season will occur with the presentation of the Boston Symphony orchestra at the Mosque. An interesting program has been announced by Mr. Koussevitsky, which will include the Mozart G minor symphony, Stravinsky's "Capriccio" for orchestra, with piano solo, and the Tschaikowsky Symphony No. 4, in F minor.

The Mozart Symphony is one of three which were his last essays in this form of music. Nothing in his career is more remarkable than the production of these three masterpieces, so utterly different from one another in spirit, within the space of three months, not to speak of their coming at a time when he was deeply harrassed by debt and the constant illness of his wife. This one in G minor is the final expression in "absolute" music of Mozart's characteristic melancholy, which is entirely free from morbidity or the more introspective struggle with fate which is the leading motive of so much of the nineteenth century music.

No Self-Dramatization.

He does not indulge in self-dramatization; all is reflective, contemplative and lyrical, even when the mood is one of restlessness. Schumann has spoken of its "swaying Grecian grace," while Wagner says: "Compared with Haydn's, Mozart's symphonies are of significance almost solely through the extraordinary feeling, singing nature of their instrumental themes . . . and while he brought to Italian opera the richer development of the German mode of instrumental composition, he imparted in turn to the orchestral melody the full euphony of the Italian mode of song."

The qualities of Mozart's music, the absolute sense of proportion and gratefully disciplined expression are being more than ever sought by those who are feeling the unrest of our time. It has, as Warde Fowler says: "First, a joyousness, a sense of fragrance of life; never boisterous,

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

FAMED BOSTON SYMPHONY TUESDAY

The Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, will make its final Washington appearance of this, its fiftieth anniversary season, with a concert at Constitution Hall on Tuesday afternoon, February 3, at 4:30 o'clock, Dr. Koussevitzky conducting. This concert will constitute the third attraction in Mrs. Wilson-Greene's Philharmonic series of afternoon musical events at Constitution Hall.

Just two months have passed since the Boston Symphony, under Dr. Koussevitzky's brilliant and inspired leadership, celebrated its fiftieth anniversary season—1930-31—with a four-performance festival of Beethoven music at Constitution Hall that completely eclipsed any festival of orchestral music ever before given in this city. Already a Bach festival, even more pretentious than the Washington Beethoven event, is planned by the Boston Symphony for next month (March) in Boston in memory of Major Henry L. Higginson, who founded the Boston Symphony 50 years ago and who, single handed, supported it for many seasons.

For his final 1930-31 Washington concert Dr. Koussevitzky has chosen a program of great distinction and charm. It offers the Tschaikowsky Fourth Symphony in F minor (opus 36) in four movements: (1) Andante sostenuto, moderto con anima (in movemento di valse); (2) Andantino in modo do canzona; (3) Scherzo, pizzicato ostinato; (4) Finale: Allegro con fuoco. Elgar's introduction and illegro for string orchestra (Opus 47) will open the program, which will also include the prelude to Wagner's "Lohengrin" and the Ravel choreographic poem, "La Valse."

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WASHINGTON, D. C.
NEWS

JAN 31 1931

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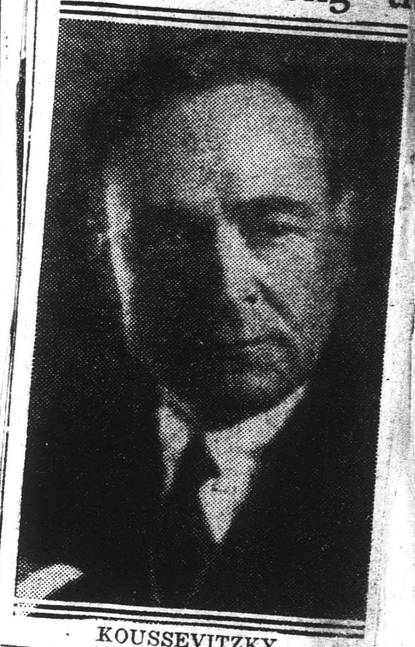

KOUSSEVITZKY

Boston Players Return Tuesday

Koussevitzky to Lead Orchestra in Afternoon Concert

THE Boston Symphony Orchestra will return to Washington for a concert Tuesday afternoon in Constitution Hall. The concert will begin promptly at 4:30. Late comers will be admitted at the close of each number.

It is just two months since Dr. Serge Koussevitzky brought his men here for the Beethoven Festival and he now returns with a varied program, for his last concert here this year.

It is the jubilee year and after its present tour, the famed orchestra will return to Boston and give another festival—a Bach one—in memory of Maj. Henry L. Higginson, who founded the orchestra and supported it in its early days.

Modern Scores

A number of modern scores have been written especially for the orchestra in honor of this anniversary, by well known European composers, such as Ravel, Stravinsky, Hindemith, Sibelius, Dukas, Prokofieff, Respighi and Honegger. These compositions are being played this spring also.

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Church Auxiliary To Conduct Drive

March is Woman's Auxiliary month at St. James Methodist church, during this period special efforts will be made to increase the membership and build up the usefulness of this organization. At the morning service Sunday, Mrs. James Richardson, of Barton Heights Methodist church, will make a short address on "Woman's Work." An inspiring song service will feature the evening services and the pastor, Rev. R. Orman Bryant, will speak on "The Tragedy of Spiritual Dullness."

Stephen A. Haboush Will Be Speaker

Stephen A. Haboush, known as "The Shepherd Boy of Galilee," will speak at the 8 o'clock service at the Barton Heights Methodist church on "My Shepherd Life in Galilee." Mr. Haboush was born and reared on the Western shores of the Sea of Galilee and was a shepherd in his youth.

Bible Association Will Meet Monday

The Bible Conference Association of Richmond will meet Monday night at 6 o'clock at the Central Y. M. C. A. where supper will be served. Mrs. T. A. Cary will speak on "My Experiences in Palestine."

school; 11 A. M., "The Millenium"; 7 P. M., prayer and testimony meeting 7:45 P. M., revival service; special music and sermon by Rev Helen Leh-

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It is delightful that we are to have Tschaikowsky's Fourth Sympthony, since it is the one of all others that he loved best and considered his best work. It is dedicated to Nadejda von Meck, his great benefactress, whom he never saw but whose letters form so large a part of his fascinating biography.

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KOUSSEVITZKY

Boston Players Return Tuesday

Koussevitzky to Lead Orchestra in Afternoon Concert

THE Boston Symphony Orchestra will return to Washington for a concert Tuesday afternoon in Constitution Hall. The concert will begin promptly at 4:30. Late comers will be admitted at the close of each number.

It is just two months since Dr. Serge Koussevitzky brought his men here for the Beethoven Festival and he now returns with a varied program, for his last concert here this year.

It is the jubilee year and after its present tour, the famed orchestra will return to Boston and give another festival—a Bach one—in memory of Maj. Henry L. Higginson, who founded the orchestra and supported it in its early days.

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FOURTH SYMPHONY TO BE PRESENTED

Boston Orchestra Will Play Tchaikovsky Number; Romance Told.

The fourth symphony of Tchaikovsky, which is to be played at the concert of the Boston Symphony orchestra at the Mosque Feb. 2 is closely connected with the one great romance and intellectual relationship of the Russian composer's life.

Tchaikovsky dedicated his fourth symphony, "To My Best Friend," referring to Madame Von Meck, a widow of large fortune with whom the composer had a remarkable relationship. As a patroness of music she corresponded with him, and, learning of his financial straits, arranged to send him a yearly sum of six thousand roubles, tactfully insisting that they should never meet.

Through thirteen years of friendship they never spoke. Once they encountered accidentally in a grove of her estate, whereupon Tchaikovsky lifted his hat and fled. By letter he became her intimate confidant.

He wrote to her continually of the progress of his fifth symphony, and freely confided his alternate hopes and fears concerning its success. About this particular symphony he had more than one moment of discouragement.

But time has more than confirmed the poignent beauty of this mighty score. Of the fourth, fifth and sixth (or "Pathetic") symphonies, many musicians consider this the greatest, and indeed Tchaikovsky's masterpiece.

Unfortunately, the Russian composer's ideal relationship with his dear friend and patron was destined to end in trouble and distress. Madame von Meck wrote in December, 1890, that she faced bankruptcy, and would have to discontinue the allowance. The letter caused a cruel misunderstanding. "Do you really think me incapable of remembering you, now that I no longer receive your money?" Tchaikovsky answered. For a while he was too wounded to make any further advance. When he did, there was no response. As fate had it this long friendship was terminated only three years before the composer's death. And she learned the news on her own deathbed.

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The Stravinsky "Capriccio" will plunge us at once into modernism of a radical sort, by this Russian composer, who, at an early age, left his country, and has lived in Paris and at various places around Lake Geneva. The dominating principle of his art is his belief that music should make a purely physical appeal and should be free from any literary or pictorial associations. His orchestral scores are full of color and brilliance, with great originality in the employment of the instruments. This follows Mr. Koussevitsky's custom of giving us one modern composition—even ultra-modern—with each program he plays here. This is an excellent idea.

Whether we like them or not, we must keep abreast of the musical tides, and in this case he has placed it between two readily understandable symphonies, rather than placing it chronologically at the last, showing what a keen psychologist he is, allowing us ten minutes to get our breath after the physical shock of the "Capriccio," then sending us home with the brilliant romanticism of Tschaikowsky in our ears.

It is delightful that we are to have Tschaikowsky's Fourth Sympthony, since it is the one of all others that he loved best and considered his best work. It is dedicated to Nadejda von Meck, his great benefactress, whom he never saw but whose letters form so large a part of his fascinating biography.

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

JAN 31 1931

Among th

KOUSSEVITZKY

Boston Players Return Tuesday

Koussevitzky to Lead Orchestra in Afternoon Concert

THE Boston Symphony Orchestra will return to Washington for a concert Tuesday afternoon in Constitution Hall. The concert will begin promptly at 4:30. Late comers will be admitted at the close of each number.

It is just two months since Dr. Serge Koussevitzky brought his men here for the Beethoven Festival and he now returns with a varied program, for his last concert here this year.

It is the jubilee year and after its present tour, the famed orchestra will return to Boston and give another festival—a Bach one—in memory of Maj. Henry L. Higginson, who founded the orchestra and supported it in its early days.

Modern Scores

A number of modern scores have been written especially for the orchestra in honor of this anniversary by well known European composers, such as Ravel, Stravinsky, Hindemith, Sibelius, Dukas, Prokofieff, Respighi and Honegger. These compositions are being played this spring also.

It is a great year for Dr. Koussevitzky who has led the orchestra since 1924, and he promises to go down in the orchestra's history along with such great conductors as Karl Muck, Arthur Nikisch, Sir George Henschel and Pierre Monteux.

Great Symphony

The program for next Tuesday is very varied and very interesting, in great contrast to the Beethoven programs of last December. It ranges from Wagner to Ravel, and the piece de resistance is Tschaikowsky's Fourth Symphony, not often played here. The order of the program follows:

Introduction and Allegro for String Orchestra ..... Elgar
Prelude to "Lohengrin" ..... Wagner
"La Valse" (choreographic poem) .... Ravel
Intermission
Symphony No. 4 in F minor ... Tchaikowsky

HEARING DEVICES

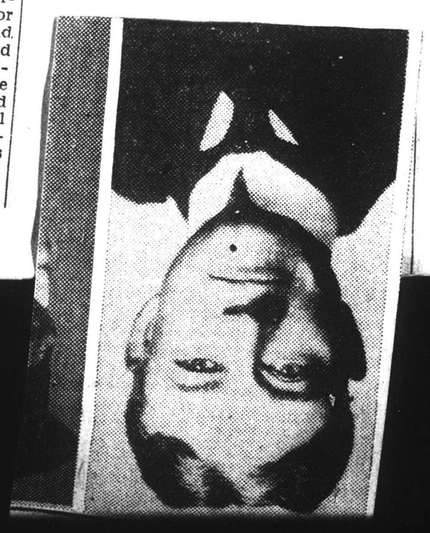
Church Auxiliary To Conduct Drive

March is Women's Auxiliary month at St. James Methodist church, during this period special efforts will be made to increase the membership and build up the usefulness of this organization. The morning service Sunday, Mrs. [illegible]

[illegible] fortune with whom the composer had a remarkable relationship. As a patroness of music she corresponded with him, and, learning of his financial straits, arranged to send him a yearly sum of six thousand roubles, tactfully insisting that they should never meet.

Through thirteen years of friendship they never spoke. Once they encountered accidentally in a grove

Unfortunately, the Russian composer's ideal relationship with his dear friend and patron was destined to end in trouble and distress. Madame von Meck wrote in December, 1890, that she faced bankruptcy, and would have to discontinue the allowance. The letter caused a cruel misunderstanding. "Do you really think me incapable of remembering you, now that I no longer receive your money?" Tchaikovsky answered. For a while he was too wounded to make any further advance. When he did, there was no response. As fate had it, this long friendship was terminated only three years before the composer's death. And she learned the news on her own deathbed.



THOSE THAT GO TO SYMPHONY

by FLORENCE COWLES

THE BOSTON SYMPHONY ORCHESTRA is celebrating its fiftieth anniversary this year, and at almost every concert a new composition is played, dedicated by the composer to the orchestra. The artists so honoring the orchestra are of all nations.

Every one knows of the excellence of the orchestra, of its conception, growth and now its maturity, but who ever stops to think about the people who have listened to the concerts for fifty consecutive years?

At the reception in the early autumn, given for Sir George Henschel, the first conductor, it was found that there were only four members of the original orchestra able to attend but there were quantities of patrons!

One has only to go to a Friday afternoon concert to see the ladies and gentlemen in their seventies, eighties and nineties who form the background of these concerts.

So instilled in them is the idea of attending the concerts and such pride do they take in the fact that they are "original subscribers," that they literally go until they die!

They continue to attend after they are too deaf to hear, or too blind to see. They go when they are lame and sick and sorrowful. They go aided by attendants.

It is not an unusual thing to see a white-haired lady come into the hall on the arm of her maid. The maid helps her remove her wrap and her hat, slips a little footstool under her feet, finds her her place in the program and then, patting her affectionately, says, "Well, I guess you will be all right now," and departs to the outer corridor to wait. After the concert the maid returns to her mistress, dresses her, picks up her footstool, and takes her out to her waiting limousine.

Even many of the attendants date from the old Boston Museum days when symphony concerts were held in that edifice, torn down many many years ago.

The matron of the ladies' reception room is one of these long-time attendants. I went to the first Friday afternoon concert of the season. There in the reception room an old old lady was greeting the attendant, who knows all the old patrons by name.

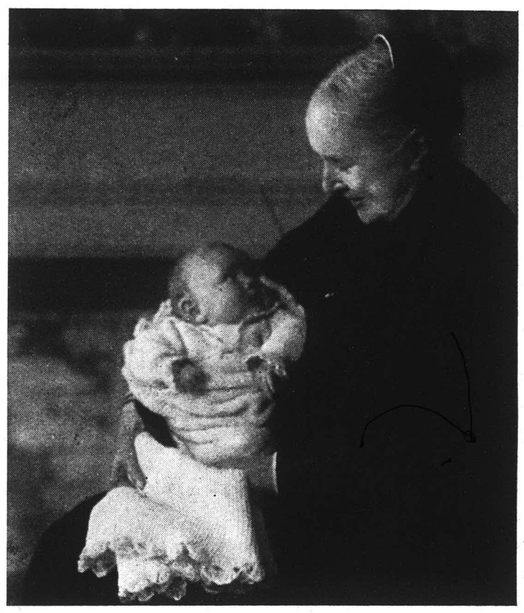
"Has Mrs. Brown been in yet this afternoon?" the white-haired black-bonneted lady asked.

"No, Mrs. Jones, or at least I haven't seen her," replied the attendant as she shook the proffered hand.

"Well, she didn't know whether she could come or not. She isn't feeling very well, but she thought she might just come in and see every one, although she didn't expect to attend the concert. It's nice to see old friends again," and the old lady turned to talk to another "Symphony friend."

Because lifelong friendships are formed at Symphony concerts.

When the concerts first started, fifty years ago, there was one a week. Then, such a demand was created, that it was decided to admit the public to the Friday afternoon rehearsals, and the hall was thrown open at twenty-five cents a seat.



WIDOW OF SYMPHONY FOUNDER
Mrs. Henry Lee Higginson, though 92 years old, is reputed to attend every afternoon Symphony Concert. She is here shown with her great granddaughter, Cecile Agassiz Higginson.
BACHRACH PHOTO

The Friday afternoon rehearsals, however, soon proved even more popular than the Saturday evening concerts; so the seats, with the exception of those in the second balcony which remained at twenty-five cents, were sold at auction.

But to attend the Friday afternoon concerts had become "the thing," and soon the auction proved to be a farce. People wanted their same seats each year and, in order to get them, commissioned ticket brokers to go and bid them in, regardless of what they cost.

When the powers-that-be of the concerts saw the trend that the auction was taking, they decided to rate all the seats. Then season-ticket holders were given the chance of taking up the tickets at the beginning of the season at a stated sum. If they didn't want them, the public had a chance—or, at least, that was the theory. But it is an almost unheard-of thing for Friday afternoon season tickets to go on sale.

Once a family gets hold of seats they hang on to them and even bequeath them to their nearest and dearest in their wills! That's what Boston thinks of its Symphonies.

After the war, there was such a demand for Friday season tickets that the first two rows of the second balcony were taken out of the twenty-five-cent class and were sold as season tickets, leaving 251 seats to be rushed for, but at fifty cents instead of twenty-five cents.

And no story of the Symphony is complete without the story of these rush-seat patrons.

Recently I was talking with a charming woman who makes her home in Milton. She and her husband make an annual trip to Europe. They have a delightful summer home, automobiles, all the things that go for comfort and ease, with the exception of Friday afternoon Symphony seats.

"I wouldn't *think* of going any way but on a rush seat," and after looking at her searchingly I knew she meant it. "I have done it for sixteen years. No one can appreciate a concert without that prelude.

"I have made some very dear friends on the front steps of Symphony Hall, and there is one whom I now meet regularly. If there is no soloist we get to Symphony Hall at

WAITING TO GET FIFTY-CENT "RUSH" TICKETS
Part of the crowd which stands in line for two hours every Friday afternoon on the steps of Symphony Hall. Only 251 people are admitted.

one o'clock; if there is a soloist, or if we decide that the program is going to be especially interesting to the public, we go at twelve o'clock.

"We take books and sit on the steps and read. (The steps, by the way, face Huntington avenue, with its scorching sun when it is hot and its icy winds when it is cold.)

"The doors open at half past one. Every one has his money ready and, once by the gate man, we all run. When we reach the second balcony, we choose our seats. I invariably get the same seat.

"Each person leaves something in the chair he has chosen, a book, coat, or even a pocketbook, if he feels inclined. No one ever touches the things; that is the etiquette of the second balcony.

"Then we go down to the second floor and have lunch."

In other words, these people, who have sat on the steps or who have stood for an hour or an hour and a half, run up two long flights of stairs and then run down one, and get in line preparatory to going by the counter of food. There they pick out sandwiches, cake, choose coffee or tea or milk, and then go over to a little table and eat the spoils. And it is a good half hour before the line passes the food counter.

In the rush-seat crowd extremes meet. Many old ladies go; then there are women like my friend, who go because they love the informality of it all. There are cripples, men and women on crutches, and there are frail people to whom you would like to give an orchestra seat.

There are the music students; the boys and girls, serious-eyed and blasé, who drink black coffee and smoke cigarettes and wish they were in Paris.

There are groups of foreigners who take their music seriously and who, while they eat their sandwiches, study the scores and discuss the pros and cons of the program.

The last person finishes his luncheon just about the time the first gong rings. The concert will begin in five minutes.

Downstairs the great auditorium is filled. The ushers stand by the door to aid those who are the recipients of season tickets "just for the afternoon."

The regular people find their own way about. Every one knows every one else. If a person is absent, it causes comment by every one within two or three rows, and you realize that an explanation will be demanded by half a dozen as soon as they get home and find a telephone handy.

Mrs. Henry Lee Higginson is in her seat on the center of the middle aisle. Mrs. Higginson is ninety-two years old and is the widow of the founder of the orchestra. Her snow-white hair is covered by a black lace cap. Sometimes her grandson, Henry Lee Higginson 2nd, accompanies her, sometimes a friend.

One of the prettiest tributes seen within those famous red-and-gold walls took place at the opening of the fiftieth season last October. At the conclusion of the concert, Sir George Henschel was the recipient of floral tribute, and to Mrs. Higginson, in her seat on the center aisle, an usher brought a gorgeous basket of deep red roses. The audience stood and applauded.

The concert begins. The audience is very well behaved, beautifully trained. Probably not fifty people are late. They come in when the doors are hastily opened for a minute or two after the first number.

Another number, and then comes the long intermission.

All the young people (every one under sixty) flock out into the corridors.

Tea is served upstairs, but not many know about it. Cigarettes are smoked. The old people complain vigorously to the management. The whiff of tobacco which reaches them they find distracting. It wasn't done in their day. The management doesn't encourage the tea idea as, owing to close cooperation with the police, the concerts are out before half past four o'clock.

As it is, Symphony Hall, situated at the corner of Huntington and Massachusetts avenues, one of the busiest traffic corners in the United States, works havoc with the best-laid plans of experts when it lets out its limousine-owning patrons.

The police say it just couldn't be untangled if the hall should disgorge its tremendous audience at five o'clock.

So the management of the Symphony concerts and the police department work together, and afternoon tea is frowned upon. But it is served to the knowing few, anyway.

The Breeze is 15 cents a copy at news stands. Six months' subscription $1.50 (26 issues); three months' $1.00 (13 issues); year-round subscription $3.00 (52 issues).

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For the next pair of Symphony concerts in the regular series Dr Koussevitzky proposes a program including Charles Martin Loeffler's "La Bonne Chanson" and his "Pagan Poem" in honor of the recent 70th birthday of the composer, long a distinguished figure in Boston. Honegger's new symphony, written for the orchestra's anniversary, and a suite for piano and strings by an unknown young Italian, Pilati, are the other numbers now announced, subject, of course, to change.

Globe Feb 1

Koussevitzky, Two Audiences, Then Heifetz

TRANS. — FEB. 2

Two Symphonies and Hearers Overtaxed — The Violinist Outdoing Himself

LITTLE applause followed Sibelius's Seventh Symphony when it was played at the Symphony Concerts last Friday afternoon. A persistent few rather than an ardent many, recalled the conductor. At the end of Strauss's "Symphonia Domestica," superlatively delivered, the plaudits were as scanty. As usual, everyone was making speed homeward—or elsewhere. The old hands nodded knowing heads: "They're sure to do better on Saturday." Yet when that evening came, the applause for Sibelius was hardly heartier or more general; while again it was a persistent minority that brought back the conductor and set the orchestra on its feet. Worse still, this "Saturday audience," usually in no haste, departed after little enough clapping for the "Domestica."

Possibly, the underlying cause of these cool responses is not far to seek; nor has it aught to do with the merits of pieces or performance. Sibelius's Symphony is as yet little known at Symphony Hall. It runs through twenty-five minutes without pause. All the way it asks close, concentrated listening. Strauss's "Domestica" is more familiar. Since Dr. Muck's time, it has been played intermittently. Twice before, Dr. Koussevitzky had set it on a program. But it also proceeds without pause, and through a full forty minutes. Now the habit of attention, in any of the contacts of life, is not highly developed at the present hour. There is a deal of gabble about "concentration," but much too little in habitual practice. Ask the average listener, even in a picked audience, like that at Symphony Hall on Saturday evening, to apply himself through twenty-five minutes to a Symphony by Sibelius or through forty to a tone-poem by Strauss, and he either "relaxes" along the way or comes out of either experience too taxed to burst into plaudits. Probably in retrospect, he thought better of Sibelius and Strauss, Dr. Koussevitzky and the orchestra, than he signified by any clapping in the concert-room. The conductor, and a few listeners with him, are accustomed to attend closely to music. Most others are unaccustomed to attend long and closely to anything.

Those who could and did listen—without losing the place—had their reward from both pieces. Again there was reason to thrill to the incisive strokes and the deep texture of Sibelius's Symphony; at the sudden whirr of his strings, the impact of his drum-beats, the pungent voices of his wood-winds; at those same strings when they flailed the air, at the brass when it upswelled with proclamation. Every composer writes for his instruments according to his abilities and imagination. It is Sibelius's part in this Seventh Symphony to write for them with exceeding intensity, to release them with graphic power. Indeed the whole music suggests an extraordinary concentration of emotion and creation within narrow limits. . . . The tone-poem of Strauss, on the other hand, is of ample dimensions; but the wide spread of the canvas and the multitude of musical ideas tapestried upon it, no less tax and tire hearers. All the households in half the world are stamping, singing, storming through the final fugue of the "Domestica." But by that time a goodly part of the audience is too weary to feel, care or respond. As whoever sets up a sign knows well, we are an attentionless folk.

GREEK-AMERICANS RAP KOUSSEVITZKY

Allege Importation of Foreign Musicians

GLOBE — FEB 2

Progressive Association Criticises Symphony Orchestra Conductor

A resolution criticising Dr Serge Koussevitzky, conductor of the Boston Symphony Orchestra, for importing, it is alleged, foreign musicians to play in the orchestra, was adopted yesterday at a convention of the New England delegates of the Greek-American Progressive Association, held at the Hotel Minerva on Huntington av.

The passage of the resolution, it was said, was occasioned particularly by the separation from the Boston Symphony Orchestra of Demetrios Demetriades, an American citizen of Greek birth, a bass viol player. According to Capt George Demeter, grand governor of the district of New England of the association, Demetriades has been a member of the symphony orchestra for the last 10 consecutive seasons.

Text of Resolution

The resolution follows:

"Whereas, The conductor of the Boston Symphony Orchestra, Dr Serge Koussevitzky, has been importing aliens to replace American citizens in the Boston Symphony Orchestra; and, whereas, in the past several months alien musicians have been imported from Belgium, Austria, Czechoslovakia and other foreign countries, and, whereas, this importation of foreign labor throws American citizens out of work, thus adding to the numbers of the city's unemployed; and, whereas, one of those thus thrown out of work by such importation is a citizen of the United States of Greek descent who played in the Boston Symphony Orchestra for 10 consecutive years;

"Resolved, That this convention of the New England delegates of the order of G. A. P. A. expresses its disapproval of such practice by the esteemed conductor of the Boston Symphony Orchestra and regards the importation of alien musicians as unjust, unfair and unwarranted, particularly when American citizens are ousted from positions;

"Be it further resolved, That copies of this resolution be sent to Dr Serge Koussevitzky, to the trustees of the Boston Symphony Orchestra and to the Grand Lodge of the G. A. P. A."

Venizelos Praised

About 300 men and women were present at the convention, which passed a resolution commending Premier Venizelos of Greece for his success in forming a peace pact with Turkey. Venizelos was declared to be the "greatest diplomat since the time of Pericles."

The convention voted to establish a fund of $100,000 for the creation of a Greek chair for instruction in the modern Greek language. The organization is a national Greek-American fraternal order of men and women, whose purpose "is to instil loyalty and allegiance to the United States and preserve the Greek language."

Capt Demeter presided at the convention.

'Far Afield,' Judge Cabot Says

Dr Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was not in Boston yesterday to answer the resolution of criticism adopted by the G. A. P. A., but Judge Frederick P. Cabot, head of the board of directors of the trustees of the Boston Symphony, said he thought the critics were "going rather far afield."

"No one has been dismissed from the orchestra," he said, "although it is a fact that two or three contracts were not renewed last Fall. There are usually one or two changes in the personnel of the organization each year, but rarely more. There is no mention of nationalities of musicians to be engaged in the rules of the organization, and everything is now being done just as it always has been since the orchestra was established, 50 years ago.

"The trustees hold the musical director responsible for the quality of the artists, and they accept his musical judgments, although technically the trustees do employ the musicians.

"Last Autumn a Greek player of the double bass was not given a new contract, I do remember. But that was not a criticism of him in any sense nor an implication that he is not an excellent musician. It is simply a question whether his particular talents will fit into the musical organization on a sufficient basis. And, since the double bass is Dr Koussevitzky's own instrument, the trustees had no hesitation in accepting his judgment about it."

TON POST, MONDAY, FEBRUARY 2,

Charges Hit Director of Symphony Orchestra

GRECIAN-AMERICAN CONFERENCE

Members of the Greek-American Progressive Association of New England, at a conference yesterday in Hotel Minerva. Standing, left to right, Miss Mary Demeter of Brookline, Mrs. K. Lamopoulos of Haverhill, Miss Mary Vergados of Lowell. Seated, Mrs. Olga D. Callimachos of New York, Captain George Demeter of Boston, and Miss Betty Demeter of Brookline.

Charges that Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, has been discharging musicians in the orchestra who are American citizens and has been replacing them with imported foreign musicians were contained in a resolution adopted yesterday by more than 300 delegates to a convention of the New England district of the Greek-American Progressive Association. The resolution also provided that copies be sent to Dr. Koussevitzky and to the trustees of the Boston Symphony Orchestra.

Captain George Demeter, grand governor of the New England district of the Greek-American order, cited a specific instance of an American citizen of Greek descent, who, he said, had played in the Boston Symphony Orchestra for 10 consecutive years, was discharged a few months ago and is now numbered among Boston's unemployed.

This former member of the famous orchestra, Captain Demeter charged, has a wife and family to support, is a citizen of this country, and despite the fact that he played in the orchestra 10 years, was discharged and a musician was imported from a foreign country to take his place.

The resolution charges that in the past several months aliens have been imported from Belgium, Austria, Czechoslovakia and other foreign countries, thus throwing American musicians out of work.

"These are brought into this country giving their profession as concert masters," Captain Demeter stated, declaring that he had investigated the matter and had found that under this guise their original seven months' authorized stay in this country became later extended. He averred that whether or not they are concert masters, they have in several cases been employed by Dr. Koussevitzky as musicians and so are keeping Americans out of work.

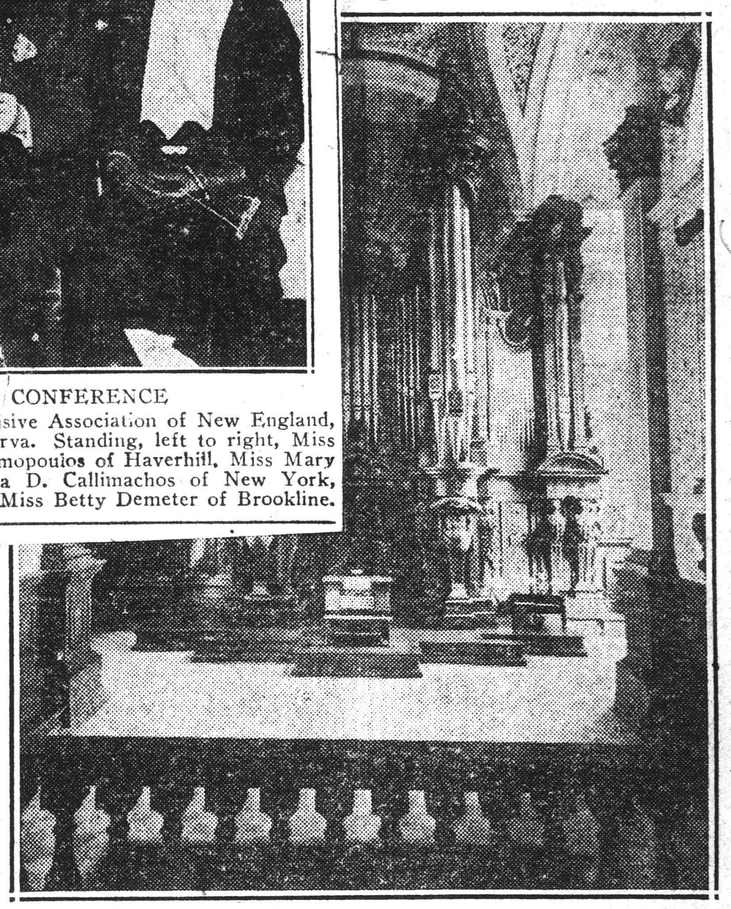
The convention lasted all day yesterday at the Hotel Minerva on Huntington avenue. More than 185 men, presidents of New England lodges of the order, and over 100 women, presidents of the auxiliary lodges, attended. Captain George Demeter, a well known Boston attorney and officer in the Massachusetts National Guard, presided as grand governor for New England.

Plans were completed at the convention yesterday to endow some large Eastern university with $100,000 for a course of instruction in modern Greek. Where the chair will be established is not known yet but it was said that it will be Harvard, Yale, Princeton or Columbia.

THURSDAY, FEBRUARY 5, 1931

RLES ORGAN RD ONCE MORE

nstrument Bought s Music Shrine



FORMER BOSTON MUSIC HALL ORGAN AS IT APPEARS IN SERLO HALL

METHUEN, Feb 4—The famous old Boston Music Hall organ, which was once part of the Boston Symphony Orchestra, but which was discarded because it was pitched too high to blend with the other orchestral instruments, is destined again to take its place as one of the greatest organs in the world.

This great instrument, built in 1854 and purchased with the contributions of Boston music lovers, and which is now in Methuen, as been purchased by Ernest M. Skinner of West Newton, vice president of the Skinner Organ Company. Mr Skinner has also purchased Serlo Hall, which houses it, the Searles Organ factory and a nearby cottage house, all located here.

The deed transferring the property from Mrs Lillian W. Andrew of this town to Mr Skinner was recorded at the Lawrence Registry of Deeds office today. No price was made public, but it is understood that the purchase price was in excess of $200,000.

Once Owned by Searles

The property was formerly that of the late Edward F. Searles, multi-millionaire, and later of the late Arthur T. Walker, his heir. During Mr Searles' life many noted organists played on it, but in recent years it has not been used much.

It has always been maintained in first-class condition, though, and, after he has made some additions and improvements, Mr Skinner hopes to made it "a shrine for the lover of organ music, a meeting place for the American Guild of Organists, and for the National Association of Organists, and perhaps other musical organizations."

The late Mr Searles purchased the organ at an auction sale and moved it to Methuen, in pieces, of course, before he had any place to house it.

Meanwhile, he was building Serlo Hall, a hall that was destined to have almost perfect acoustic properties, as a permanent home for it. It required the best part of five years for the hall to be built and the organ to be rebuilt in it.

Its black walnut case is a wonderful example of woodcarving and the instrument has 6000 pipes, only nine of which are mute. Organists from all parts of America and Europe have played on it and are said to have been most enthusiastic about it.

Frank M. Andrew of Lawrence and Methuen, who announced the sale, gave out the statement prepared by Mr Skinner. The statement, in part, follows:

"The combination of the organ, the hall and its marvelous acoustical conditions represent, in my opinion, the finest expression of an ideal, with respect to the organ and organ music, to be found anywhere in the world. Serlo Hall with its perfect acoustics and the unique and amazing organ case makes a spectacle that is nothing short of magnificent—one in which every element making for perfection is present in its best sense.

"I entered Serlo Hall for the first time less than two years ago. It made an unforgetable impression on me. There were rumors that the organ was to be sold or destroyed. This seemed to me nothing short of vandalism, almost sacrilege.

Plans to Arrange Concerts

"It was only through a miracle of unforeseen circumstances that I became the owner of it. Now that it is mine I want to make some additions to the organ to bring it up to date, and then make it a shrine for the lovers of organ music, a meeting place, if possible, for the American Guild of Organists, for the National Association of Organists, and perhaps other musical organizations. This will be carrying out Mr Searles' original idea and at the same time save this great monument from destruction.

"I also have in mind some concerts in which music for organ and piano may be given. The opportunity for doing something that is based upon the ideal and not upon financial considerations seems to find a fitting setting in Serlo Hall."

The program for the Tuesday Symphony concert Feb 10 will, for the first time in the Tuesday series, offer a soloist. Myra Hess is announced to give her admirable interpretation of Beethoven's Fourth Concerto for piano. The other numbers are by Beethoven, the "Eroica" Symphony, and the "Egmont" overture. One regrets the substitution of the last-named overture for the very superior "Coriolanus" overture, now twice announced and twice withdrawn this season by Dr Koussevitzky.

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LITTLE applause followed Sibelius's Seventh Symphony when it was played at the Symphony Concerts last Friday afternoon. A persistent few rather than an ardent many, recalled the conductor. At the end of Strauss's "Symphonia Domestica," superlatively delivered, the plaudits were as scanty. As usual, everyone was making speed homeward—or elsewhere. The old hands nodded knowing heads: "They're sure to do better on Saturday." Yet when that evening came, the applause for Sibelius was hardly heartier or more general; while again it was a persistent minority that brought back the conductor and set the orchestra on its feet. Worse still, this "Saturday audience," usually in no haste, departed after little enough clapping for the "Domestica."

Possibly, the underlying cause of these cool responses is not far to seek; nor has it aught to do with the merits of pieces or performance. Sibelius's Symphony is as yet little known at Symphony Hall. It runs through twenty-five minutes without pause. All the way it asks close, concentrated listening. Strauss's "Domestica" is more familiar. Since Dr. Muck's time, it has been played intermittently. Twice before, Dr. Koussevitzky had set it on a program. But it also proceeds without pause, and through a full forty minutes. Now the habit of attention, in any of the contacts of life, is not highly developed at the present hour. There is a deal of gabble about "concentration," but much too little in habitual practice. Ask the average listener, even in a picked audience, like that at Symphony Hall on Saturday evening, to apply himself through twenty-five minutes to a Symphony by Sibelius or through forty to a tone-poem by Strauss, and he either "relaxes" along the way or comes out of either experience too taxed to burst into plaudits. Probably in retrospect, he thought better of Sibelius and Strauss, Dr. Koussevitzky and the orchestra, than he signified by any clapping in the concert-room. The conductor, and a few listeners with him, are accustomed to attend closely to music. Most others are unaccustomed to attend long and closely to anything.

Those who could and did listen—without losing the place—had their reward from both pieces. Again there was reason to thrill to the incisive strokes and the deep texture of Sibelius's Symphony; at the sudden whirr of his strings, the impact of his drum-beats, the pungent voices of his wood-winds; at those same strings when they flailed the air, at the brass when it upswelled with proclamation. Every composer writes for his instruments according to his abilities and imagination. It is Sibelius's part in this Seventh Symphony to write for them with exceeding intensity, to release them with graphic power. Indeed the whole music suggests an extraordinary concentration of emotion and creation within narrow limits. . . . The tone-poem of Strauss, on the other hand, is of ample dimensions; but the wide spread of the canvas and the multitude of musical ideas tapestried upon it, no less tax and tire hearers. All the households in half the world are stamping, singing, storming through the final fugue of the "Domestica." But by that time a goodly part of the audience is too weary to feel, care or respond. As whoever sets up a sign knows well, we are an attentionless folk.

GREEK-AMERICANS RAP KOUSSEVITZKY

Allege Importation of Foreign Musicians

GLOBE FEB 2

Progressive Association Criticises Symphony Orchestra Conductor

A resolution criticising Dr Serge Koussevitzky, conductor of the Boston Symphony Orchestra, for importing, it is alleged, foreign musicians to play in the orchestra, was adopted yesterday at a convention of the New England delegates of the Greek-American Progressive Association, held at the Hotel Minerva on Huntington av.

The passage of the resolution, it was said, was occasioned particularly by the separation from the Boston Symphony Orchestra of Demetrios Demetriades, an American citizen of Greek birth, a bass viol player. According to Capt George Demeter, grand governor of the district of New England of the association, Demetriades has been a member of the symphony orchestra for the last 10 consecutive seasons.

Text of Resolution

The resolution follows:

"Whereas, The conductor of the Boston Symphony Orchestra, Dr Serge Koussevitzky, has been importing aliens to replace American citizens in the Boston Symphony Orchestra; and, whereas, in the past several months alien musicians have been imported from Belgium, Austria, Czechoslovakia and other foreign countries, and, whereas, this importation of foreign labor throws American citizens out of work, thus adding to the numbers of the city's unemployed; and, whereas, one of those thus thrown out of work by such importation is a citizen of the United States of Greek descent who played in the Boston Symphony Orchestra for 10 consecutive years;

"Resolved, That this convention of the New England delegates of the order of G. A. P. A. expresses its disapproval of such practice by the esteemed conductor of the Boston Symphony Orchestra and regards the importation of alien musicians as unjust, unfair and unwarranted, particularly when American citizens are ousted from positions;

"Be it further resolved, That copies of this resolution be sent to Dr Serge Koussevitzky, to the trustees of the Boston Symphony Orchestra and to the Grand Lodge of the G. A. P. A."

Venizelos Praised

About 300 men and women were present at the convention, which passed a resolution commending Premier Venizelos of Greece for his success in forming a peace pact with Turkey. Venizelos was declared to be the "greatest diplomat since the time of Pericles."

The convention voted to establish a fund of $100,000 for the creation of a Greek chair for instruction in the modern Greek language. The organization is a national Greek-American fraternal order of men and women, whose purpose "is to instil loyalty and allegiance to the United States and preserve the Greek language."

Capt Demeter presided at the convention.

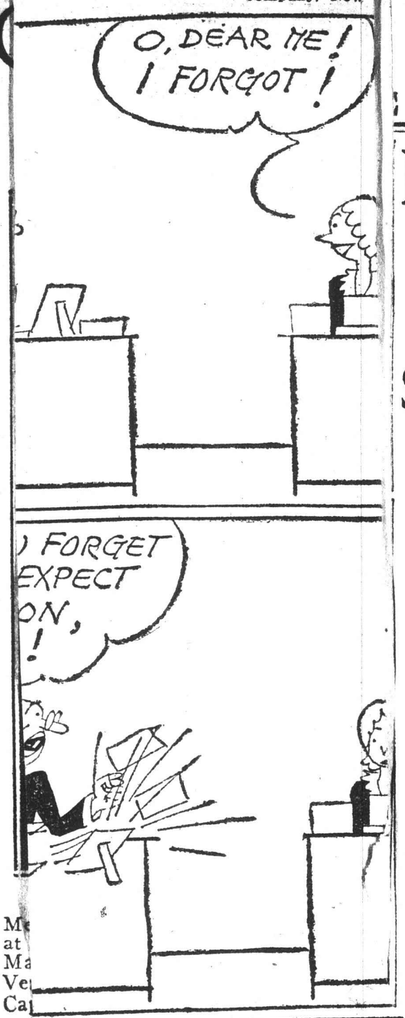
'Far Afield,' Judge Cabot Says

Dr Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was not in Boston yesterday to answer the resolution of criticism adopted by the G. A. P. A., but Judge Frederick P. Cabot, head of the board of directors of the trustees of the Boston Symphony, said he thought the critics were "going rather far afield."

"No one has been dismissed from the orchestra," he said, "although it is a fact that two or three contracts were not renewed last Fall. There are usually one or two changes in the personnel of the organization each year, but rarely more. There is no mention of nationalities of musicians to be engaged in the rules of the organization, and everything is now being done just as it always has been since the orchestra was established, 50 years ago.

"The trustees hold the musical director responsible for the quality of the artists, and they accept his musical judgments, although technically the trustees do employ the musicians.

"Last Autumn a Greek player of the double bass was not given a new contract, I do remember. But that was not a criticism of him in any sense nor an implication that he is not an excellent musician. It is simply a question whether his particular talents will fit into the musical organization on a sufficient basis. And, since the double bass is Dr Koussevitzky's own instrument, the trustees had no hesitation in accepting his judgment about it."



FMN SECRETARY

Charges that Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, has been discharging musicians in the orchestra who are American citizens and has been replacing them with imported foreign musicians were contained in a resolution adopted yesterday by more than 300 delegates to a convention of the New England district of the Greek-American Progressive Association. The resolution also provided that copies be sent to Dr. Koussevitzky and to the trustees of the Boston Symphony Orchestra.

Captain George Demeter, grand governor of the New England district of the Greek-American order, cited a specific instance of an American citizen of Greek descent, who, he said, had played in the Boston Symphony Orchestra for 10 consecutive years, was discharged a few months ago and is now numbered among Boston's unemployed.

This former member of the famous orchestra, Captain Demeter charged, has a wife and family to support, is a citizen of this country, and despite the fact that he played in the orchestra 10 years, was discharged and a musician was imported from a foreign country to take his place.

The resolution charges that in the past several months aliens have been imported from Belgium, Austria, Czechoslovakia and other foreign countries, thus throwing American musicians out of work.

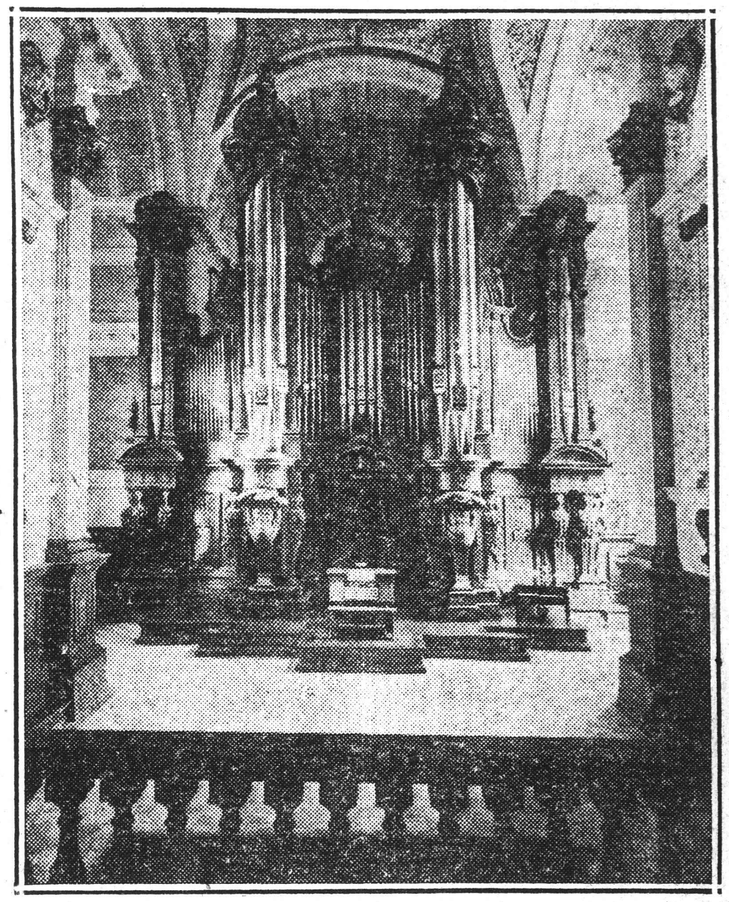
"These are brought into this country giving their profession as concert masters," Captain Demeter stated, declaring that he had investigated the matter and had found that under this guise their original seven months' authorized stay in this country became later extended. He averred that whether or not they are concert masters, they have in several cases been employed by Dr. Koussevitzky as musicians and so are keeping Americans out of work.

The convention lasted all day yesterday at the Hotel Minerva on Huntington avenue. More than 185 men, presidents of New England lodges of the order, and over 100 women, presidents of the auxiliary lodges, attended. Captain George Demeter, a well known Boston attorney and officer in the Massachusetts National Guard, presided as grand governor for New England.

Plans were completed at the convention yesterday to endow some large Eastern university with $100,000 for a course of instruction in modern Greek. Where the chair will be established is not known yet but it was said that it will be Harvard, Yale, Princeton or Columbia.

FAMOUS SEARLES ORGAN TO BE HEARD ONCE MORE

Serlo Hall and Instrument Bought By Skinner as Music Shrine



FORMER BOSTON MUSIC HALL ORGAN AS IT APPEARS IN SERLO HALL

METHUEN, Feb 4—The famous old Boston Music Hall organ, which was once part of the Boston Symphony Orchestra, but which was discarded because it was pitched too high to blend with the other orchestral instruments, is destined again to take its place as one of the greatest organs in the world.

This great instrument, built in 1854 and purchased with the contributions of Boston music lovers, and which is now in Methuen, as been purchased by Ernest M. Skinner of West Newton, vice president of the Skinner Organ Company. Mr Skinner has also purchased Serlo Hall, which houses it, the Searles Organ factory and a nearby cottage house, all located here.

The deed transferring the property from Mrs Lillian W. Andrew of this town to Mr Skinner was recorded at the Lawrence Registry of Deeds office today. No price was made public, but it is understood that the purchase price was in excess of $200,000.

Once Owned by Searles

The property was formerly that of the late Edward F. Searles, multi-millionaire, and later of the late Arthur T. Walker, his heir. During Mr Searles' life many noted organists played on it, but in recent years it has not been used much.

It has always been maintained in first-class condition, though, and, after he has made some additions and improvements, Mr Skinner hopes to made it "a shrine for the lover of organ music, a meeting place for the American Guild of Organists, and for the National Association of Organists, and perhaps other musical organizations."

The late Mr Searles purchased the organ at an auction sale and moved it to Methuen, in pieces, of course, before he had any place to house it.

Meanwhile, he was building Serlo Hall, a hall that was destined to have almost perfect acoustic properties, as a permanent home for it. It required the best part of five years for the hall to be built and the organ to be rebuilt in it.

Its black walnut case is a wonderful example of woodcarving and the instrument has 6000 pipes, only nine of which are mute. Organists from all parts of America and Europe have played on it and are said to have been most enthusiastic about it.

Frank M. Andrew of Lawrence and Methuen, who announced the sale, gave out the statement prepared by Mr Skinner. The statement, in part, follows:

"The combination of the organ, the hall and its marvelous acoustical conditions represent, in my opinion, the finest expression of an ideal, with respect to the organ and organ music, to be found anywhere in the world. Serlo Hall with its perfect acoustics and the unique and amazing organ case makes a spectacle that is nothing short of magnificent—one in which every element making for perfection is present in its best sense.

"I entered Serlo Hall for the first time less than two years ago. It made an unforgetable impression on me. There were rumors that the organ was to be sold or destroyed. This seemed to me nothing short of vandalism, almost sacrilege.

Plans to Arrange Concerts

"It was only through a miracle of unforeseen circumstances that I became the owner of it. Now that it is mine I want to make some additions to the organ to bring it up to date, and then make it a shrine for the lovers of organ music, a meeting place, if possible, for the American Guild of Organists, for the National Association of Organists, and perhaps other musical organizations. This will be carrying out Mr Searles' original idea and at the same time save this great monument from destruction.

"I also have in mind some concerts in which music for organ and piano may be given. The opportunity for doing something that is based upon the ideal and not upon financial considerations seems to find a fitting setting in Serlo Hall."

EBRUARY 8, 1931

Bostonians May H Season Series---In

Post

BY WARREN STOREY SMITH

Not from Symphony Hall or from Dr. Koussevitzky but from a bulletin of the Juilliard School of Music of New York comes the announcement that Nicolai Berezowsky, who received his training in that institution, has been invited to conduct the Boston orchestra in his own symphony, in the course of this present season. Apparently no date has yet been set for the event.

* * * *

Directly from Symphony Hall comes word of more imminent happenings. On Tuesday afternoon Myra Hess will be the pianist, as previously announced, in the G major Concerto, when Dr. Koussevitzky and the orchestra set an all-Beethoven programme before the audience of the Tuesday series of concerts, and a week from tomorrow evening, on Feb. 16, Misczyslaw Muenz, pianist, will be the soloist at the fourth concert of the Monday series. At the regular Friday and Saturday concerts of this week, as elsewhere announced, Dr. Koussevitzky and the orchestra will pay honors to Charles Martin Loeffler, who has just passed his 70th birthday.

* * * *

Music Notes and Comment

GLOBE FEB 8

Charles Martin Loeffler's 70th birthday will be honored, two weeks later, at this week's Boston Symphony concerts in the regular series by the performance of two of his works. Honegger's new, and eagerly awaited symphony, composed for the orchestra's anniversary, will be performed for the first times. Another novelty will be a suite by an Italian composer named Pilati, hitherto unknown here.

Myra Hess will play Beethoven's Fourth concerto, a work in which she excels, as soloist at the Tuesday Symphony concert this week.

Henry Prunieres, managing editor of the French "Revue musicale," heard the Boston Symphony here last Fall. Here is a translation of what he had to tell the French musical intelligentsia about it when he returned to Paris, in the January number of his magazine: "This marvelous orchestra is composed of 124 musicians (there are really 110) chosen from among the best in the world, and rehearsing daily under the rigorous discipline of their great chief, Serge Koussevitzky. Nothing can give an idea of the great power, without harshness, of the amplitude and purity of tone, of the precision of the attacks, of the sweetness and the finesse of the pianissimi of this orchestra, which is without doubt the best to be found in the world today."

MUSIC

HERALD FEB 11

SYMPHONY ORCHESTRA

For the third concert of the Tuesday afternoon series Dr. Koussevitsky turned to Beethoven. From this source he drew the following program: Symphony No. 3 in E-flat major, otherwise known as the "Eroica"; overture to Goethe's "Egmont," and the concerto for pianoforte in G major, Myra Hess, soloist. None of these compositions can be called unfamiliar; of the first two one might say that frequent repetition had bred contempt, but such is not the case when Dr. Koussevitsky is master of the situation. At each reading he suffuses them with a new life. The hearer comes again in contact with an old acquaintance—better, an intimate friend—to discover that what he thought he knew is infinite—endless in resource, not so quickly grasped and understood as once he in his tyro-mood conjectured.

Miss Hess played the concerto with beautiful simplicity. Her far reaching intelligence grasps a movement as a whole; from this she works out the details, coloring them as her impeccable taste dictates, but never losing sight of the general contour. Hence the wonderful unity of her interpretation. There is no excess; everything is in its place perfectly proportioned. With the first chord she played she seemed to feel the last, and so comprehended every part. Her interpretation convinced because of its clarity, because of the logical sequence of beginning, middle and end which she not only knows but feels. One might say that the tranquility with which she filled the andante and calmed the belligerent strings made this movement more beautiful than the others. But to say this would be to forget the burst of sunshine one felt at the opening of the rondo.

Dr. Koussevitsky wove a beautiful background for Miss Hess. The impression was much the same as an exquisite tapetry gives with the orchestra the setting, the pianist the predominate figure, both skillfully interwoven. As a result of this too perfect creation the overture which followed it seemed a little pale.

Both Miss Hess and Dr. Koussevitsky were welcomed and applauded by a large and enthusiastic audience.

The next concert of the series will be on Feb. 24. L. B. D.

MYRA HESS HEARD A SYMPHONY CONCE

GLOBE FEB 11

Soloist in Beethoven G Major Concerto

Myra Hess, the deservedly admir English pianist, appeared as soloist yesterday afternoon's concert in t Boston Symphony's Tuesday seri She was very heartily applauded f her fine performance of the solo pa in Beethoven's G major concerto. Tl concert began with the "Eroica" Syn phony, and ended with the "Egmont overture.

This all-Beethoven program, follow ing an all-Wagner program, made on wonder whether the next Tuesday con cert would be devoted to music b Brahms or by Tchaikovsky. Th audience seemed greatly pleased witl yesterday's choice of numbers, i chance comments overheard may serve as an indication.

Miss Hess has played this concerto with the Boston Symphony in Boston in a former season. Her performance this year with the orchestra in Washington and in New York won her high praise. Yesterday there was no flaws to pick. One could only admire and enjoy the rare combination of refinement and imaginative intensity in her playing. Of all the pianists heard in the past 20 years in this concerto only Winifred Christie years ago has equalled Miss Hess's remarkable performance.

Dr Koussevitzky and the orchestra gave an admirable performance of the "Eroica," save for the unduly slow pace of the adagio. There was more precision, more euphony, in the first allegro than on some former occasions It is in such familiar classics as this that one can best measure the remarkable progress made by conductor and orchestra in the past few years toward regaining the old perfection of style of the pre-war orchestra under Dr Muck.

The next concert in this series will be given Feb 24, with a program not yet announced. P. R.

3D TUESDAY SYMPHONY

Post Feb 11

The third of the Tuesday afternoon series of Symphony concerts, which took place yesterday afternoon, offered as departure from precedent a soloist, and a notable soloist to boot, Myra Hess, who was heard in the G major Pianoforte Concerto of Beethoven. A few seasons ago Miss Hess played this concerto at a Monday evening concert and won all hearers by the extreme felicity of her performance. This season Miss Hess has been repeating that performance with the orchestra in various cities, in Washington and in New York, and everywhere to great acclaim.

Yesterday, as before, Miss Hess' playing of the Concerto was noteworthy for tonal beauty, an ideal which in this

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particular work is not always easy to achieve. In other hands this Concerto has, indeed, seemed unsympathetically written for the pianoforte, with scant regard for the blended timbres of solo-instrument and orchestra. But such misgivings disappear entirely when the work is heard under the magical fingers of Miss Hess. Others perhaps, as Mr. Schnabel a year ago, have made more dramatic the dialogue between piano and orchestra that is the second movement, but Miss Hess conceives this celebrated episode most poetically and her playing of the first and third movements was an unmitigated delight. The audience, as was to be expected, received her warmly.

Already this season Dr. Koussevitzky had given the Tuesday subscribers an all-Wagner program.

Music

Monitor Feb 11

Tuesday Symphony—Gordon Quartet

Once more the subscribers to the Tuesday series of concerts by the Boston Symphony Orchestra have reason to be thankful. Yesterday afternoon in Symphony Hall they enjoyed an echo of the Beethoven Festival of last December in Washington, with Myra Hess as soloist in the G major Piano Concerto, and with the "Eroica" Symphony to open the program and the "Egmont" Overture to close it.

Once more conductor and players worked hard to give the Tuesday audience a superlative interpretation of these master works. Indeed, Dr. Koussevitzky worked perhaps a little too hard in the symphony. The first movement was superbly played, but thereafter, and particularly in the slow movement, he fell victim to that meticulosity which sometimes defeats his highest aspiration. Musical structure was lost sight of in a labyrinth of detail. The listener cannot appreciate musical values when his attention is continually distracted by the marvel of an orchestra holding together at so sluggish a pace. The interest becomes that of a slow motion picture. Yet in the opening of the Finale that same virtuosity permitted a flexibility that was placed at the service of musical beauty.

Miss Hess gave a performance of notable loveliness, using a finely graded dynamic range in lieu of the violent contrasts on which some pianists rely. Especially poetic was the dialogue of the Andante, in which her feminine tone was particularly appropriate against the gruffness of the orchestra.

Afternoon of Beethoven and Of Myra Hess

Trans Feb 11

Pla

Koussevitzky and the 'Eroica,' The Pianist Through the G-Major Concerto

NO SINFUL, perturbing modernist intruded. Beethoven filled the whole program — the thrice-familiar Beethoven of the "Eroica" symphony, the "Egmont" overture, the piano-concerto, numbered four and in the key of G major. The orchestra was at the top of its form; the conductor master of himself, his men, the music before him. The pianist for the concerto, Miss Hess, cherished in particular by the Bostonian public, once more raising expectation and fulfilling it; adding her own following to the usual audience at a Tuesday matinée in Symphony Hall. Close attention; no coughing even in these days of February damps; honest, general, hearty applause. Superlative performance of familiar and honored music; decorum and pleasure hand in hand. A perfect concert, departing dowagers said one to another. Certainly one at high point in the "best Bostonian tradition." Even to reviewers, skirmishing on the outskirts, notable in kind. If tickets were hard to come by—the theme of intermission-gossip—the more fortunate those who had procured them, and forgotten the digging in the pleasure of the reward.

In the morning Dr. Koussevitzky had plied his pains and loosed his enthusiasms upon Monsieur Honegger. For the conductor thinks highly of the Parisian's new Symphony, to be heard on Friday and Saturday. Yet in the afternoon, he came, possibly for the hundredth time, to Beethoven's "Eroica," as though for him and for the while there were no other music in the world. With none of the great Ludwig's greater symphonies does he more excel. Writers about the theater discourse of "the illusion of the first time." By it they mean the ability of the actor to make the speech that he nightly repeats sound as though but now it had sprung to his lips; to wing the action that he regularly accomplishes and long since calculated, with what seems the impulse of the instant.

Playing the "Eroica," Dr. Koussevitzky conjures up this "illusion of the first time." The practised, and learned, concert-goer believes that he is hearing it with something like the emotion that may have traversed the first audience in Vienna a century and a quarter ago. The student of details searches the performance and finds not one perfunctory or overlooked. The searcher for sensation feels each measure vitalized; hears the whole swirling around him, hitting him between the eyes, or—should it be—the ears. The imaginative listener takes the pleasure of his fantasy; decks the creative Beethoven in the glamour of romance—he wore anything but that in his struggles with composition—sits by at the miracle of a symphony, out of itself and of performance perennially renewed. The "Eroica" as repertory piece! Out upon the notion when Dr. Koussevitzky sets to it! Thanks to a temperament, every repetition is for him a first time; every audience an assemblage to be impressed.

Not only this but more. The conductor gives to the "Eroica" a voice that bears out a title of tradition. So generated, the symphony moves in heroic atmosphere. The rushing of the darker strings through the Scherzo, the golden-toned, broad-phrasing horns, seem each the complement of the other. In thrilling progress the Finale ascends from suspense to suspense—deeper-textured, ampler of curve and period; firmer and firmer rhythmed. The slow movement—one of the few in which the symphonic Beethoven is neither moralizing nor sentimentalizing—speaks exaltedly of the soul of man, poignantly to the other souls that hear. The hero thus lamented has ridden the storm in the first movement, ridden it titanically. To the first audience in Vienna, the "Eroica" was no "Eroica"—only "a new grand symphony in D-sharp by Herr Ludwig van Beethoven." But the heroic spirit must have infused the music, the heroic voice spoken out. Did Beethoven, conducting, deliver the music to the full? Composer-conductors are not always fortunate with their own pieces. Or did it remain for Habeneck and Bülow, for Muck and Koussevitzky and Toscanini, to set free the heroic spirit, to release the heroic tones. Enough that they did and do; while the art of conducting, in them, and for this "Eroica" Symphony, goes justified.

The orchestra, when it plays as it played yesterday, shares these laurels. Perhaps the hearer must be listening to a familiar music, played in this concert-hall these twenty years, to discover the full merit of those now sounding it. Once more there is reason to marvel at the splendor and the power of the strings, their unanimity and flexibility, their range in sonorities over all the lights and all the shadows. The deeper Beethoven descends, the higher he mounts, with him they also go. Beethoven loved the upper voices of the woodwinds above and apart from the tonal mass. Mr. Laurent's flute lends him its brightness; Mr. Polatschek's clarinet its clear suavities. The horns of Beethoven, as they are played at Symphony Hall, foretell the magic of sound and illusion that a century of composers has since intensified. Our piercing modern brass has its place in the incisive measures of the "Eroica." Upon this sensitive orchestra, as upon a single instrument, Dr. Koussevitzky can inlay every detail that Beethoven fashioned. They stood clear yesterday—the momentary part of an up-swelling whole. And what is here written of conductor, orchestra and the "Eroica" is true equally with the lesser overture to "Egmont." After it the curtain should have risen white-hot upon Goethe's play.

Not to forget the event, for many, of the day—Miss Hess's playing of the piano-part in the Fourth Concerto. The cynics were as God made them and could not forbear to say that "the G-major was at best a woman's piece." Perhaps it is—in the slow movement. But Miss Hess flinging out the finale in scintillant phrases at high speed and in sharp rhythm, answering the orchestra, turn and turn about, was not exactly a feminine pianist. Rather she was clothed in the new power and brilliance, now finely measured, of her present noon. Nor was she feminine again in the close-woven energies of piano and orchestra through the first movement—both, the composer hidden, in the veritable act of creation.

The imagining poet, the sensitive technician, the mistress of euphony, joined hands with conductor and players in the middle movement of the plaint of the piano against the forbidding orchestra; the long pleading, the final exultation, the whisper into submissive silence. The books say that until Beethoven wrote, no such poetry of tones was known to the concerto-form. Perhaps none to excel it is to be found in a hundred more concertos, as far as this our

day. Of late her audiences have been hailing Miss Hess as pianist of full-rippened power, far-ranging, wide-sweeping, penetrating large and deep. Yesterday came the reminder that for beauty and for poetry, she may still sensitize fineness.

H. T. P.

Parisian, Bostonian, And Italian

Trans Feb 12

A Symphony Concert to Honor Loeffler, Present Pilati, Set Forth Honegger

THE SYMPHONY CONCERT of Friday and Saturday will be notable on more than one count. First, it will do honor to one of the foremost of Boston musicians on the occasion of a milestone in his life. Second, it will bring to performance one of the most significant of the works written for the orchestral semi-centennial. Charles Martin Loeffler, as mentioned more than once in these columns, became a septuagenarian near the turn of last month. Of those seventy years, forty-nine were spent in Boston and its environs. Of this half century, the first two decades found Mr. Loeffler sharing with Franz Kneisel and his predecessor, Bernard Listemann, the first desk among the first violins of the Symphony Orchestra. It is fitting that one-half of the current program at Symphony Hall (the nearest available to his birthday) should go to works of Charles Martin Loeffler—the setting of St. Francis's "Canticle of The Sun"; the "Pagan Poem."

The other half of the program consists of two novelties. Arthur Honegger's Symphony dedicated "to the Boston Symphony Orchestra and its chief, Serge Koussevitzky," joins hands with a "Suite for Strings and Pianoforte" by the youthful Italian composer, Mario Pilati, as yet unheard hereabouts.

Honegger's Symphony, by the evidence of the dates at the end of the score, "Paris — Mougins, Décembre 1929 — Mai 1930," was written in direct response to the invitation to contribute to the jubilee year. It runs in three movements, Allegro marcato, Adagio, Presto. The first movement is one of hard, unflinching power. The second is decidedly lyrical. The third is a scherzo developed to proportions to make it suitable for a finale. The symphony as a whole is rigorously atonal. He would be hardy indeed who dared ascribe to it a definite key. Yet it ends on a C-major chord, with a reasonably normal C-major cadence. The first few passages of the symphony are all aimed at and land on the note C. It is furthermore the last note of the first movement. We throw our hat into the ring, therefore, with the up-to-the-minute assertion that this Symphonie pour Orchestre "gravitates about C as its tonal centre."

having major sevenths, emerges, above which strings, with violas and 'cellos in high registers, together with high violins, sing a sustained theme lustrously colored with unusual dissonances. A brass quartet repeats this theme to an obbligato evolved from the principal motiv of the first theme. This principal theme is again repeated with energy; while above and below it occur many melodies of charming contours, some of which are later repeated, some used for development. A lyrical section (the "second theme" section of the text-books) ensues, into which eventually horns, against violent chords in the strings, project an incisive, strongly marked theme, which soon flowers into a solo for muted trombone against a pizzicato bass.

The free fantasia follows, in which graceful melodic contours from the lyrical section are set off against the hard sevenths and other incisive motivs from the chief theme. The recapitulation ensues in reverse order. The lyrical sections come first, give way to a long crescendo which begins with a muttering bass and introduces the full principal theme at white heat. It is repeated in its entirety, carrying with it the sustained passage that first appeared in high strings—now in trumpets and woodwinds. The movement ends quietly with grumblings from the principal theme in low basses and violoncellos.

The Adagio proceeds over a chromatic ascending bass, one chromatic-scale degree to a measure. Twice it climbs the entire span of an octave. Above this bass 'cellos and violas sing a melody of truly romantic fervor, ornamented sparingly and discreetly by florid wood-wind figures. Honegger, for all his atonality, is not afraid to let his melodies sing, and sing ardently. Into a web of string melodies this leads, in which the various voices assume the individuality of the lines in a string quartet rather than weave the customary orchestral texture. A second theme (beginning with three repeated notes) is sung by muted trumpet against a graceful melody in 'cellos and violas and an even more sustained melody in bassoons. The dominating motiv in this trio is tossed about from trumpet to clarinet to oboe. After a moment of relaxation a crescendo made up of various figures previously introduced, all circling about a powerful horn theme, ushers in the climax. At its height, high strings with tremendous power and lyrical intensity enter with the principal theme of the movement. All of the material is then freely developed. Again there is a lull. The second theme, of the repeated notes, recurs together with its two associated melodies. The chromatic march of the bass is resumed. Now violins top it with a new melody; while woodwinds weave a web again suggestive of chamber music. Reminiscences of the first theme are once more heard as the movement comes to a quiet close.

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A. H. M.

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EBRUARY 8, 1931

Bostonians May H Season Series---In

BY WARREN STOREY SMITH

Not from Symphony Hall or from Dr. Koussevitzky but from a bulletin of the Juilliard School of Music of New York comes the announcement that Nicolai Berezowsky, who received his training in that institution, has been invited to conduct the Boston orchestra in his own symphony, in the course of this present season. Apparently no date has yet been set for the event.

* * * *

Directly from Symphony Hall comes word of more imminent happenings. On Tuesday afternoon Myra Hess will be the pianist, as previously announced, in the G major Concerto, when Dr. Koussevitzky and the orchestra set an all-Beethoven programme before the audience of the Tuesday series of concerts, and a week from tomorrow evening, on Feb. 16, Misczyslaw Muenz, pianist, will be the soloist at the fourth concert of the Monday series. At the regular Friday and Saturday concerts of this week, as elsewhere announced, Dr. Koussevitzky and the orchestra will pay honors to Charles Martin Loeffler, who has just passed his 70th birthday.

* * * *

Music Notes and Comment

GLOBE FEB 8

Charles Martin Loeffler's 70th birthday will be honored, two weeks later, at this week's Boston Symphony concerts in the regular series by the performance of two of his works. Honegger's new, and eagerly awaited symphony, composed for the orchestra's anniversary, will be performed for the first times. Another novelty will be a suite by an Italian composer named Pilati, hitherto unknown here.

Myra Hess will play Beethoven's Fourth concerto, a work in which she excels, as soloist at the Tuesday Symphony concert this week.

Henry Prunieres, managing editor of the French "Revue musicale," heard the Boston Symphony here last Fall. Here is a translation of what he had to tell the French musical intelligentsia about it when he returned to Paris, in the January number of his magazine: "This marvelous orchestra is composed of 124 musicians (there are really 110) chosen from among the best in the world, and rehearsing daily under the rigorous discipline of their great chief, Serge Koussevitzky. Nothing can give an idea of the great power, without harshness, of the amplitude and purity of tone, of the precision of the attacks, of the sweetness and the finesse of the pianissimi of this orchestra, which is without doubt the best to be found in the world today."

MUSIC

HERALD FEB 11

SYMPHONY ORCHESTRA

For the third concert of the Tuesday afternoon series Dr. Koussevitsky turned to Beethoven. From this source he drew the following program: Symphony No. 3 in E-flat major, otherwise known as the "Eroica"; overture to Goethe's "Egmont," and the concerto for pianoforte in G major, Myra Hess, soloist. None of these compositions can be called unfamiliar; of the first two one might say that frequent repetition had bred contempt, but such is not the case when Dr. Koussevitsky is master of the situation. At each reading he suffuses them with a new life. The hearer comes again in contact with an old acquaintance—better, an intimate friend—to discover that what he thought he knew is infinite—endless in resource, not so quickly grasped and understood as once he in his tyro-mood conjectured.

Miss Hess played the concerto with beautiful simplicity. Her far reaching intelligence grasps a movement as a whole; from this she works out the details, coloring them as her impecable taste dictates, but never losing sight of the general contour. Hence the wonderful unity of her interpretation. There is no excess; everything is in its place perfectly proportioned. With the first chord she played she seemed to feel the last, and so comprehended every part. Her interpretation convinced because of its clarity, because of the logical sequence of beginning, middle and end which she not only knows but feels. One might say that the tranquility with which she filled the andante and calmed the belligerent strings made this movement more beautiful than the others. But to say this would be to forget the burst of sunshine one felt at the opening of the rondo.

Dr. Koussevitsky wove a beautiful background for Miss Hess. The impression was much the same as an exquisite tapetry gives with the orchestra the setting, the pianist the predominate figure, both skillfully interwoven. As a result of this too perfect creation the overture which followed it seemed a little pale.

Both Miss Hess and Dr. Koussevitsky were welcomed and applauded by a large and enthusiastic audience.

The next concert of the series will be on Feb. 24. L. B. D.

MYRA HESS HEARD A SYMPHONY CONCE

GLOBE FEB 11

Soloist in Beethoven G Major Concerto

Myra Hess, the deservedly admir English pianist, appeared as soloist yesterday afternoon's concert in t Boston Symphony's Tuesday serie She was very heartily applauded f her fine performance of the solo pa in Beethoven's G major concerto. Tl concert began with the "Eroica" Syn phony, and ended with the "Egmont overture.

This all-Beethoven program, follow ing an all-Wagner program, made on wonder whether the next Tuesday con cert would be devoted to music b Brahms or by Tchaikovsky. Th audience seemed greatly pleased witl yesterday's choice of numbers, i chance comments overheard may serve as an indication.

Miss Hess has played this concerto with the Boston Symphony in Boston in a former season. Her performance this year with the orchestra in Washington and in New York won her high praise. Yesterday there was no flaws to pick. One could only admire and enjoy the rare combination of refinement and imaginative intensity in her playing. Of all the pianists heard in the past 20 years in this concerto only Winifred Christie years ago has equalled Miss Hess's remarkable performance.

Dr Koussevitzky and the orchestra gave an admirable performance of the "Eroica," save for the unduly slow pace of the adagio. There was more precision, more euphony, in the first allegro than on some former occasions It is in such familiar classics as this that one can best measure the remarkable progress made by conductor and orchestra in the past few years toward regaining the old perfection of style of the pre-war orchestra under Dr Muck.

The next concert in this series will be given Feb 24, with a program not yet announced. P. R.

3D TUESDAY SYMPHONY

The third of the Tuesday afternoon series of Symphony concerts, which took place yesterday afternoon, offered as departure from precedent a soloist, and a notable soloist to boot, Myra Hess, who was heard in the G major Pianoforte Concerto of Beethoven. A few seasons ago Miss Hess played this concerto at a Monday evening concert and won all hearers by the extreme felicity of her performance. This season Miss Hess has been repeating that performance with the orchestra in various cities, in Washington and in New York, and everywhere to great acclaim.

Yesterday, as before, Miss Hess' playing of the Concerto was noteworthy for tonal beauty, an ideal which in this particular work is not always easy to achieve. In other hands this Concerto has, indeed, seemed unsympathetically written for the pianoforte, with scant regard for the blended timbres of solo-instrument and orchestra. But such misgivings disappear entirely when the work is heard under the magical fingers of Miss Hess. Others perhaps, as Mr. Schnabel a year ago, have made more dramatic the dialogue between piano and orchestra that is the second movement, but Miss Hess conceives this celebrated episode most poetically and her playing of the first and third movements was an unmitigated delight. The audience, as was to be expected, received her warmly.

Already this season Dr. Koussevitzky had given the Tuesday subscribers an all-Wagner programme; that of yesterday fell wholly to the music of Beethoven. Before the Concerto came the "Eroica" Symphony, in a performance truly heroic, a performance exalted in mood from first to last. And a stirringly dramatic reading of the "Egmont" Overture brought the concert to an end.

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Pla

Trans Feb 11

Afternoon of Beethoven and Of Myra Hess

Koussevitzky and the 'Eroica,' The Pianist Through the G-Major Concerto

NO SINFUL, perturbing modernist intruded. Beethoven filled the whole program — the thrice-familiar Beethoven of the "Eroica" symphony, the "Egmont" overture, the piano-concerto, numbered four and in the key of G major. The orchestra was at the top of its form; the conductor master of himself, his men, the music before him. The pianist for the concerto, Miss Hess, cherished in particular by the Bostonian public, once more raising expectation and fulfilling it; adding her own following to the usual audience at a Tuesday matinée in Symphony Hall. Close attention; no coughing even in these days of February damps; honest, general, hearty applause. Superlative performance of familiar and honored music; decorum and pleasure hand in hand. A perfect concert, departing dowagers said one to another. Certainly one at high point in the "best Bostonian tradition." Even to reviewers, skirmishing on the outskirts, notable in kind. If tickets were hard to come by—the theme of intermission-gossip—the more fortunate those who had procured them, and forgotten the digging in the pleasure of the reward.

In the morning Dr. Koussevitzky had plied his pains and loosed his enthusiasms upon Monsieur Honegger. For the conductor thinks highly of the Parisian's new Symphony, to be heard on Friday and Saturday. Yet in the afternoon, he came, possibly for the hundredth time, to Beethoven's "Eroica," as though for him and for the while there were no other music in the world. With none of the great Ludwig's greater symphonies does he more excel. Writers about the theater discourse of "the illusion of the first time." By it they mean the ability of the actor to make the speech that he nightly repeats sound as though but now [illegible] to wing the

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The stud[illegible] formance and finds not one [illegible] or overlooked. The searcher for sensation feels each measure vitalized; hears the whole swirling around him, hitting him between the eyes, or—should it be—the ears. The imaginative listener takes the pleasure of his fantasy; decks the creative Beethoven in the glamour of romance—he wore anything but that in his struggles with composition—sits by at the miracle of a symphony, out of itself and of performance perennially renewed. The "Eroica" as repertory piece! Out upon the notion when Dr. Koussevitzky sets to it! Thanks to a temperament, every repetition is for him a first time; every audience an assemblage to be impressed.

Not only this but more. The conductor gives to the "Eroica" a voice that bears out a title of tradition. So generated, the symphony moves in heroic atmosphere. The rushing of the darker strings through the Scherzo, the golden-toned, broad-phrasing horns, seem each the complement of the other. In thrilling progress the Finale ascends from suspense to suspense—deeper-textured, ampler of curve and period; firmer and firmer rhythmed. The slow movement—one of the few in which the symphonic Beethoven is neither moralizing nor sentimentalizing—speaks exaltedly of the soul of man, poignantly to the other souls that hear. The hero thus lamented has ridden the storm in the first movement, ridden it titanically. To the first audience in Vienna, the "Eroica" was no "Eroica" —only "a new grand symphony in D-sharp by Herr Ludwig van Beethoven." But the heroic spirit must have infused the music, the heroic voice spoken out. Did Beethoven, conducting, deliver the music to the full? Composer-conductors are not always fortunate with their own pieces. Or did it remain for Habeneck and Bülow, for Muck and Koussevitzky and Toscanini, to set free the heroic spirit, to release the heroic tones. Enough that they did and do; while the art of conducting, in them, and for this "Eroica" Symphony, goes justified.

The orchestra, when it plays as it played yesterday, shares these laurels. Perhaps the hearer must be listening to a familiar music, played in this concert-hall these twenty years, to discover the full merit of those now sounding it. Once more there is reason to marvel at the splendor and the power of the strings, their unanimity and flexibility, their range in sonorities over all the lights and all the shadows. The deeper Beethoven descends, the higher he mounts, with him they also go. Beethoven loved the upper voices of the woodwinds above and apart from the tonal mass. Mr. Laurent's flute lends him its brightness; Mr. Polatschek's clarinet its clear suavities. The horns of Beethoven, as they are played at Symphony Hall, foretell the magic of sound and illusion that a century of composers has since intensified. Our piercing modern brass has its place in the incisive measures of the "Eroica." Upon this sensitive orchestra, as upon a single instrument, Dr. Koussevitzky can inlay every detail that Beethoven fashioned. They stood clear yesterday—the momentary part of an up-swelling whole. And what is here written of conductor, orchestra and the "Eroica" is true equally with the lesser overture to "Egmont." After it the curtain should have risen white-hot upon Goethe's play.

Not to forget the event, for many, of the day—Miss Hess's playing of the piano-part in the Fourth Concerto. The cynics were as God made them and could not forbear to say that "the G-major was at best a woman's piece." Perhaps it is—in the slow movement. But Miss Hess flinging out the finale in scintillant phrases at high speed and in sharp rhythm, answering the orchestra, turn and turn about, was not exactly a feminine pianist. Rather she was clothed in the new power and brilliance, now finely measured, of her present noon. Nor was she feminine again in the close-woven energies of piano and orchestra through the first movement—both, the composer hidden, in the veritable act of creation.

The imagining poet, the sensitive technician, the mistress of euphony, joined hands with conductor and players in the middle movement of the plaint of the piano against the forbidding orchestra; the long pleading, the final exultation, the whisper into submissive silence. The books say that until Beethoven wrote, no such poetry of tones was known to the concerto-form. Perhaps none to excel it is to be found in a hundred more concertos, as far as this our

n on Quarter-Dollar

AN SCIENCE MONITOR BUREAU

fact that there is dissatisfaction at the mint with the present design. The full-length figure of the "Goddess of Liberty" now adorning the obverse of the 25-cent coin is so detailed that officials of the mint say it wears badly. The features of the goddess are soon obliterated, reducing

Parisian, Bostonian, And Italian

Trans Feb 12

A Symphony Concert to Honor Loeffler, Present Pilati, Set Forth Honegger

THE SYMPHONY CONCERT of Friday and Saturday will be notable on more than one count. First, it will do honor to one of the foremost of Boston musicians on the occasion of a milestone in his life. Second, it will bring to performance one of the most significant of the works written for the orchestral semi-centennial. Charles Martin Loeffler, as mentioned more than once in these columns, became a septuagenarian near the turn of last month. Of those seventy years, forty-nine were spent in Boston and its environs. Of this half century, the first two decades found Mr. Loeffler sharing with Franz Kneisel and his predecessor, Bernard Listemann, the first desk among the first violins of the Symphony Orchestra. It is fitting that one-half of the current program at Symphony Hall (the nearest available to his birthday) should go to works of Charles Martin Loeffler—the setting of St. Francis's "Canticle of The Sun"; the "Pagan Poem."

The other half of the program consists of two novelties. Arthur Honegger's Symphony dedicated "to the Boston Symphony Orchestra and its chief, Serge Koussevitzky," joins hands with a "Suite for Strings and Pianoforte" by the youthful Italian composer, Mario Pilati, as yet unheard hereabouts.

Honegger's Symphony, by the evidence of the dates at the end of the score, "Paris — Mougins, Décembre 1929 — Mai 1930," was written in direct response to the invitation to contribute to the jubilee year. It runs in three movements, Allegro marcato, Adagio, Presto. The first movement is one of hard, unflinching power. The second is decidedly lyrical. The third is a scherzo developed to proportions to make it suitable for a finale. The symphony as a whole is rigorously atonal. He would be hardy indeed who dared ascribe to it a definite key. Yet it ends on a C-major chord, with a reasonably normal C-major cadence. The first few passages of the symphony are all aimed at and land on the note C. It is furthermore the last note of the first movement. We throw our hat into the ring, therefore, with the up-to-the-minute assertion that this Symphonie pour Orchestre "gravitates about C as its tonal centre."

A vigorously, almost barbarously accented passage, principally for strings, begins the first movement. It is obviously the principal theme. In it the dissonant interval of the major seventh is used in several audacious ways. There is no pretense or suggestion of harmonization. A pair of granitic contrapuntal lines sharply chisel the theme and the transition which follows. From this transition a pizzicato bass, in two alternating major sevenths, emerges, above which strings, with violas and 'cellos in high registers, together with high violins, sing a sustained theme lustrously colored with unusual dissonances. A brass quartet repeats this theme to an obbligato evolved from the principal motiv of the first theme. This principal theme is again repeated with energy; while above and below it occur many melodies of charming contours, some of which are later repeated, some used for development. A lyrical section (the "second theme" section of the text-books) ensues, into which eventually horns, against violent chords in the strings, project an incisive, strongly marked theme, which soon flowers into a solo for muted trombone against a pizzicato bass.

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TRANSCRIPT, FRIDAY, FEBRUARY 13, 1931

Spring Festival in Double Homage

To Johann Sebastian Bach, All-Father of Music As We Know It

To Henry Lee Higginson Who, in Boston Fifty Years Ago, Gave It Voice

THIS AFTERNOON, from Symphony Hall, comes the first complete announcement of the long-mooted Bach Festival of the Boston Symphony Orchestra—the first in its records, the first in this city. It will begin in Symphony Hall on Tuesday afternoon, March 24; continue through Wednesday and Thursday evenings, March 25 and 26; include the Symphony Concerts of Friday afternoon, March 27, and of Saturday evening, March 28; end on Sunday, March 29. It will comprise Bach's masterpiece, the Mass in B minor, for beginning and ending; the setting of the Magnificat and four Church Cantatas for further examples of his choral music; numbers for orchestra, for organ, for violins, for piano and harpsichord, drawn from the full range of his work. The festival is designed as climax to the current celebration of the jubilee of the Boston Orchestra; as homage not only to Bach, but to the "founder and sustainer" through thirty-seven years, Henry Lee Higginson.

On Tuesday, March 24, the Mass in B minor will fill two "sessions." The first will begin at 4.30 in the afternoon and end at 6.30 in the evening. The second will follow at 8.30 and continue till ten. The end of the setting of the Creed will be the dividing line in the Mass itself. On Wednesday evening, March 25, pieces for organ and harpsichord will be played, and Bliss Perry, Master of Arts, Doctor of Letters and the Laws, at Harvard University Higginson Professor of English Literature, Emeritus, will deliver the commemorative address—for the founder, not the composer.

On Thursday evening, March 26, the Second Brandenburg Concerto for orchestra, the Suite for orchestra in C major, the Concerto for piano and orchestra in D minor, the setting of the Magnificat for chorus and orchestra, will fill the concert. On Friday afternoon, March 27, the program will traverse the Suite for orchestra in D major; the Concerto for two violins with orchestra; the Church Cantatas, "Ich bin ein guter Hirt," and "O, Ewigkeit." The list for Saturday evening, March 28, assembles the Fifth Brandenburg Concerto; Preludes and Fugues for piano alone; the Church Cantatas, "Christ lag in Todesbanden" and "Ein feste Burg." On Sunday, March 29, the Mass in B minor will be repeated as on Tuesday—to increase the Pension Fund of the orchestra.

The forces to be deployed through these six concerts are, first, the Boston Symphony Orchestra; second, Dr. Davison's and Mr. Wallace Woodworth's chorus from the Harvard Glee Club and the Radcliffe Choral Society, for the Mass and the Magnificat; Mr. Woodworth's Bach Cantata Club for the four Church Cantatas. In turn, the assisting artists are Amy Evans and Margarete Matzenauer, Richard Crooks and Fraser Gange, for the solo parts in the Mass; Wallace Goodrich for the organ Prelude, and the organ Toccata; Regina Patorni-Casadesus for the harpsichord pieces; Alexander Borovsky for the piano numbers. Mme. Casadesus and Mr. Borovsky will come from Paris especially for the festival. Both excel in the music of Bach. From the first desk of the orchestra, Messrs. Burgin and Theodorowicz will play the Concerto for two violins. Finally, for author, arranger and animator of the whole, Serge Koussevitzky, conductor.

Henry Lee Higginson, 1881-1931

Incidentally: the Mass in B minor has not been heard in Boston for a generation. The preparation has been thorough. A year ago the Cambridge choirs began work on their parts. . . . After much reflection Dr. Koussevitzky decided to use no orchestral transcriptions, however masterly and Bach-like were some of those available. Throughout the festival Bach will speak for himself alone. . . . Hence the Brandenburg Concertos, the orchestral Suites, the Concertos for piano or violins. The Brandenburg Concertos, Two and Five, were chosen in part for the solo-measures they contain, to be distributed among the virtuosi of the orchestra—violin, Mr. Burgin; flute, Mr. Laurent; oboe, Mr. Gillet; trumpet, Mr. Mager. . . . The Bach Cantata Club and Mr. Woodworth, its conductor, have these two years made the Church Cantatas their field. . . . After long search on the part of the trustees of the orchestra, no one seemed so fit to recall Mr. Higginson, as Professor Perry, his friend and biographer.

For bookings: (1) The concerts of Friday afternoon, March 27, and Saturday evening, March 28, are regular Symphony Concerts. They are not included in tickets for the festival, and only such seats will be available as subscribers to the Symphony Concerts may turn into the box-office. . . . (2) Subscribers to the festival may choose between the Tuesday and the Sunday performance of the Mass in B minor, but their tickets will admit them to only one. (3) The prices of tickets for the whole festival, with the exceptions just noted, are $5; $7.50; $10 and $12. The subscription board at Symphony Hall will be ready for the choosing of locations and the filing of subscription blanks from tomorrow, Saturday, Feb. 14. Payment must be made and tickets will be delivered at the box-office through Saturday, Feb. 28. Mail orders for the festival as a whole may be sent to Symphony Hall under the same terms.

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BOSTON

Collector Speaking

Continued from Preceding Page

that he might save up enough nickels—and the thing was played by a brass band at that! And how he used to gather up catalogues of all the companies, and devour them with his meals and memorize the golden marvels they heralded to his inflamed envy. And many a one can tell you of hungry dreams in which figured endless lists of Titta Ruffo, Amato, Journet, Kreisler, Bonci and Pol Plancon. And how in the old days he used feverishly to scan every announcement, hoping for a bit of Bach or something from "The Messiah." His outward seeming may be that of a perfectly rational citizen, a booster or solid professional man, but in his brain dance visions of glutted shelves, gleaming black disks, huge shipments of new albums from France and England. He needs neither opium nor the poet's soul to fill his waking hours with fantasy and passion.

The philistine world is sadly unaware of the terrific grip this madness takes on its victims. Once a man becomes bitten with the frenzy, there is no cure for it but in more and better records. Meeting one of his fellows—for their number is not yet legion—is for him a red-letter experience to be treasured. Then the talk runs to heated argument anent the merits or failings of the new Pastoral Symphony, loud boasting of owning a Brahms quartet that the other has strangely overlooked, exchange of rumors concerning certain works already recorded at Camden or London and not yet published to the world, serious gossip of the studios, and mutual advice how best to catalogue the mounting pile of disks now littering parlor, bedroom and bath.

In this country, notwithstanding our pretensions to culture and the somewhat midly ludicrous attempts to create Ernest Newmans out of future movie patrons and jazz hounds, the gramophile is still lonesome enough to feel self-conscious and even a trifle absurd. In England and on the Continent, where the cult of the disk has won to comparative dignity, the phonograph is regarded as serious business, and its devotee harbors none of the misgivings that still beset the American native. He need not encounter the smirks of low-brows or the superior scorn of intelligentsia. To him the art of making records is fully as noble, as humanly essential, as the printing of books. Over here one must explain and apologize, for the term "canned" music is still abroad in the land.

Yet nothing can be more silly to the man with a taste and the necessary means and leisure to indulge it. He can have the world's delights as the whim of the moment dictates—and by a mere glance at his shelves. While at unbuttoned ease he smokes a fat after-breakfast cigar, there are Bach and Haydn and Schubert to glorify the clear morning, or a Mozart quartet, essence of youth, vigor and good cheer. Close by his shoulder stands a rack of miniature scores, and one of these he may con as the disks spin out their melodies for him. Nothing breaks the link between himself and the music, no scraping or creaking, no sight of perspiring flautist or gawky bull-fiddler. It is music undefiled; even the needle-rasp, bugaboo of older days, having gone the way of rumbling motors and wobbly, grating records. It is the true fashion in which melody should be enjoyed, informally, carelessly, with at most a friend or two by one's side.

But it's when he reaches home late at night from dusty and irritating contacts that he tastes to the depths the boon of his despised instrument. For in those quiet hours he will hear melodies the like of which was never heard on land or sea, and perhaps never will be heard—the collected quartets of Ludwig von Beethoven, sceptred emperor of Cecilia's realm. Puffing at his last pipeful he vouchsafes himself a lordly smile at all human frailty and cant, at all uncandor and vanities. Sitting by his side the master of Bonn would chuckle too, while there in the corner before him the Capets or Leners are discoursing the loveliest utterance of his life—the peerless, the unapproachable Op. 131 in C sharp Minor.

GARRY JOEL AUGUST

[Reprinted from The Musical Quarterly]

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TRANS. FEB 14

The Parisian's New Symphony, The Bostonian Honored And Epitomized

TO a certainty, Honegger completed no half-finished manuscript; clapped upon the fly-leaf a dedication to the Boston Symphony Orchestra; so fulfilled a commission for its jubilee. Nor, having received the invitation, did he search his soul and cudgel his brains to write the desired piece of music. Whether his "Symphony for Orchestra"—played at the Symphony Concert yesterday for the first time anywhere—attracted or repelled the hearer, there was no doubting it as work of a composer possessed by what he would say; striking out, white-hot, the means to the saying. For Honegger—the chroniclers agree—composition is a rapid, absorbing process. He wrote, for example, the whole music to "King David" in an incredibly brief time. By the dates on the score the new Symphony occupied him through six months, for him a long incubation. To hear it, however, is to believe that he sketched it in a passion of creation; amplified, revised and rounded it with no chill upon the earlier heats. Never once does progress falter or texture sag. Like or dislike it, his Symphony is a design accomplished, a state of spirit expressed.

Honegger, now entering the prime of the forties, writes out of full mind, large resource, busy experience. His range of musical knowledge extends from Bach to the newest prodigy of Paris. Some who have scrutinized this first Symphony say they find in the score traces (as chemists call them) of this, that and the other composer. Likely enough; for to discover such, even of Monsieur Massenet, was a favorite process when "King David" was new. Hearing is another matter. Whatever Honegger may have assimilated into the new Symphony comes forth unmistakably stamped by his mind and hand. Throughout it is the full voice of a full man.

By the same token Honegger writes with every desired resource at command. Whatever he wills, that he may put to music-paper; for the most part send sounding from his orchestra. As it seemed yesterday, the unfolding Symphony was filled to the brim. One detail after another, of substance, facture, expression, pricked the ear only to be thrust away by the next. The listener heard, exhilarated and enriched. Two or three repetitions would not exhaust the surprises of this music. (It is to be hoped that in the remaining third of the season Dr. Koussevitzky will find room for one.)

Long since Honegger was fertile in the development of his musical ideas. In the 'Symphony for Orchestra," he sets forth the leading motivs unescapably. They are stripped, clarified, reiterated. From them he develops secondary motivs; weaves this development into a many-stranded web of counterpoint—linear counterpoint in the modernist sense of the words. (An applauding minority bore witness to ears already accustomed.) Once and again these lines are so many and close that ear and mind may hardly carry and differentiate them. Then, as with Strauss in kindred abundance, comes a moment of paper-music, written rather than heard.

Honegger writes atonally, not because atonality is the newest musical discovery or the current musical fashion—for it has ceased to be either—but because it is the idiom in which he best expresses himself. His is an honest, spontaneous atonality. So written, this keyless Symphony teems with dissonance, shrill and piercing, harsh and deep, unmitigated, driven home. All ears, unless they are deliberately closed to the voice of modernist music, are now well schooled to these barrages. (The intent listening of yesterday was the proof.) In the Symphony, as usual with Honegger, it is unforced and unflaunted dissonance—the natural turn, the particular emphasis, of the musical moment. But, admittedly, it is uncommonly acrid and astringent. Similarly with his instrumental voices as such. Often they are harsh, acidulous. They protrude, bear down, shout, hammer. Or, if they sing, the melodies turn bitter on their lips. Honegger is frank, honest, urgent composer. Having chosen his ways and means, he does not spare them upon an audience. He plies them—as the American vernacular puts it—"until they hurt." When his "Horace Victorieux" was played at Symphony Hall, some found him—to quote their very words—"the most repulsive of modernists." They will now count the "Symphony for Orchestra" as companion-piece.

Nevertheless, the Honegger of the first movement is unmistakably a composer of power. The contours are bold. Even in the songful measures they are little softened. The rhythms beat sharp or hard. The march of the linear counterpoint is inexorable. Progressions grind against each other, wrenching themselves free. The strings sound oftenest from the upper registers. The brass affirms its twentieth-century right to mutter or to shrill. The more melodic measures little alter the pervading semblance. Yet the design is spacious and ascendant; the tonal texture glows. In sum a music struck off at white heat, on many a page lustrous and incandescent; a music instinct with what this present hails as power.

With all his honest modernisms, Honegger has the eclectic temperament. Contrary to much current practice, his slow movement is as chromatic as though it were written in the Wagnerian heyday. It is also music of melody—not as the eighteenth-century "classics" or the nineteenth-century "romantics" invented and fashioned it. Instead, modernist melody, short-breathed, hard-edged, thin-clothed, sharp-voiced, unfolding in long line rather than vivid color, clear-cut as in a chamber-piece; none the less ardent and intensive. Unsentimentalized yet alight with stark emotion, shunning luxuriance that surface and underbody may go bare and clear, such a slow movement, vitalized throughout, is Honegger's counterpart to the first movement of power.

The finale is a welter of exuberance. Motivs, principal or subsidiary, jostle motivs; figures whirl about in a demonic rondo. All is rhythm; all is flux and dart; high tension and sharp voice—until at last the principal motiv calls for order; sets the others in their contrapuntal place; bids the whole Symphony end calmed—or as some will say breathless. After his first exercise in modernist power, and his second in modernist ardor, Honegger "tops off" with this fine frenzy of modernist tension. . . . Here at last is a Symphony that, without a program, a foreword or any other verbal gloss, expresses in itself and of itself not a little of this immediate time; that deserved the week of rehearsals spent upon it; the understanding, sympathy, force and fullness with which Dr. Koussevitzky and the orchestra proclaimed it. Once more, the Boston Orchestra, and he as conductor, are the spokesmen par excellence for the music of this immediate day.

Once more a considerable part of the audience heard and rewarded. Jubilee commissions that have added this Symphony of Honegger to Stravinsky's "Psalms," and both to Roussel's Symphony with which the series began, were not bestowed in vain.

The second half of the concert marked as nearly as might be the seventieth birthday of Charles Martin Loeffler who, as violinist and composer, has made Boston these forty years his workplace and his dwelling. The Symphony Orchestra had reason to honor the violinist who out of its ranks has become a distinguished composer in his time; who has handed it many a manuscript; who is witness to a fine, true and vital musical culture existent in Boston and in other concert-capitals of these United States. To end the afternoon came a truly domestic scene. At the call of Dr. Koussevitzky, Mr. Loeffler descended to the stage from his seat in the balcony; was hailed with united and hearty applause by the waiting audience; while the orchestra rose to salute him, adding its plaudits, and the conductor, as unobtrusively as might be, joined in the general homage. No one was lacking except Mme. Frijsh who had sung the singer's part in Mr. Loeffler's setting of St. Francis's "Canticle of the Sun." But from her place on the platform, by a gesture, she had already passed on to the composer her well-earned applause. Here in America, she is essential to the Hymn. From the outset it has known no other voice. Still she ripens in it.

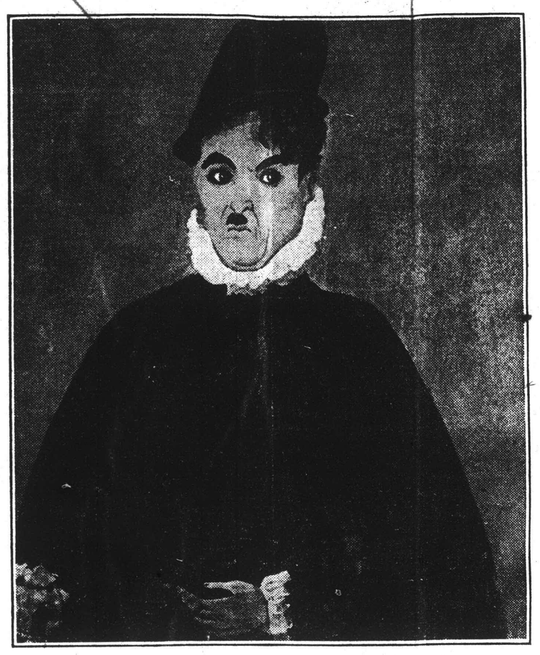
The "Canticle," and "Pagan Poem" which followed, were discerningly chosen to exemplify the symphonic Loeffler. Unless the Symphony ("Hora Mystica") which he still reserves for seemingly endless revision, shall ultimately excel it, this hymn of the holy and fraternal Francis is his most completely accomplished and most characteristic work. Heard anew yesterday, this music knows neither place nor period. It is self-contained, self-sufficient, timeless, living its own life. Out of the crucible of imagination, it is expression not only of Francis's verse but of Francis's spirit. It suffuses the Hymn, yet marks each detail as it mounts. It is no less expression of the devout, the mystical, the truly spiritual Loeffler—the sacred poet, as the old phrase ran—who may speak of these things only in tones; and speaking, lift up also the hearts of those that hear.

Over against the Canticle went "Pagan Poem" to embody the romantic, the dramatizing, the exorcising Loeffler, conjuring out of Vergil's ancient world the sorceress-girl, forsaken of her lover, spelling him back. The trumpets sound her refrain; the piano rhythms her magic; the whole orchestra speaks out her grief, longing, suspense, rejoicing. The very dog barks in the doorway. For Loeffler the spiritualizing, read Loeffler, the humanizing, tone-poet. Find in both the mating master of means to ends. "Pagan Poem" was first written a quarter of a century ago. Here and there it does not escape birthmarks. The technician, the stylist and the poet, audible in Mr. Loeffler from first piece to last, quickly efface them. . . . In Canticle and Poem the orchestra played as for a fête.

There was also a prelude to this full-freighted afternoon—a Suite for Piano and strings by young Maestro Mario Pilati of Naples and Cagliari, which is in Sardinia. It would pour a mild new wine of modernism into the old bottles of Prelude, Saraband, Minuet, Finale Burlesca. By no means did it crack them. Mr. Sanromá played expertly and sympathetically upon a percussive piano; the accompanying strings—for they were no more—did amiably what Pilati bade. Throughout, he forgot that an insistent avoidance of every cliché becomes as tedious as trite repetition. One expected cadence would have been tonic.

H. T. P.

Repairing an Error of Time



Charles Spencer Chaplin

As John Decker Believes El Greco Might Have Painted Him

Lonsdale Lightly, Colman to Match

With "The Devil to Pay" to Set Them Both Forth To Advantage

OUT of the eternal fitness of things arise such combinations as Ronald Colman in a Frederick Lonsdale play. "The Devil To Pay," now at the State Theater, is a film of just about solid delight for those who like Colman in anything, or anybody in English comedy. There is no sickly charm in his acting, no elaborate causualness. He is light, dashing, deft, and he seems as winning among the menfolk as he is with the swooning young ladies.

His casting in this piece, the merest trifle in substance, is one of the most fortuitous things that have happened, to him or to us. He swings no fists, outwits no crooks, wears no especially stunning clothes. He has only to toy with some charming people and some excellent lines in a two-day romance. Wit in the writing, if not brilliance, makes his task a grateful one. Those chosen to make the play with him were happily selected. There are on third and fourth thought, some illogicalities, but they are easily forgiven.

He is sort of the dark gray sheep of his family and comes home from Kenya Colony a bankrupt to the tune of pounds. He immediately spends fifteen on a wire-haired terrier that wags his tail from a shop window. His luggage arrives in Grosvenor square but he is not seen or heard from until the next morning. When he does show up, he says ruefully he has been in Liverpool where he missed his boat train. "Liverpool" is actually a charming young lady actress, his playmate. Once home and the interview with the grumbling, swearing, affectionate father over, he is off to the Derby with his sister and Miss Hope, whom he had that morning met for the first time. It is a picnic, on the coster side of the grounds; and the young people return to the city quite charmed with one another. The stranger is that evening announcing her engagement to a grand duke, and it is not hard to imagine that it is not going to come off. Just so. A little tiff is enough excuse for her to give back the ring, and then to find a lot of time for sport with Willie. But her father does not lose a grand duke gracefully and sets out to drop this young fortune-hunter in the Thames. He succeeds all right with the unconscious and very stupid connivance of his daughter. He wants to say a goodby to his old love and she petulantly denies him permission. By luck he does it, anyway, and father trots out the proof of his worthlessness. Willie's blithe acceptance of her jilt has the desired effect and soon she comes creeping to him.

George Fitzmaurice directed this and he engaged Lady Maureen Stanley and Lieutenant Colonel Something Something as technical advisers. He enlisted Frederick Kerr as the father, David Torrence as the menace, Loretta Young as the young lady, and some charmingly inconsequential people for the others. The result is every bit desirable and no amount of carping would make it less so. It makes the entrance into movie dialogue of the word "sycophantic." Mr. Colman uses it every bit as if he had encountered it before.

C. B. P.

BULLS

Ladysmith, Wis.—Assemblyman J. W. Carow has been asked by a delegation of Rusk county dairymen to introduce a bill in the Legislature the coming session to exempt pure bred bulls used as herd sires from taxation to encourage the use of blooded bulls in place of scrubs. [Milwaukee Journal

From France a New Fashion for Films

As "Sous les Toits de Paris" Attacks Ingeniously the Talkie Problem

THOUGH they may not have been aware of it—for they probably were more interested in the spontaneous good nature and the typically French gayety that bubbled on the surface—the invited audience that gathered at the Fine Arts Theater last evening for the first showing of René Clair's "Sous les Toits de Paris" were looking upon a method of treatment of the talkies that is more likely to be the accepted pattern for the future than the type of picture now in favor in Hollywood.

The problem that M. Clair has attacked is an important one. When the screen received the gift of tongues it found it had acquired a dubious benefit. Its audience which had been world-wide became limited to those who could understand the language. The first expedient that came to mind as a solution was the unsatisfactory one of inserting sub-titles for the spoken word in exportations to foreign-speaking countries. Hardly more successful was the laborious and expensive system of retaking a film in foreign dialogue. The difficulties and awkwardness of translation were apparent in one of the few of such efforts to reach Boston, "The Blue Angel."

M. Clair has tried a more fundamentally cinematic method of approach. He has kept his dialogue at a minimum; has told his story in terms of pantomime and action. Sounds have been inserted, cleverly cut and interpolated bits of music have been introduced, to please the ear or to heighten effect. It has been done so that without knowledge of the language, the film is easily understandable. Something of a trend in the same direction—more of visual narration and less of dialogue—has already been noted in Hollywood. But "Sous les Toits de Paris" carries the idea to a logical conclusion. To M. Clair must go the credit for creating the first genuinely international talkie.

That is not to say that it is a perfect piece of work. On the contrary it has a familiar and fairly simple type of story—something of romance, a bit of crime, some gangsters (or the Parisian equivalent for them), catchy but rather obvious music. It is somewhat longer than it should be (your Continental likes entertainment in bulk); sometimes it seems that the songs are repeated more than is advisable. But such defects should not conceal either the importance of the method of treatment or the intrinsic merit of the film itself. For Mr. Clair has a delicious sense of humor. He touches up his characterizations with sly bits of business, finds fun in humorous juxtapositions—the various types for instance that are humming one of the two songs that run through the film, the stout woman combing her hair, the discouraged fellow soaking his feet in a basin of hot water, the irritable gentleman who tries to shut his ears to it but canont. Beyond that there is observable a Latin delight in noisy quarrels with first one and then another entering into the gesticulating argument; an equally Gallic gusto in bedroom scenes which though they may hardly be in keeping with Anglo-Saxon notions of propriety are nevertheless amusing.

It is not the Paris to which the screen is accustomed that Mr. Clair sets forth. His is the genuine article, with its gray houses, peaked roofs, chimney pots, its narrow streets, its couples talking intimately in doorways, its cheap cafes and dance halls, the crowds of the curious that can so easily be gathered. His camera takes it all in. It travels restlessly from gable to pavement, peers in at windows, glances down or up in angle shots. With the camera the sound keeps pace, now swelling, now diminishing, occasionally bringing to the ear noises of which the eye does not catch the origin. His actors, though they are of less importance than the director, are intelligent and capable.

Lastly a word of the theater. It has been redecorated in cheerful colors in a modernistic scheme of design. It has been equipped with new sound reproducing apparatus. It provides an attractive place for the showing of films of interest and importance but of more limited appeal than those on which the larger movie house are forced to rely for box office patronage.

E. F. M.

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, sixteenth pair of Symphony Concerts by the Boston Symphony Orchestra, Serge Koussevitzy conductor; assisting chorus from The Cecilia (Handel's Concerto Grosso for Strings, Op. 6, No. 9, Stravinsky s "Psalms-Symphony;" Berlioz's Fantastic Symphony). . . . Monday evening in Symphony Hall, fourth supplementary concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Strauss's "Symphonia Domestica"). . . . Monday evening in Alumnæ Hall at Wellesley (8 P. M.), concert by the Cleveland Symphony Orchestra, Nicolai Sokolov conductor (Brahms's First Symphony; Prelude to "Khovantschina"; Dohnányi's "Ruralia Ungarica"). . . . Thursday evening in Sanders Theater at Cambridge, sixth concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Beethoven's "Eroica" Symphony). . . . Saturday morning in Jordan Hall, third concert for children with Ernest Schelling as guide, counsellor and friend. An assisting orchestra from Symphony Hall ("Wagner Program" from "The Flying Dutchman," "Lohengrin," "Tannhäuser," "Die Meistersinger," "Die Walküre," "Gotterdämmerung").

In Ensemble—Sunday afternoon in the Art Club, fourth chamber-concert of the Flute-Players, with a string quartet and five virtuosi of wind instruments from Symphony Hall; pianist, J. M. Sanromá (Quartet for winds by Rossini; quartet for strings by Verdi; Bliss's quintet for oboe and strings; Piston's Sonata for flute and piano). . . . Sunday evening at the Repertory Theater, Guy Maier and Lee Pattison playing pieces for two pianos from a diversified repertory, taking leave of Boston as a pair (Numbers from Bach, Mozart, Chopin, Saint-Saëns, Casella, Bax).

Eminences—Sunday afternoon in the Repertory Theater, concert by Povla Frijsh, mistress of imaginative and expressive song (Numbers from Perl, Franz, Chausson, Chabrier, Arensky, Musorgsky, Grieg). . . . Wednesday morning at Hotel Statler, concert of operatic airs, songs and miscellaneous pieces, sung in a Morning Musicale by Maria Jeritza of the Metropolitan Opera House (Airs from Massenet's "Cid" and Giordano's "Andrea Chénier." French, German, American songs).

Singer—Tuesday evening in Jordan Hall, concert of airs and songs sung by Marion Kingsbury, soprano; assisting artists, Pauline Danforth, pianist, and Georges Laurent, flutist (Airs from Mozart, Bach and Donizetti's "Torquato Tasso"; songs to Persian poetry, piano-pieces from Scarlatti and Debussy).

Further On

Week of Feb. 22—Sunday afternoon, Symphony Hall, concert of operatic pieces and songs sung by Florence Austral, of full voice and large style (Airs from "Fidelio" and "Aida," numbers from Marx, Strauss, Liszt, Hughes). . . . Sunday afternoon, Jordan Hall; seventh concert of the People's Symphony Orchestra, Thompson Stone conductor. . . . Sunday evening, Public Library; concert of solo and ensemble numbers for flute, harp and viola di gamba, played by Messrs. Laurent, R. Zighera, A. Zighera, of the Symphony Orchestra as a Trio Instrumentale de Paris. Open to the public. . . . Tuesday afternoon, Symphony Hall; fourth supplementary matinée by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Tuesday evening, Jordan Hall; concert of old airs, German lieder and Negro Spirituals, sung by Edward Matthews, baritone (Three airs from seventeenth and eighteenth-century Italians; four songs of Brahms; four Spirituals). . . . Wednesday evening, Jordan Hall; concert of piano-pieces played by Rudolph Ganz, rare visitor to Boston (Twelve Preludes of Debussy; Chopin's Sonata in B minor; numbers from Bach, Haydn, Liszt). . . . Wednesday evening, Brown Hall; concert of sonatas for violoncello and piano, played by Joseph Malkin and Jesus Maria Sanromá (Beethoven in A major; Converse; Brahms in F major, Op. 99). . . . Wednesday evening, Steinert Hall; concert of operatic airs and songs, sung by Carmen Reggio, contralto (Numbers from Handel, Verdi, Donizetti, Bizet, Thomas; Italian miscellany). . . . Thursday evening, Symphony Hall; concert of Russian airs and songs, French and Italian pieces, sung by Maxim Karolik, dramatic tenor (Numbers from Rimsky-Korsakov, Musorgsky, Balakirev, Dargomizshky; Casella's "Thirteenth-Century Songs"; novel items from Pizzetti and Chausson). . . . Thursday evening, Jordan Hall; concert divided between Clarence Knudson, violinist and Maude Erickson, soprano, assisted by an orchestra of thirty-five from Symphony Hall; conductor Arthur Fiedler (Ballet-Suite and Violin-Concerto from Chaikovsky; miscellany for Violin; operatic airs and songs). . . . Friday afternoon and Saturday evening, Symphony Hall; seventeenth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Friday evening, Jordan Hall; concert of trios for piano, violin and violoncello, played by Manfred, Jacques and Joseph Malkin (Chaikovsky, Brahms, Smetana). . . . Saturday morning in the Repertory Theater, concert of folk-songs for children sung in costume by Dorothy Gordon. . . . Saturday afternoon, Jordan Hall; concert of airs and songs sung by Gertrude Ehrhart, accomplished and adventurous singer (Airs from Mozart's "Figaro" and Massenet's "Chérubin"; German lieder; Parisian pieces; English numbers from Bax, Goossens, Walton).

Week of March 1—Wednesday morning, Hotel Statler; last concert in the current series of Morning Musicales with Lauri-Volpi, tenor, of the Metropolitan Opera House, making a first appearance in Boston. . . . Wednesday evening, Jordan Hall; concert of airs and songs sung by Gertrude Wieder, contralto, newcomer to Boston. . . . Thursday evening, Symphony Hall; concert of piano-pieces played by the high-spirited, warm-toned Percy Grainger, infrequent visitor to Boston. New pieces of his own included. . . . Thursday evening in Paine Hall at Cambridge; concert by the student orchestra of Harvard University, Wallace Woodworth conductor; assisting violinist Malcolm Holmes; assisting at the harpsichord Ralph Kirkpatrick (Concertos of Bach and Corelli; Hindemith).

Week of March 8—Sunday afternoon, Symphony Hall; concert of violin-pieces played by Albert Spalding in the prime of his powers as virtuoso and musician. A sensitive mind guides a sensitive hand. . . . Sunday afternoon, Jordan Hall; eighth concert of the People's Symphony Orchestra, Thompson Stone conductor. . . . Tuesday afternoon, Symphony Hall; fifth supplementary matinée of the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Tuesday evening, Symphony Hall; concert of Negro and other pieces sung by the choir of the Hampton Institute, Nathanael Dett conductor and composer. . . . Wednesday evening, Brown Hall; concert of sonatas for violin and piano, played by Harrison Keller and J. M. Sanromá (Beethoven in C minor, Op. 30, No. 2; Debussy, Fauré in A major). . . . Thursday evening in Sanders Theater at Cambridge, seventh concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Friday afternoon and Saturday evening in Symphony Hall, eighteenth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Saturday morning, Jordan Hall; last of the concerts for children with Ernest Schelling as guide, counsellor and friend. An orchestra from Symphony Hall.

PLAN PRIVATE FOREST

Plans are being started for the growing of 160 acres of forest crops in Marathon county by Alva and E. B. Eighmy, Madison, Wis., who have petitioned the State conservation commission to enter the land under the forest crop program. The land is in the town of Hewitt. A hearing on the matter is to be held here Jan. 14 by the commission. [Milwaukee Journal

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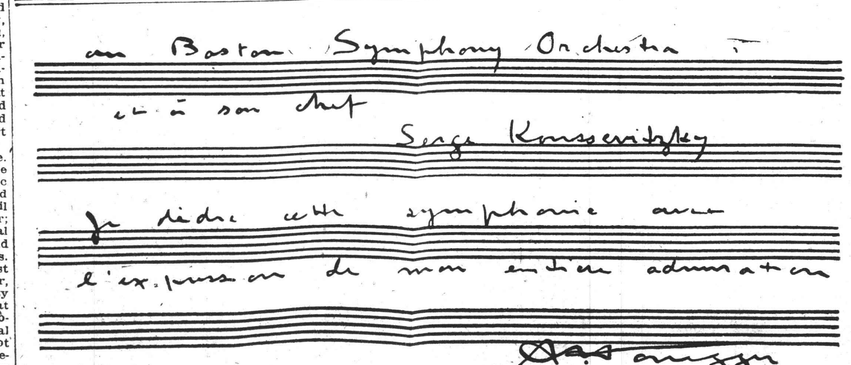

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BOSTON

Collector Speaking

Continued from Preceding Page

that he might save up enough nickels—and the thing was played by a brass band at that! And how he used to gather up catalogues of all the companies, and devour them with his meals and memorize the golden marvels they heralded to his inflamed envy. And many a one can tell you of hungry dreams in which figured endless lists of Titta Ruffo, Amato, Journet, Kreisler, Bonci and Pol Plancon. And how in the old days he used feverishly to scan every announcement, hoping for a bit of Bach or something from "The Messiah." His outward seeming may be that of a perfectly rational citizen, a booster or solid professional man, but in his brain dance visions of glutted shelves, gleaming black disks, huge shipments of new albums from France and England. He needs neither opium nor the poet's soul to fill his waking hours with fantasy and passion.

The philistine world is sadly unaware of the terrific grip this madness takes on its victims. Once a man becomes bitten with the frenzy, there is no cure for it but in more and better records. Meeting one of his fellows—for their number is not yet legion—is for him a red-letter experience to be treasured. Then the talk runs to heated argument anent the merits or failings of the new Pastoral Symphony, loud boasting of owning a Brahms quartet that the other has strangely overlooked, exchange of rumors concerning certain works already recorded at Camden or London and not yet published to the world, serious gossip of the studios, and mutual advice how best to catalogue the mounting pile of disks now littering parlor, bedroom and bath.

In this country, notwithstanding our pretensions to culture and the somewhat midly ludicrous attempts to create Ernest Newmans out of future movie patrons and jazz hounds, the gramophile is still lonesome enough to feel self-conscious and even a trifle absurd. In England and on the Continent, where the cult of the disk has won to comparative dignity, the phonograph is regarded as serious business, and its devotee harbors none of the misgivings that still beset the American native. He need not encounter the smirks of low-brows or the superior scorn of intelligentsia. To him the art of making records is fully as noble, as humanly essential, as the printing of books. Over here one must explain and apologize, for the term "canned" music is still abroad in the land.

Yet nothing can be more silly to the man with a taste and the necessary means and leisure to indulge it. He can have the world's delights as the whim of the moment dictates—and by a mere glance at his shelves. While at unbuttoned ease he smokes a fat after-breakfast cigar, there are Bach and Haydn and Schubert to glorify the clear morning, or a Mozart quartet, essence of youth, vigor and good cheer. Close by his shoulder stands a rack of miniature scores, and one of these he may con as the disks spin out their melodies for him. Nothing breaks the link between himself and the music, no scraping or creaking, no sight of perspiring flautist or gawky bull-fiddler. It is music undefiled; even the needle-rasp, bugaboo of older days, having gone the way of rumbling motors and wobbly, grating records. It is the true fashion in which melody should be enjoyed, informally, carelessly, with at most a friend or two by one's side.

But it's when he reaches home late at night from dusty and irritating contacts that he tastes to the depths the boon of his despised instrument. For in those quiet hours he will hear melodies the like of which was never heard on land or sea, and perhaps never will be heard—the collected quartets of Ludwig von Beethoven, sceptred emperor of Cecilia's realm. Puffing at his last pipeful he vouchsafes himself a lordly smile at all human frailty and cant, at all uncandors and vanities. Sitting by his side the master of Bonn would chuckle too, while there in the corner before him the Capets or Leners are discoursing the loveliest utterance of his life—the peerless, the unapproachable Op. 131 in C sharp Minor.

GARRY JOEL AUGUST

[Reprinted from The Musical Quarterly]

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TRANS.—FEB 14

The Parisian's New Symphony, The Bostonian Honored And Epitomized

TO a certainty, Honegger completed no half-finished manuscript; clapped upon the fly-leaf a dedication to the Boston Symphony Orchestra; so fulfilled a commission for its jubilee. Nor, having received the invitation, did he search his soul and cudgel his brains to write the desired piece of music. Whether his "Symphony for Orchestra"—played at the Symphony Concert yesterday for the first time anywhere—attracted or repelled the hearer, there was no doubting it as work of a composer possessed by what he would say; striking out, white-hot, the means to the saying. For Honegger—the chroniclers agree—composition is a rapid, absorbing process. He wrote, for example, the whole music to "King David" in an incredibly brief time. By the dates on the score the new Symphony occupied him through six months, for him a long incubation. To hear it, however, is to believe that he sketched it in a passion of creation; amplified, revised and rounded it with no chill upon the earlier heats. Never once does progress falter or texture sag. Like or dislike it, his Symphony is a design accomplished, a state of spirit expressed.

Honegger, now entering the prime of the forties, writes out of full mind, large resource, busy experience. His range of musical knowledge extends from Bach to the newest prodigy of Paris. Some who have scrutinized this first Symphony say they find in the score traces (as chemists call them) of this, that and the other composer. Likely enough; for to discover such, even of Monsieur Massenet, was a favorite process when "King David" was new. Hearing is another matter. Whatever Honegger may have assimilated into the new Symphony comes forth unmistakably stamped by his mind and hand. Throughout it is the full voice of a full man.

By the same token Honegger writes with every desired resource at command. Whatever he wills, that he may put to music-paper; for the most part send sounding from his orchestra. As it seemed yesterday, the unfolding Symphony was filled to the brim. One detail after another, of substance, facture, expression, pricked the ear only to be thrust away by the next. The listener heard, exhilarated and enriched. Two or three repetitions would not exhaust the surprises of this music. (It is to be hoped that in the remaining third of the season Dr. Koussevitzky will find room for one.)

Long since Honegger was fertile in the development of his musical ideas. In the "Symphony for Orchestra," he sets forth the leading motivs unescapably. They are stripped, clarified, reiterated. From them he develops secondary motivs; weaves this development into a many-stranded web of counterpoint—linear counterpoint in the modernist sense of the words. (An applauding minority bore witness to ears already accustomed.) Once and again these lines are so many and close that ear and mind may hardly carry and differentiate them. Then, as with Strauss in kindred, abundance, comes a moment of paper-music, written rather than heard.

Honegger writes atonally, not because atonality is the newest musical discovery or the current musical fashion—for it has ceased to be either—but because it is the idiom in which he best expresses himself. His is an honest, spontaneous atonality. So written, this keyless Symphony teems with dissonance, shrill and piercing, harsh and deep, unmitigated, driven home. All ears, unless they are deliberately closed to the voice of modernist music, are now well schooled to these barrages. (The intent listening of yesterday was the proof.) In the Symphony, as usual with Honegger, it is unforced and unflaunted dissonance—the natural turn, the particular emphasis, of the musical moment. But, admittedly, it is uncommonly acrid and astringent. Similarly with his instrumental voices as such. Often they are harsh, acidulous. They protrude, bear down, shout, hammer. Or, if they sing, the melodies turn bitter on their lips. Honegger is frank, honest, urgent composer. Having chosen his ways and means, he does not spare them upon an audience. He plies them—as the American vernacular puts it—"until they hurt." When his "Horace Victorieux" was played at Symphony Hall, some found him—to quote their very words—"the most repulsive of modernists." They will now count the "Symphony for Orchestra" as companion-piece.

Nevertheless, the Honegger of the first movement is unmistakably a composer of power. The contours are bold. Even in the songful measures they are little softened. The rhythms beat sharp or hard. The march of the linear counterpoint is inexorable. Progressions grind against each other, wrenching themselves free. The strings sound oftenest from the upper registers. The brass affirms its twentieth-century right to mutter or to shrill. The more melodic measures little alter the pervading semblance. Yet the design is spacious and ascendant; the tonal texture glows. In sum a music struck off at white heat, on many a page lustrous and incandescent; a music instinct with what this present hails as power.

With all his honest modernisms, Honegger has the eclectic temperament. Contrary to much current practice, his slow movement is as chromatic as though it were written in the Wagnerian heyday. It is also music of melody—not as the eighteenth-century "classics" or the nineteenth-century "romantics" invented and fashioned it. Instead, modernist melody, short-breathed, hard-edged, thin-clothed, sharp-voiced, unfolding in long line rather than vivid color, clear-cut as in a chamber-piece; none the less ardent and intensive. Unsentimentalized yet alight with stark emotion, shunning luxuriance that surface and underbody may go bare and clear, such a slow movement, vitalized throughout, is Honegger's counterpart to the first movement of power.

The finale is a welter of exuberance. Motivs, principal or subsidiary, jostle motivs; figures whirl about in a demonic rondo. All is rhythm; all is flux and dart; high tension and sharp voice—until at last the principal motiv calls for order; sets the others in their contrapuntal place; bids the whole Symphony end calmed—or as some will say breathless. After his first exercise in modernist power and his second in modernist ardor, Honegger "tops off" with this fine frenzy of modernist tension. . . . Here at last is a symphony that, without a program, a foreword or any other verbal gloss, expresses in itself and of itself not a little of this immediate time; that deserved the week of rehearsals spent upon it; the understanding, sympathy, force and fullness with which Dr. Koussevitzky and the orchestra proclaimed it. Once more, the Boston Orchestra, and he as conductor, are the spokesmen par excellence for the music of this immediate day.

Once more a considerable part of the audience heard and rewarded. Jubilee commissions that have added this Symphony of Honegger to Stravinsky's "Psalms," and both to Roussel's Symphony with which the series began, were not bestowed in vain.

The second half of the concert marked as nearly as might be the seventieth birthday of Charles Martin Loeffler who, as violinist and composer, has made Boston these forty years his workplace and his dwelling. The Symphony Orchestra had reason to honor the violinist who out of its ranks has become a distinguished composer in his time; who has handed it many a manuscript; who is witness to a fine, true and vital musical culture existent in Boston and in other concert-capitals of these United States. To end the afternoon came a truly domestic scene. At the call of Dr. Koussevitzky, Mr. Loeffler descended to the stage from his seat in the balcony; was hailed with united and hearty applause by the waiting audience; while the orchestra rose to salute him, adding its plaudits, and the conductor, as unobtrusively as might be, joined in the general homage. No one was lacking except Mme. Frijsh who had sung the singer's part in Mr. Loeffler's setting of St. Francis's "Canticle of the Sun." But from her place on the platform, by a gesture, she had already passed on to the composer her well-earned applause. Here in America, she is essential to the Hymn. From the outset it has known no other voice. Still she ripens in it.

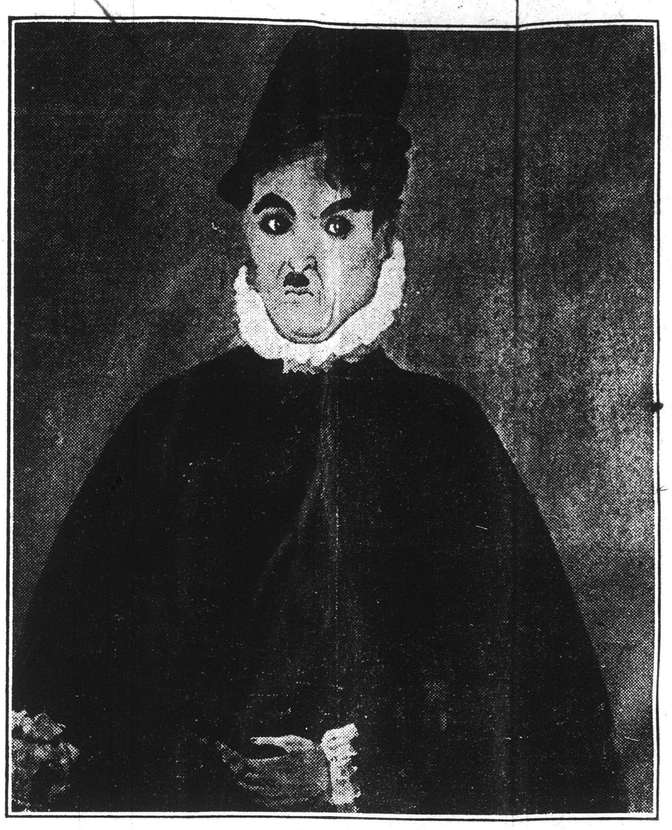
The "Canticle," and "Pagan Poem" which followed, were discerningly chosen to exemplify the symphonic Loeffler. Unless the Symphony ("Hora Mystica") which he still reserves for seemingly endless revision, shall ultimately excel it, this hymn of the holy and fraternal Francis is his most completely accomplished and most characteristic work. Heard anew yesterday, this music knows neither place nor period. It is self-contained, self-sufficient, timeless, living its own life. Out of the crucible of imagination, it is expression not only of Francis's verse but of Francis's spirit. It suffuses the Hymn, yet marks each detail as it mounts. It is no less expression of the devout, the mystical, the truly spiritual Loeffler—the sacred poet, as the old phrase ran—who may speak of these things only in tones; and speaking, lift up also the hearts of those that hear.

Over against the Canticle went "Pagan Poem" to embody the romantic, the dramatizing, the exorcising Loeffler, conjuring out of Vergil's ancient world the sorceress-girl, forsaken of her lover, spelling him back. The trumpets sound her refrain; the piano rhythms her magic; the whole orchestra speaks out her grief, longing, suspense, rejoicing. The very dog barks in the doorway. For Loeffler the spiritualizing, read Loeffler, the humanizing, tone-poet. Find in both the mating master of means to ends. "Pagan Poem" was first written a quarter of a century ago. Here and there it does not escape birthmarks. The technician, the stylist and the poet, audible in Mr. Loeffler from first piece to last, quickly efface them. . . . In Canticle and Poem the orchestra played as for a fête.

There was also a prelude to this full-freighted afternoon—a Suite for Piano and strings by young Maestro Mario Pilati of Naples and Cagliari, which is in Sardinia. It would pour a mild new wine of modernism into the old bottles of Prelude, Saraband, Minuet, Finale Burlesca. By no means did it crack them. Mr. Sanromá played expertly and sympathetically upon a percussive piano, the accompanying strings—for they were no more—did amiably what Pilati bade. Throughout, he forgot that an insistent avoidance of every cliché becomes as tedious as trite repetition. One expected cadence would have been tonic.

H. T. P.

Repairing an Error of Time



Charles Spencer Chaplin

As John Decker Believes El Greco Might Have Painted Him

Lonsdale Lightly, Colman to Match

With "The Devil to Pay" to Set Them Both Forth To Advantage

OUT of the eternal fitness of things arise such combinations as Ronald Colman in a Frederick Lonsdale play. "The Devil To Pay," now at the State Theater, is a film of just about solid delight for those who like Colman in anything, or anybody in English comedy. There is no sickly charm in his acting, no elaborate causualness. He is light, dashing, deft, and he seems as winning among the menfolk as he is with the swooning young ladies.

His casting in this piece, the merest trifle in substance, is one of the most fortuitous things that have happened, to him or to us. He swings no fists, outwits no crooks, wears no especially stunning clothes. He has only to toy with some charming people and some excellent lines in a two-day romance. Wit in the writing, if not brillance, makes his task a grateful one. Those chosen to make the play with him were happily selected. There are on third and fourth thought, some illogicalities, but they are easily forgiven.

He is sort of the dark gray sheep of his family and comes home from Kenya Colony a bankrupt save for twenty pounds. He immediately spends fifteen on a wire-haired terrier that wags his tail from a shop window. His luggage arrives in Grosvenor square but he is not seen or heard from until the next morning. When he does show up, he says ruefully he has been in Liverpool where he missed his boat train. "Liverpool" is actually a charming young lady actress, his playmate. Once home and the interview with the grumbling, swearing, affectionate father over, he is off to the Derby with his sister and Miss Hope, whom he had that morning met for the first time. It is a picnic, on the coster side of the grounds; and the young people return to the city quite charmed with one another. The stranger is that evening announcing her engagement to a grand duke, and it is not hard to imagine that it is not going to come off. Just so. A little tiff is enough excuse for her to give back the ring, and then to find a lot of time for sport with Willie. But her father does not lose a grand duke gracefully and sets out to drop this young fortune-hunter in the Thames. He succeeds all right with the unconscious and very stupid connivance of his daughter. He wants to say a goodby to his old love and she petulantly denies him permission. By luck he does it, anyway, and father trots out the proof of his worthlessness. Willie's blithe acceptance of her jilt has the desired effect and soon she comes creeping to him.

George Fitzmaurice directed this and he engaged Lady Maureen Stanley and Lieutenant Colonel Something Something as technical advisers. He enlisted Frederick Kerr as the father, David Torrence as the menace, Loretta Young as the young lady, and some charmingly inconsequential people for the others. The result is every bit desirable and no amount of carping would make it less so. It makes the entrance into movie dialogue of the word "sycophantic." Mr. Colman uses it every bit as if he had encountered it before.

C. B. P.

BULLS

Ladysmith, Wis.—Assemblyman J. W. Carow has been asked by a delegation of Rusk county dairymen to introduce a bill in the Legislature the coming session to exempt pure bred bulls used as herd sires from taxation to encourage the use of blooded bulls in place of scrubs.

[Milwaukee Journal

From France a New Fashion for Films

As "Sous les Toits de Paris" Attacks Ingeniously the Talkie Problem

THOUGH they may not have been aware of it—for they probably were more interested in the spontaneous good nature and the typically French gayety that bubbled on the surface—the invited audience that gathered at the Fine Arts Theater last evening for the first showing of René Clair's "Sous les Toits de Paris" were looking upon a method of treatment of the talkies that is more likely to be the accepted pattern for the future than the type of picture now in favor in Hollywood.

The problem that M. Clair has attacked is an important one. When the screen received the gift of tongues it found it had acquired a dubious benefit. Its audience which had been world-wide became limited to those who could understand the language. The first expedient that came to mind as a solution was the unsatisfactory one of inserting sub-titles for the spoken word in exportations to foreign-speaking countries. Hardly more successful was the laborious and expensive system of retaking a film in foreign dialogue. The difficulties and awkwardness of translation were apparent in one of the few of such efforts to reach Boston, "The Blue Angel."

M. Clair has tried a more fundamentally cinematic method of approach. He has kept his dialogue at a minimum; has told his story in terms of pantomime and action. Sounds have been inserted, cleverly cut and interpolated bits of music have been introduced, to please the ear or to heighten effect. It has been done so that without knowledge of the language, the film is easily understandable. Something of a trend in the same direction—more of visual narration and less of dialogue—has already been noted in Hollywood. But "Sous les Toits de Paris" carries the idea to a logical conclusion. To M. Clair must go the credit for creating the first genuinely international talkie.

That is not to say that it is a perfect piece of work. On the contrary it has a familiar and fairly simple type of story—something of romance, a bit of crime, some gangsters (or the Parisian equivalent for them), catchy but rather obvious music. It is somewhat longer than it should be (your Continental likes entertainment in bulk); sometimes it seems that the songs are repeated more than is advisable. But such defects should not conceal either the importance of the method of treatment or the intrinsic merit of the film itself. For Mr. Clair has a delicious sense of humor. He touches up his characterizations with sly bits of business, finds fun in humorous juxtapositions—the various types for instance that are humming one of the two songs that run through the film, the stout woman combing her hair, the discouraged fellow soaking his feet in a basin of hot water, the irritable gentleman who tries to shut his ears to it but canont. Beyond that there is observable a Latin delight in noisy quarrels with first one and then another entering into the gesticulating argument; an equally Gallic gusto in bedroom scenes which though they may hardly be in keeping with Anglo-Saxon notions of propriety are nevertheless amusing.

It is not the Paris to which the screen is accustomed that Mr. Clair sets forth. His is the genuine article, with its gray houses, peaked roofs, chimney pots, its narrow streets, its couples talking interminably in doorways, its cheap cafes and dance halls, the crowds of the curious that can so easily be gathered. His camera takes it all in. It travels restlessly from gable to pavement, peers in at windows, glances down or up in angle shots. With the camera the sound keeps pace, now swelling, now diminishing, occasionally bringing to the ear noises of which the eye does not catch the origin. His actors, though they are of less importance than the director, are intelligent and capable.

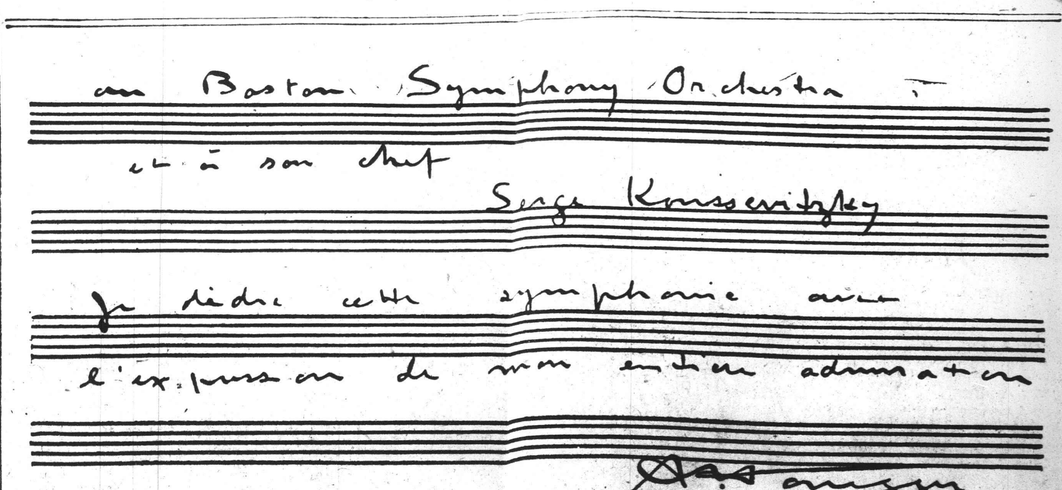
Lastly a word of the theater. It has been redecorated in cheerful colors in a modernistic scheme of design. It has been equipped with new sound reproducing apparatus. It provides an attractive place for the showing of films of interest and importance but of more limited appeal than those on which the larger movie house are forced to rely for box office patronage.

E. F. M.

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, sixteenth pair of Symphony Concerts by the Boston Symphony Orchestra, Serge Koussevitzy conductor; assisting chorus from The Cecilia (Handel's Concerto Grosso for Strings, Op. 6, No. 9, Stravinsky's "Psalms-Symphony;" Berlioz's Fantastic Symphony). . . . Monday evening in Symphony Hall, fourth supplementary concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Strauss's "Symphonia Domestica"). . . . Monday evening in Alumnæ Hall at Wellesley (8 P. M.), concert by the Cleveland Symphony Orchestra, Nicolai Sokolov conductor (Brahms's First Symphony; Prelude to "Khovantschina"; Dohnânyi's "Ruralia Ungarica"). . . . Thursday evening in Sanders Theater at Cambridge, sixth concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Beethoven's "Eroica" Symphony). . . . Saturday morning in Jordan Hall, third concert for children with Ernest Schelling as



Homage of Honegger

Dedication from the Manuscript of His New Symphony

Symphony Concert --- Films --- Plays

For Loeffler, For Honegger, The Garlands

TRANS.—FEB 14

The Parisian's New Symphony, The Bostonian Honored And Epitomized

TO a certainty, Honegger completed no half-finished manuscript; clapped upon the fly-leaf a dedication to the Boston Symphony Orchestra; so fulfilled a commission for its jubilee. Nor, having received the invitation, did he search his soul and cudgel his brains to write the desired piece of music. Whether his "Symphony for Orchestra"—played at the Symphony Concert yesterday for the first time anywhere—attracted or repelled the hearer, there was no doubting it as work of a composer possessed by what he would say; striking out, white-hot, the means to the saying. For Honegger—the chroniclers agree—composition is a rapid, absorbing process. He wrote, for example, the whole music to "King David" in an incredibly brief time. By the dates on the score the new Symphony occupied him through six months, for him a long incubation. To hear it, however, is to believe that he sketched it in a passion of creation; amplified, revised and rounded it with no chill upon the earlier heats. Never once does progress falter or texture sag. Like or dislike it, his Symphony is a design accomplished, a state of spirit expressed.

Honegger, now entering the prime of the forties, writes out of full mind, large resource, busy experience. His range of musical knowledge extends from Bach to the newest prodigy of Paris. Some who have scrutinized this first Symphony say they find in the score traces (as chemists call them) of this, that and the other composer. Likely enough; for to discover such, even of Monsieur Massenet, was a favorite process when "King David" was new. Hearing is another matter. Whatever Honegger may have assimilated into the new Symphony comes forth unmistakably stamped by his mind and hand. Throughout it is the full voice of a full man.

By the same token Honegger writes with every desired resource at command. Whatever he wills, that he may put to music-paper; for the most part send sounding from his orchestra. As it seemed yesterday, the unfolding Symphony was filled to the brim. One detail after another, of substance, facture, expression, pricked the ear only to be thrust away by the next. The listener heard, exhilarated and enriched. Two or three repetitions would not exhaust the surprises of this music. (It is to be hoped that in the remaining third of the season Dr. Koussevitzky will find room for one.)

Long since Honegger was fertile in the development of his musical ideas. In the "Symphony for Orchestra," he sets forth the leading motivs unescapably. They are stripped, clarified, reiterated. From them he develops secondary motivs; weaves this development into a many-stranded web of counterpoint—linear counterpoint in the modernist sense of the words. (An applauding minority bore witness to ears already accustomed.) Once and again these lines are so many and close that ear and mind may hardly carry and differentiate them. Then, as with Strauss in kindred abundance, comes a moment of paper-music, written rather than heard.

Honegger writes atonally, not because atonality is the newest musical discovery or the current musical fashion—for it has ceased to be either—but because it is the idiom in which he best expresses himself. His is an honest, spontaneous atonality. So written, this keyless Symphony teems with dissonance, shrill and piercing, harsh and deep, unmitigated, driven home. All ears, unless they are deliberately closed to the voice of modernist music, are now well schooled to these barrages. (The intent listening of yesterday was the proof.) In the Symphony, as usual with Honegger, it is unforced and unflaunted dissonance—the natural turn, the particular emphasis, of the musical moment. But, admittedly, it is uncommonly acrid and astringent. Similarly with his instrumental voices as such. Often they are harsh, acidulous. They protrude, bear down, shout, hammer. Or, if they sing, the melodies turn bitter on their lips. Honegger is frank, honest, urgent composer. Having chosen his ways and means, he does not spare them upon an audience. He plies them—as the American vernacular puts it—"until they hurt." When his "Horace Victorieux" was played at Symphony Hall, some found him—to quote their very words—"the most repulsive of modernists." They will now count the "Symphony for Orchestra" as companion-piece.

Nevertheless, the Honegger of the first movement is unmistakably a composer of power. The contours are bold. Even in the songful measures they are little softened. The rhythms beat sharp or hard. The march of the linear counterpoint is inexorable. Progressions grind against each other, wrenching themselves free. The strings sound oftenest from the upper registers. The brass affirms its twentieth-century right to mutter or to shrill. The more melodic measures little alter the pervading semblance. Yet the design is spacious and ascendant; the tonal texture glows. In sum a music struck off at white heat, on many a page lustrous and incandescent; a music instinct with what this present hails as power.

With all his honest modernisms, Honegger has the eclectic temperament. Contrary to much current practice, his slow movement is as chromatic as though it were written in the Wagnerian heyday. It is also music of melody—not as the eighteenth-century "classics" or the nineteenth-century "romantics" invented and fashioned it. Instead, modernist melody, short-breathed, hard-edged, thin-clothed, sharp-voiced, unfolding in long line rather than vivid color, clear-cut as in a chamber-piece; none the less ardent and intensive. Unsentimentalized yet alight with stark emotion, shunning luxuriance that surface and underbody may go bare and clear, such a slow movement, vitalized throughout, is Honegger's counterpart to the first movement of power.

The finale is a welter of exuberance. Motivs, principal or subsidiary, jostle motivs; figures whirl about in a demonic rondo. All is rhythm; all is flux and dart; high tension and sharp voice—until at last the principal motiv calls for order; sets the others in their contrapuntal place; bids the whole Symphony end calmed—or as some will say breathless. After his first exercise in modernist power and his second in modernist ardor, Honegger "tops off" with this fine frenzy of modernist tension. . . . Here at last is a symphony that, without a program, a foreword or any other verbal gloss, expresses in itself and of itself not a little of this immediate time; that deserved the week of rehearsals spent upon it; the understanding, sympathy, force and fullness with which Dr. Koussevitzky and the orchestra proclaimed it. Once more, the Boston Orchestra, and he as conductor, are the spokesmen par excellence for the music of this immediate day.

Once more a considerable part of the audience heard and rewarded. Jubilee commissions that have added this Symphony of Honegger to Stravinsky's "Psalms," and both to Roussel's Symphony with which the series began, were not bestowed in vain.

The second half of the concert marked as nearly as might be the seventieth birthday of Charles Martin Loeffler who, as violinist and composer, has made Boston these forty years his workplace and his dwelling. The Symphony Orchestra had reason to honor the violinist who out of its ranks has become a distinguished composer in his time; who has handed it many a manuscript; who is witness to a fine, true and vital musical culture existent in Boston and in other concert-capitals of these United States. To end the afternoon came a truly domestic scene. At the call of Dr. Koussevitzky, Mr. Loeffler descended to the stage from his seat in the balcony; was hailed with united and hearty applause by the waiting audience; while the orchestra rose to salute him, adding its plaudits, and the conductor, as unobtrusively as might be, joined in the general homage. No one was lacking except Mme. Frijsh who had sung the singer's part in Mr. Loeffler's setting of St. Francis's "Canticle of the Sun." But from her place on the platform, by a gesture, she had already passed on to the composer her well-earned applause. Here in America, she is essential to the Hymn. From the outset it has known no other voice. Still she ripens in it.

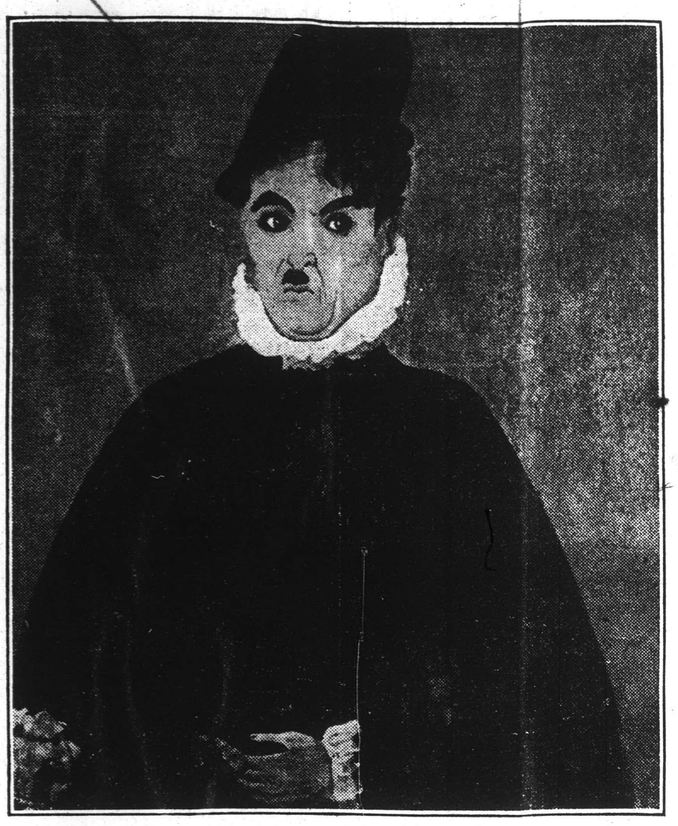
The "Canticle," and "Pagan Poem" which followed, were discerningly chosen to exemplify the symphonic Loeffler. Unless the Symphony ("Hora Mystica") which he still reserves for seemingly endless revision, shall ultimately excel it, this hymn of the holy and fraternal Francis is his most completely accomplished and most characteristic work. Heard anew yesterday, this music knows neither place nor period. It is self-contained, self-sufficient, timeless, living its own life. Out of the crucible of imagination, it is expression not only of Francis's verse but of Francis's spirit. It suffuses the Hymn, yet marks each detail as it mounts. It is no less expression of the devout, the mystical, the truly spiritual Loeffler—the sacred poet, as the old phrase ran—who may speak of these things only in tones; and speaking, lift up also the hearts of those that hear.

Over against the Canticle went "Pagan Poem" to embody the romantic, the dramatizing, the exorcising Loeffler, conjuring out of Vergil's ancient world the sorceress-girl, forsaken of her lover, spelling him back. The trumpets sound her refrain; the piano rhythms her magic; the whole orchestra speaks out her grief, longing, suspense, rejoicing. The very dog barks in the doorway. For Loeffler the spiritualizing, read Loeffler, the humanizing, tone-poet. Find in both the mating master of means to ends. "Pagan Poem" was first written a quarter of a century ago. Here and there it does not escape birthmarks. The technician, the stylist and the poet, audible in Mr. Loeffler from first piece to last, quickly efface them. . . . In Canticle and Poem the orchestra played as for a fête.

There was also a prelude to this full-freighted afternoon—a Suite for Piano and strings by young Maestro Mario Pilati of Naples and Cagliari, which is in Sardinia. It would pour a mild new wine of modernism into the old bottles of Prelude, Saraband, Minuet, Finale Burlesca. By no means did it crack them. Mr. Sanromá played expertly and sympathetically upon a percussive piano, the accompanying strings—for they were no more—did amiably what Pilati bade. Throughout, he forgot that an insistent avoidance of every cliché becomes as tedious as trite repetition. One expected cadence would have been tonic.

H. T. P.

Repairing an Error of Time



Charles Spencer Chaplin

As John Decker Believes El Greco Might Have Painted Him

Lonsdale Lightly, Colman to Match

With "The Devil to Pay" to Set Them Both Forth To Advantage

OUT of the eternal fitness of things arise such combinations as Ronald Colman in a Frederick Lonsdale play. "The Devil To Pay," now at the State Theater, is a film of just about solid delight for those who like Colman in anything, or anybody in English comedy. There is no sickly charm in his acting, no elaborate causualness. He is light, dashing, deft, and he seems as winning among the menfolk as he is with the swooning young ladies.

His casting in this piece, the merest trifle in substance, is one of the most fortuitous things that have happened, to him or to us. He swings no fists, outwits no crooks, wears no especially stunning clothes. He has only to toy with some charming people and some excellent lines in a two-day romance. Wit in the writing, if not brillance, makes his task a grateful one. Those chosen to make the play with him were happily selected. There are on third and fourth thought, some illogicalities, but they are easily forgiven.

He is sort of the dark gray sheep of his family and comes home from Kenya Colony a bankrupt save for twenty pounds. He immediately spends fifteen on a wire-haired terrier that wags his tail from a shop window. His luggage arrives in Grosvenor square but he is not seen or heard from until the next morning. When he does show up, he says ruefully he has been in Liverpool where he missed his boat train. "Liverpool" is actually a charming young lady actress, his playmate. Once home and the interview with the grumbling, swearing, affectionate father over, he is off to the Derby with his sister and Miss Hope, whom he had that morning met for the first time. It is a picnic, on the coster side of the grounds; and the young people return to the city quite charmed with one another. The stranger is that evening announcing her engagement to a grand duke, and it is not hard to imagine that it is not going to come off. Just so. A little tiff is enough excuse for her to give back the ring, and then to find a lot of time for sport with Willie. But her father does not lose a grand duke gracefully and sets out to drop this young fortune-hunter in the Thames. He succeeds all right with the unconscious and very stupid connivance of his daughter. He wants to say a goodby to his old love and she petulantly denies him permission. By luck he does it, anyway, and father trots out the proof of his worthlessness. Willie's blithe acceptance of her jilt has the desired effect and soon she comes creeping to him.

George Fitzmaurice directed this and he engaged Lady Maureen Stanley and Lieutenant Colonel Something Something as technical advisers. He enlisted Frederick Kerr as the father, David Torrence as the menace, Loretta Young as the young lady, and some charmingly inconsequential people for the others. The result is every bit desirable and no amount of carping would make it less so. It makes the entrance into movie dialogue of the word "sycophantic." Mr. Colman uses it every bit as if he had encountered it before.

C. B. P.

BULLS

Ladysmith, Wis.—Assemblyman J. W. Carow has been asked by a delegation of Rusk county dairymen to introduce a bill in the Legislature the coming session to exempt pure bred bulls used as herd sires from taxation to encourage the use of blooded bulls in place of scrubs. [Milwaukee Journal

From France a New Fashion for Films

As "Sous les Toits de Paris" Attacks Ingeniously the Talkie Problem

THOUGH they may not have been aware of it—for they probably were more interested in the spontaneous good nature and the typically French gayety that bubbled on the surface—the invited audience that gathered at the Fine Arts Theater last evening for the first showing of René Clair's "Sous les Toits de Paris" were looking upon a method of treatment of the talkies that is more likely to be the accepted pattern for the future than the type of picture now in favor in Hollywood.

The problem that M. Clair has attacked is an important one. When the screen received the gift of tongues it found it had acquired a dubious benefit. Its audience which had been world-wide became limited to those who could understand the language. The first expedient that came to mind as a solution was the unsatisfactory one of inserting sub-titles for the spoken word in exportations to foreign-speaking countries. Hardly more successful was the laborious and expensive system of retaking a film in foreign dialogue. The difficulties and awkwardness of translation were apparent in one of the few of such efforts to reach Boston, "The Blue Angel."

M. Clair has tried a more fundamentally cinematic method of approach. He has kept his dialogue at a minimum; has told his story in terms of pantomime and action. Sounds have been inserted, cleverly cut and interpolated bits of music have been introduced, to please the ear or to heighten effect. It has been done so that without knowledge of the language, the film is easily understandable. Something of a trend in the same direction—more of visual narration and less of dialogue—has already been noted in Hollywood. But "Sous les Toits de Paris" carries the idea to a logical conclusion. To M. Clair must go the credit for creating the first genuinely international talkie.

That is not to say that it is a perfect piece of work. On the contrary it has a familiar and fairly simple type of story—something of romance, a bit of crime, some gangsters (or the Parisian equivalent for them), catchy but rather obvious music. It is somewhat longer than it should be (your Continental likes entertainment in bulk); sometimes it seems that the songs are repeated more than is advisable. But such defects should not conceal either the importance of the method of treatment or the intrinsic merit of the film itself. For Mr. Clair has a delicious sense of humor. He touches up his characterizations with sly bits of business, finds fun in humorous juxtapositions—the various types for instance that are humming one of the two songs that run through the film, the stout woman combing her hair, the discouraged fellow soaking his feet in a basin of hot water, the irritable gentleman who tries to shut his ears to it but canont. Beyond that there is observable a Latin delight in noisy quarrels with first one and then another entering into the gesticulating argument; an equally Gallic gusto in bedroom scenes which though they may hardly be in keeping with Anglo-Saxon notions of propriety are nevertheless amusing.

It is not the Paris to which the screen is accustomed that Mr. Clair sets forth. His is the genuine article, with its gray houses, peaked roofs, chimney pots, its narrow streets, its couples talking interminably in doorways, its cheap cafes and dance halls, the crowds of the curious that can so easily be gathered. His camera takes it all in. It travels restlessly from gable to pavement, peers in at windows, glances down or up in angle shots. With the camera the sound keeps pace, now swelling, now diminishing, occasionally bringing to the ear noises of which the eye does not catch the origin. His actors, though they are of less importance than the director, are intelligent and capable.

Lastly a word of the theater. It has been redecorated in cheerful colors in a modernistic scheme of design. It has been equipped with new sound reproducing apparatus. It provides an attractive place for the showing of films of interest and importance but of more limited appeal than those on which the larger movie house are forced to rely for box office patronage.

E. F. M.

Concert-Crier

Next Week

Orchestral—Friday afternoon and Saturday evening in Symphony Hall, sixteenth pair of Symphony Concerts by the Boston Symphony Orchestra, Serge Koussevitzy conductor; assisting chorus from The Cecilia (Handel's Concerto Grosso for Strings, Op. 6, No. 9. Stravinsky's "Psalms-Symphony;" Berlioz's Fantastic Symphony). . . . Monday evening in Symphony Hall, fourth supplementary concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Strauss's "Symphonia Domestica"). . . . Monday evening in Alumnæ Hall at Wellesley (8 P. M.), concert by the Cleveland Symphony Orchestra, Nicolai Sokolov conductor (Brahms's First Symphony; Prelude to "Khovantschina"; Dohnányi's "Ruralia Ungarica"). . . . Thursday evening in Sanders Theater at Cambridge, sixth concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting pianist J. M. Sanromá (Elgar's Introduction and Allegro for Strings; Stravinsky's Caprice for Piano and Orchestra; Beethoven's "Eroica" Symphony). . . . Saturday morning in Jordan Hall, third concert for children with Ernest Schelling as guide, counsellor and friend. An assisting orchestra from Symphony Hall ("Wagner Program" from "The Flying Dutchman," "Lohengrin," "Tannhäuser," "Die Meistersinger," "Die Walküre," "Gotterdämmerung").

In Ensemble—Sunday afternoon in the Art Club, fourth chamber-concert of the Flute-Players, with a string quartet and five virtuosi of wind instruments from Symphony Hall; pianist, J. M. Sanromá (Quartet for winds by Rossini; quartet for strings by Verdi; Bliss's quintet for oboe and strings; Piston's Sonata for flute and piano). . . . Sunday evening at the Repertory Theater, Guy Maier and Lee Pattison playing pieces for two pianos from a diversified repertory, taking leave of Boston as a pair (Numbers from Bach, Mozart, Chopin, Saint-Saëns, Casella, Bax).

Eminences—Sunday afternoon in the Repertory Theater, concert by Povla Frijsh, mistress of imaginative and expressive song (Numbers from Peri, Franz, Chausson, Chabrier, Arensky, Musorgsky, Grieg). . . . Wednesday morning at Hotel Statler, concert of operatic airs, songs and miscellaneous pieces, sung in a Morning Musicale by Maria Jeritza of the Metropolitan Opera House (Airs from Massenet's "Cid" and Giordano's "Andrea Chénier." French, German, American songs).

Singer—Tuesday evening in Jordan Hall, concert of airs and songs sung by Marion Kingsbury, soprano; assisting artists, Pauline Danforth, pianist, and Georges Laurent, flutist (Airs from Mozart, Bach and Donizetti's "Torquato Tasso"; songs to Persian poetry, piano-pieces from Scarlatti and Debussy).

Further On

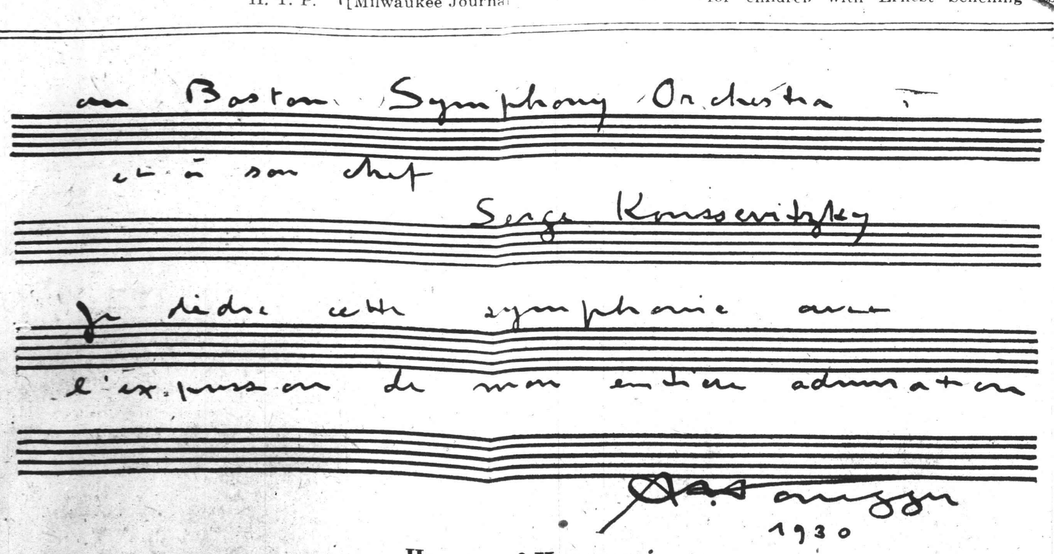
Week of Feb. 22—Sunday afternoon, Symphony Hall, concert of operatic pieces and songs sung by Florence Austral, of full voice and large style (Airs from "Fidelio" and "Aida," numbers from Marx, Strauss, Liszt, Hughes). . . . Sunday afternoon, Jordan Hall; seventh concert of the People's Symphony Orchestra, Thompson Stone conductor. . . . Sunday evening, Public Library; concert of solo and ensemble numbers for flute, harp and viola di gamba, played by Messrs. Laurent, B. Zighera, A. Zighera, of the Symphony Orchestra as a Trio Instrumentale de Paris. Open to the public. . . . Tuesday afternoon, Symphony Hall; fourth supplementary matinée by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Tuesday evening, Jordan Hall; concert of old airs, German lieder and Negro Spirituals, sung by Edward Matthews, baritone (Three airs from seventeenth and eighteenth-century Italians; four songs of Brahms; four Spirituals). . . . Wednesday evening, Jordan Hall; concert of piano-pieces played by Rudolph Ganz, rare visitor to Boston (Twelve Preludes of Debussy; Chopin's Sonata in B minor; numbers from Bach, Haydn, Liszt). . . . Wednesday evening, Brown Hall; concert of sonatas for violoncello and piano, played by Joseph Malkin and Jesus Maria Sanromá (Beethoven in A major; Converse; Brahms in F major, Op. 99). . . . Wednesday evening, Steinert Hall; concert of operatic airs and songs, sung by Carmen Reggio, contralto (Numbers from Handel, Verdi, Donizetti, Bizet, Thomas; Italian miscellany). . . . Thursday evening, Symphony Hall; concert of Russian airs and songs, French and Italian pieces, sung by Maxim Karolik, dramatic tenor (Numbers from Rimsky-Korsakov, Musorgsky, Balakirev, Dargomizshky; Casella's "Thirteenth-Century Songs"; novel items from Pizzetti and Chausson). . . . Thursday evening, Jordan Hall; concert divided between Clarence Knudson, violinist and Maude Erickson, soprano, assisted by an orchestra of thirty-five from Symphony Hall; conductor Arthur Fiedler (Ballet-Suite and Violin-Concerto from Chaikovsky; miscellany for Violin; operatic airs and songs). . . . Friday afternoon and Saturday evening, Symphony Hall; seventeenth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Friday evening, Jordan Hall; concert of trios for piano, violin and violoncello, played by Manfred, Jacques and Joseph Malkin (Chaikovsky, Brahms, Smetana). . . . Saturday morning in the Repertory Theater, concert of folk-songs for children sung in costume by Dorothy Gordon. . . . Saturday afternoon, Jordan Hall; concert of airs and songs sung by Gertrude Ehrhart, accomplished and adventurous singer (Airs from Mozart's "Figaro" and Massenet's "Chérubin"; German lieder; Parisian pieces; English numbers from Bax, Goossens, Walton).

Week of March 1—Wednesday morning, Hotel Statler; last concert in the current series of Morning Musicales with Lauri-Volpi, tenor of the Metropolitan Opera House, making a first appearance in Boston. . . . Wednesday evening, Jordan Hall; concert of airs and songs sung by Gertrude Wieder, contralto, newcomer to Boston. . . . Thursday evening, Symphony Hall; concert of piano-pieces played by the high-spirited, warm-toned Percy Grainger, infrequent visitor to Boston. New pieces of his own included. . . . Thursday evening in Paine Hall at Cambridge; concert by the student orchestra of Harvard University, Wallace Woodworth conductor; assisting violinist Malcolm Holmes; assisting at the harpsichord Ralph Kirkpatrick (Concertos of Bach and Corelli; Hindemith).

Week of March 8—Sunday afternoon, Symphony Hall; concert of violin-pieces played by Albert Spalding in the prime of his powers as virtuoso and musician. A sensitive mind guides a sensitive hand. . . . Sunday afternoon, Jordan Hall; eighth concert of the People's Symphony Orchestra, Thompson Stone conductor. . . . Tuesday afternoon, Symphony Hall; fifth supplementary matinée of the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Tuesday evening, Symphony Hall; concert of Negro and other pieces sung by the choir of the Hampton Institute, Nathanael Dett conductor and composer. . . . Wednesday evening, Brown Hall; concert of sonatas for violin and piano, played by Harrison Keller and J. M. Sanromá (Beethoven in C minor, Op. 30, No. 2; Debussy, Fauré in A major). . . . Thursday evening in Sanders Theater at Cambridge, seventh concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Friday afternoon and Saturday evening in Symphony Hall, eighteenth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. . . . Saturday morning, Jordan Hall; last of the concerts for children with Ernest Schelling as guide, counsellor and friend. An orchestra from Symphony Hall.

PLAN PRIVATE FOREST

Plans are being started for the growing of 160 acres of forest crops in Marathon county by Alva and E. B. Eighmy, Madison, Wis., who have petitioned the State conservation commission to enter the land under the forest crop program. The land is in the town of Hewitt. A hearing on the matter is to be held here Jan. 14 by the commission. [Milwaukee Journal



Homage of Honegger

Dedication from the Manuscript of His New Symphony

"HAVE ANOTHER BURNED BISCUIT"

You would never think of offering improperly cooked food to your guests . . . Are you equally fastidious about coffee?

Coffee sets the tone for the whole dinner. Good coffee accents the flavor of your favorite dishes. But not even the most careful cooking can survive poor coffee. It has ruined many a dinner that was otherwise irreproachable.

Why risk offending the good taste of your guests when it is so easy to make *sure* of their approval? Serve La Touraine, the fragrant, satisfying blend. Your guests expect it.

BE PROUD OF YOUR COFFEE

SERVE La Touraine

The SHELTON

Home of the famous swimming pool

at 49TH and Lexington NEW YORK

Has all the comforts of a private club. The most enjoyable hotel atmosphere in New York.

MUSIC

Herald Feb 14

Symphony Concert

By PHILIP HALE

The program of the 15th concert of the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, given in Symphony hall yesterday afternoon, was as follows: Pilati, Suite for piano and orchestra (first time in Boston). Honegger, Symphony (composed for the jubilee of the Boston Symphony Orchestra. First performance). Loeffler, Canticum Fratris Solis (after St. Francis of Assisi) for voice and orchestra; also "A Pagan Poem" (after Virgil), Mme. Povla Frijsh, soprano, was the singer; Mr. Sanroma the pianist.

Mario Pilati is a Neapolitan born in 1903, now a teacher of counterpoint, composition and musical history. This Suite is in four movements, Introduction, Sarabande, Minuet (Rondo), Finale. These movements are comparatively short. The Sarabande is the most musically thought and expressed of the four. In the other movements there is a too apparent endeavor to shun the obvious. One might say that in the three there are "smart Alecisms." The Minuet begins in a charming manner; suddenly the composer says to himself, "This will never do;" he introduces at intervals rapid and inconsequential passages and excuses himself for the liberty by putting "Rondo" after "Minuet." The Finale is an Allegro burlesca. As Queen Victoria once remarked: "We were not amused." The Introduction consists of tentative phrases which hint at something worth while to come. Pilati undoubtedly has a certain talent; he is not devoid of sentiment; he appreciates the beautiful—this is shown in his Sarabande. The other movements suffer from "smartness."

Mr. Honegger took his commission seriously. He considered the dignity and the importance of the occasion, nor was he willing to write the conventional "piece d'occasion" which is heard, disappoints expectation, and is at once forgotten. This symphony must be ranked with the best of his many orchestral works; in some respects it is the best. The first movement with its crashing discords will probably disturb those who like to led in the paths of the dominant and sub-dominant with now and then a straying into the field of the sub-dominant. But there is impressive power, there is fiery energy in the skilfully contrived discordant measures; they are there with a purpose. Havelock Ellis, speaking of the many who found—and still find—Proust unreadable and Joyce unintelligible, says "until we find the door and the clue the new writer remains obscure. Therein lies the truth of Landor's saying that the poet must himself create the beings who are to enjoy his Paradise." Surely no one yesterday, hearing the remaining two movements, if he knocked at Honegger's door found it shut. One could hardly fail to recognize the strength of the Adagio, its massive architecture, the heroic spirit of the long and resonant melodic lines; music of lofty thoughts not lowered by the medium of expression. As for the last movement, with its persistent rhythmic figures on which compelling musical sentences, always interesting, often eloquent, are declaimed; then the lovely tranquillity of the last pages—one may well fear lest this movement become at once "popular," and not in the best meaning of that word. It is a pleasure to add that this new work of a high standing composer was well received. Even those who have exclaimed "Honegger" to scare the timid from attending a concert when that name is on the program; who have honestly thought him a Bogyman, if not the Antichrist in music, were obliged to admit that there might be something in him after all.

Two of Mr. Loeffler's compositions were performed to bring him public honor, as a fortnight ago he passed his 70th birthday. It was on Nov. 20-21, 1891, that he appeared for the first time as a composer at a concert of the Boston Symphony Orchestra. He then played his suite for violin with the orchestra of which he was a valued member; his suite "Les Veillees de l'Ukraine" (after Gogol). Since then while he was still a member and after his regretted retirement, he has enriched the repertoire of this orchestra and the repertoires of other orchestras in this country and in Europe by his compositions. Those chosen yesterday are no doubt among his best, some may say they are his best, but there are earlier works that one would gladly hear. For example, his "Villanelle du Diable"—in which the macabre side of his musical nature is revealed; his Divertimento for violin and orchestra; his concerto for violoncello; his tragic "Mort de Tintagiles," nor should his composition for a jazz orchestra be neglected nor thought too light for a symphony concert—we suffer from undue seriousness, not to say solemnity that is almost ecclesiastical—for Mr. Loeffler has shown that jazz may be refined, even poetic, as well as exciting.

Yesterday the composer, the conductor, the singer and the orchestra were loudly applauded; and singer, conductor and orchestra were united in the payment of tribute to Mr. Loeffler.

The concert will be repeated tonight. The program of next week will be as follows: Handel, Concerto Grosso for strings, G minor, No. 6 (not op. 6 No. 9 as previously announced). Stravinsky, "Symphonie de Psaumes" for orchestra and chorus. Berlioz, Symphonie Fantastique.

MODERN MUSIC AT SYMPHONY CONCERT

Loeffler Honored, and New Honegger Work

Globe Feb 14

Dr Koussevitzky devoted yesterday's Symphony concert to the performance of an all-modern program. Honegger's Symphony, dedicated to the Boston Symphony and to its present conductor, was played for the first time in public. Charles Martin Loeffler, two of whose works were played was warmly applauded, orchestra and audience standing to do him honor at the end of the concert. The only other number was an insignificant suite for piano and string orchestra by an obscure young Italian named Pilati.

Mr Loeffler has so long been a familiar figure at Symphony Hall that there is some danger of people forgetting that he is a composer of rare distinction and considerable repute. His recent 70th birthday was said to be the occasion of including his "Pagan Poem" and "Canticle of the Sun" on yesterday's program. But his music deserved to be heard for its own sake, with no commemorative or anniversary motive in the offing.

Mme Povla Frijsh repeated the sensitive and musicianly interpretation of the solo in the "Canticle" which she first gave here last season. Yesterday her voice was in fine condition, so that tonal beauty as well as musical taste distinguished her singing.

Mr Sanroma not only played the piano solo in "A Pagan Poem" but was also the pianist in Pilati's suite. In Mr Loeffler's brilliantly written measures for piano he excelled. In Pilati's rather trivial music he did all that anyone might to make it seem interesting and original.

Honegger's Symphony

This Pilati suite is the work of a young modernist composer trying to revive the formulae of 18th century music without understanding them. He fell into most of the cliches of both 18th and 20th century music. But his piece is sprightly, and very showily written for strings.

Honegger's symphony seemed at a first hearing to be a masterpiece, despite hints of the styles of other composers as diverse as Wagner and Stravinsky. In one piece, in fact, there is more than a hint of a theme from the latter's "Firebird," but Honegger is no mere tepid imitator, trimming his sails to every musical breeze, following the latest current fashion blindly and eagerly. On the contrary his music has almost excessive vigor of substance. Its rhythms, singly and in combination, are vital and original.

Almost alone in his generation, Honegger is not afraid to be, on occasion, frankly melodious. Almost alone among the younger moderns, he is not afraid of heroics, of the intensity, the passionate outbursts so characteristic of both good and bad 19th century composers. Nor do Honegger's outbursts become bombastic. They seem the spontaneous overflow of powerful feeling and are therefore, by all the canons of 19th century critical authority, positively justified.

It is, of course, absurd to pass judgment on so intricate a new piece after the first performance. One can only in such circumstances record impressions. The style of this piece seems a bit crabbed. There are curiously angular melodic and rhythmic figures. The writing for orchestra sometimes seemed yesterday to lack clarity and sonority. The idiom is modernistic, so much so that some of the combinations of notes heard sounded fortuitous, as though they could not be what was written.

Loving Care

Yet one trusts conductor and orchestra to play such things pretty accurately. It was evident that this symphony had been rehearsed by them with loving care. The performance triumphed over many obvious difficulties produced by Honegger's passion for rhythmic counterpoint.

Dr Koussevitzky's commissions to noted present-day composers for works to be written for the Boston Symphony's 50th anniversary season have fully justified themselves in the production of Russell's symphony, Stravinsky's "Symphonie de Psaumes" and this Honegger symphony. Each has seemed at a first hearing a masterpiece. Each should, if possible, be repeated this season, as Stravinsky's work will be next week. P. R.

SYMPHONY'S TRIBUTE TO LOEFFLER

Two Numbers Played —Honegger's Work for First Time

Post Feb 14

BY WARREN STOREY SMITH

A distinguished citizen of these parts, Charles Martin Loeffler, is appropriately honored at the Symphony Concerts of this week. Mr. Loeffler has just passed his 70th birthday, and Dr. Koussevitzky paid his respects by playing yesterday afternoon, as he will this evening, Mr. Loeffler's "Pagan Poem" and his more recent "Canticle of the Sun." In the latter piece, Povla Frijsh was the singer.

TWO NEW PIECES

Mr. Loeffler heard his setting of St. Francis' canticle, first performed here 13 months ago, from his accustomed place in the balcony. Before the performance of the "Pagan Poem" he left his seat, and when that piece was concluded he was escorted by Dr. Koussevitzky to the front of the platform where he was obliged to bow again and again in acknowledgement of the applause.

It was an eventful afternoon. Immediately before these complimentary rites had come the world premiere of a symphony by Arthur Honegger, composed for the 50th anniversary of the Boston Symphony Orchestra and dedicated to the orchestra and its conductor, while before that there was played for the first time in Boston a suite for piano and strings by the 28-year-old Italian, Mario Pilati, a composer hitherto unknown here.

Mr. Pilati, as his suite disclosed him, is a gifted young man who has not yet found his own voice In the first two movements of his suite, an introduction and Sarabande, he indulges in the popular modern sport of pouring new wine into old bottles. In the Sarabande he does this with conspicuous success. The movement has a wistful charm, a fragrance as of things old and half-forgotten. The ensuing Minuet is disturbed by a bizarre figure of sharply reiterated notes and there are suggestions here, as in the final Allegro Burlesca, that Mr. Pilati is well acquainted with the music of the modern Frenchmen, particularly that of Ravel. The suite was brilliantly played by the orchestra's strings and Jesus Maria Sanroma, who was also the pianist in the two pieces of Loeffler.

Another Railroad Piece

Mr. Honegger's Symphony was to be heard with mixed emotions. Portions of the work are forceful and convincing, but not all of it. The first movement disconcertingly recalls that musically most famous of locomotives, Mr. Honegger's own "Pacific 231"; possibly this is "Pacific 232." The engine puffs and snorts; it telescopes a "local" at Readville; but at the end it steams, battered but still jaunty, into the South station. The second movement is marked by a sort of strained lyricism and is not without its moments of intensity. The opening measures, scored for violin, 'cellos and basses, are original and effective. This movement has character.

In the finale there are irresistible rhythms combined with a grim and rasping harmonic and orchestral dress. The very end, however, is blandly placid, seeming by contrast with what had gone before almost smugly euphonious. But this happy ending pleased the audience. Few of the many works written for this anniversary season have been so warmly received.

Loeffler's Canticle

There are beautiful pages in Mr. Loeffler's Canticle, pages in which the soul takes wings and soars aloft, pages truly mystical. But the nature of the text made difficult both the avoidance of monotony and the attaining of perfect continuity. A voice more sensuously lovely than that of Mme. Frijsh, who sang with her customary insight and intelligence, is needed for this work with its coloring so softly rich, a voice that would not shrill, as did Mme. Frijsh's now and then, against this melting euphony.

There was a glowing performance of the "Pagan Poem." But it is heresy to suggest that this ecstatic, rapturous composition, one of the notable scores of the 20th century, is beginning to sound a little prolix and diffuse? That it tends here and there, if ever so slightly, to cloy and to lose its grip upon the hearer?

DENIES JURY TRIAL

Motions for a jury trial of the contest of the will of John Kirchmayer, noted Cambridge woodcarver and sculptor, were denied, yesterday, by Judge John C. Leggat in Middlesex Probate Court. The contest will now be heard by one of the probate judges. Kirchmayer left $30,000 and the choice of his art treasures to his wife. His two half-brothers, Adalbert and Joseph Zwink, are contesting.

Honegger's New Symphony

Monitor

By L. A. SLOPER

Feb 14

ARTHUR HONEGGER, whose musical achievements are many and familiar, was among the composers invited to supply compositions in honor of the fiftieth anniversary of the Boston Symphony Orchestra. His contribution to the festival year occupied the central position on the program prepared by Dr. Serge Koussevitzky for the concerts of Feb. 13 and 14 in Symphony Hall, Boston. This proved to be a symphony without key designation, made audible at the Friday concert for the first time anywhere.

M. Honegger, if not the most original of all composers, is certainly among the most accomplished. His symphony is characteristic of him. That is, it is the sort of symphony one would expect from the man who wrote "Horace Victorieux" and the "Pastorale d'été," "King David" and the Prayer of Judith, "Pacific 231" and the Concertino.

Upon the ears of M. Honegger, if not upon those of all his auditors, sevenths and seconds fall with a soothing incidence. Most of his works, therefore, demand that the conservative listener revise his theories of beauty in sound. This symphony is no exception. Of its three movements, the first is of Stravinskyan violence and harshness, and the second is lyrical and the third is a Presto in the nature of a Scherzo, which includes among its many ingredients passages of folk dance flavor and a touch of jazz in a portamento figure in the solo trombone; not to mention an echo of the horns of King Marke's hunting party.

It is this last movement, too, which opens with a short descending figure (in the contrabassoon) which Honegger seems to have used in many of his works much as Whistler used a butterfly. But strangely enough, the symphony closes with a brief Andante tranquillo, quite in the mood of the "Pastorale d'été." No doubt it was because of these measures that an active minority of the audience recalled the conductor until he was justified in inviting the players to share in what amounted to a considerable success, for a new piece in modernist vein. This result probably will not be surprising to the composer. It is not only by a noisy conclusion that one may achieve an effect.

Now it is all very well to intimate that had not Wagner, Liszt, Strauss, Florent Schmitt, Stravinsky and Schönberg lived and written, this symphony would never have graced the Boston orchestra's fête year. Every composer makes use of his musical inheritance. Honegger perhaps more than most. But it must be noted that he is at all events master of his materials. His music is atonal, but in structure it is severely classical. Honegger is not one of those who can compose without ever having had a lesson in their lives. His technique, in both composition and orchestration, is expert. Perhaps it is even too expert for his inspiration. That may be why we feel that for all his brilliance, Honegger need not yet be placed in the first rank of composers. Yet his symphony is by no means the least important of the compositions written for the Boston anniversary. The work had been devotedly prepared and the performance was magnificent.

Another novelty (so far this time as Boston was concerned) was the Suite for pianoforte (J. M. Sanromá) and string orchestra by Mario Pilati, a young Italian musician. Consisting of an Introduction, Sarabande, Minuet and Finale, it pleased by its simplicity and by its nostalgic evocation of more graceful days.

The remainder of the program was devoted to one of America's most distinguished composers. Charles Martin Loeffler, although born in Alsace, has lived and worked in the United States for nearly 50 years, and used to sit beside Franz Kneisel at the first desk of the Boston orchestra's violins. It was fitting, therefore, that in honor of his recent seventieth birthday, Dr. Koussevitzky should perform two of his most important works, the "Canticum Fratris Soli" for soprano (Povla Frijsh) and orchestra, and the "Pagan Poem" for orchestra, pianoforte, English horn and three trumpets obbligati. At the close, Mr. Loeffler was brought to the stage, and artists and audience delighted in paying him homage.

Monitor Music

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Bach Festival Programs

The B minor Mass, the Magnificat, two Brandenburg Concerti and several Cantatas are among the works to be performed during the Bach Festival, which will mark the culmination of the celebration of the fiftieth year of the Boston Symphony Orchestra. The festival will continue daily from March 24 to 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, who was Major Higginson's biographer and close friend, will give an address. Chamber music of Bach will be played.

Dr. Serge Koussevitzky announces Bach's Mass in B minor to open the festival on Tuesday (March 24), and to be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and the Radcliffe Choral Society combining with the orchestra for both works. Four Cantatas (Nos. 4, 20, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concerti (Nos. 2 and 5), and the Suites Nos. 1 and 3. The Concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will play the Piano Concerto in D minor, and also preludes and fugues from the "Well-tempered Clavichord." Mme. Patorni-Casadésus of the "Société des Instruments Anciens" will play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory, and formerly organist with this orchestra. The Festival is now being subscribed by means of the automatic subscription board at Symphony Hall.

SYMPHONY IN MODERNIST PROGRAM

American Feb 14

BY MOSES SMITH

This week's program of the Boston Symphony Orchestra begins with a suite for piano and string orchestra by one Pilati, an Italian composer new to Boston. As heard yesterday for the first time here, this Suite is an interesting, stimulating, often charming example of the art of putting new wine into old bottles. Occasionally the bottles are—shall we say?—stretched, as in the third movement Minuet. But the results are suggestive, if not always brilliant.

Then comes the piece d'occasion, Honegger's new Symphony, dedicated to the orchestra and its conductor on the occasion of the 50th anniversary of the organization, and given its first performance yesterday. This work is more than imposing: it is a brilliant record of Honegger's musical scholarship, of his extraordinary command of the orchestral medium. It is also surprising, for in the three movements, though the form is free, the general outlines and principles of symphonic development, as developed by the old masters, are for the most part followed. Of course the harmonic idiom is ultra-modern. But our main objection is that, aside from the principal theme of the third movement, the musical ideas are noticeable by their absence. And the quiet ending of that movement is artificial and forced.

The second half of the program was devoted to the "Canticum Fratris Solis" and "Pagan Poem" of Charles Martin Loeffler, a fine composer living in our midst, who recently celebrated his 70th birthday anniversary. Povla Frijsh was soloist in the first.

Bach Festival to Be Feature of Season for the Boston Symphony Orchestra--Musical Notes of Week

Post Feb 15

BY WARREN STOREY SMITH

The crowning event of the Boston Symphony Orchestra's semi-centennial year is to be, as has long been known, a Bach festival during the last week of March, specifically from Tuesday, March 24, through Sunday, March 29. The programme for this festival, and the soloists who will participate in it, are now announced.

On Tuesday, as the opening event of the festival, will come the great B minor Mass, which Boston has not heard for many years, performed in two parts, beginning at 4:30 and at 8:30, respectively. The programme on Wednesday evening will pay especial homage to Major Higginson, the orchestra's famous founder and, through 37 years, its sole sustainer. On that occasion, Bliss Perry, biographer and close friend of Major Higginson, will give the address; there will also be organ pieces and chamber music. On Thursday evening there will be a programme of orchestral music—the Second Brandenburg Concerto, the C major Suite for orchestra, the D minor piano concerto and the Magnificat for chorus and orchestra.

The above concerts, with a repetition of the B minor Mass on Sunday afternoon and evening, March 29, are those which will be open to the general public; and subscribers to the festival series may choose between Tuesday and Sunday for the hearing of the mass. The "regular" symphony concerts of Friday afternoon and Sunday evening during that week will, however, be likewise a part of the festival, with two separate programmes; on Friday afternoon the D major Suite for orchestra, the concerto for two violins and two cantatas, "Ich bin ein guter Hirt" and "O, Ewigkeit"; on Saturday evening two more cantatas, "Christ lag in Todesbanden" and "Ein Feste Burg," certain of the preludes and fugues played as piano solos, and the Fifth Brandenburg Concerto.

Assisting Dr. Koussevitzky and the orchestra in these comprehensive programmes will be the Harvard Glee Club, the Radcliffe Choral Society and the Bach Cantata Club; Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; and Fraser Gange, baritone; Alexander Borovsky, pianist; Mme. Patorni-Casadesus, player upon the harpischord; Wallace Goodrich, organist; and, as above mentioned, Bliss Perry as speaker. Surely a goodly array to do honor to Bach and to the Boston Symphony's half century of achievement.

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It is said that the pianist of this Bach Festival, Mr. Borovsky, as well as Mme. Patorni-Casadesus, the harpsichordist, will come from Europe especially to take part in these proceedings.

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One more word should be added concerning arrangements for this festival. Seats for it may be secured from the automatic subscription board, which has proved so popular and so practical on past occasions and which has once more been set up in the lobby of Symphony Hall. Mail orders sent to the box office will also be filled.

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BACH FESTIVAL

Globe Feb 15

A Bach festival will be given through the last week of March. It will be the culminating feature of the Boston symphony orchestra's half century season. The festival will be performed in Symphony Hall, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening, March 25, is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, Maj. Higginson's biographer, will then give an address. Chamber music of Bach will likewise be played.

Dr. Koussevitzky announces Bach's Mass in B minor which will open the festival on Tuesday, March 24, and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and the Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 20, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), Suites (Nos. 1 and 3). The Concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "well-tempered chlavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich. The festival is now being subscribed by means of the automatic subscription board at Symphony Hall, Boston.

Week-End of Honegger and Three Pianists

AND MUS

Globe Feb 15

Bach Festival Programs Announced

The programs for the Bach Festival to be given at Symphony Hall next month by the Boston Symphony Orchestra as the culmination of its celebration of its 50th anniversary year are now announced. This festival is in honor of Maj Henry Lee Higginson, founder, and for 36 seasons sole sustainer of the Boston Symphony Orchestra.

No other man has done anything comparable to what he achieved for music in Boston and in America. At one of the festival concerts Bliss Perry, his biographer, will speak about Maj Higginson. But no possible tribute to him, either in music or in spoken words, can be adequate.

There are to be four extra concerts by the Boston Symphony and assisting artists. The concerts in the subscription series on March 27 and March 28 are included in the festival. No tickets for these remain unsold. For the Friday concert there are several hundred unreserved seats in the second balcony, which can be obtained only by waiting in the famous "Symphony line."

But nobody will hear the whole festival, as the Saturday subscribers cannot hear the Friday concert nor the Friday subscribers the one on Saturday. This seems sure to cause discontent with the arrangements.

The B minor Mass, never before performed complete in Boston, will be given twice, on Tuesday, March 24, and on Sunday, March 29. Purchasers of tickets for the festival are given their choice of either performance of the mass. It is very long and will begin at 4:30, with an intermission for dinner, and resume at 8:30, after the manner of the Wagner festival performances at Munich and Bayreuth, or of Eugene O'Neill's "Strange Interlude." This B minor Mass is by common consent one of the greatest masterpieces of music. Nobody can afford to miss these chances to hear it.

Soloists Assisting

The chorus for the B minor Mass and the Magnificat will be the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr A. T. Davison. Four cantatas will be sung by the Bach Cantata Club, G. Wallace Woodworth, conductor.

Mme Regina Patorni-Casadesus will play the harpsichord. Alexander Borovsky will appear as pianist. Wallace Goodrich, of the New England Conservatory will be organist. The assisting solo singers are to be Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone. Miss Evans is a newcomer, but all the others are well known here.

The programs in detail are as follows:

Tuesday, March 24, at 4:30 and at 8:30—Mass in B minor.

Wednesday, March 25, at 8:30—Organ prelude; address by Bliss Perry; Prelude and Fugue; Fantasia, and Italian concerto for harpsichord; Toccata for organ.

Thursday, March 26, at 8:30—Brandenburg Concerto, No. 2; Suite for Orchestra, No. 1, in C major; piano concerto in D minor; Magnificat, for chorus and orchestra.

His New Symphony Heard, Maier, Pattison, Orlov, Departing or Returned

ans Feb 16

To a perceptible fraction of the subscribers to the Symphony Concerts, Monsieur Honegger is the horned beast of modernism. With his new Symphony in prospect, they left their seats vacant on Saturday evening, or they placed their tickets "at the disposal of the management" with as chilly intimation of the reason why. (Possibly the memory of those concerts in 1929 in which Honegger, as guest-conductor and composer, "presented" nine of his works, with "Horace Victorieux" falling for the first time on "outraged" ears, still haunts them.) Other recalcitrants deigned to come and hear; then rent the air with scorn and objurgation. Nevertheless, the ayes unmistakably had it. On Friday, when the time came for applause, they were a nervous minority. On Saturday, at the like moment, they were a firm-willed half of the audience, and more. Easily they recalled the conductor once and twice; finally set on its feet an orchestra that had worked days and nights upon the Symphony. Incredible as it may seem to our reactionaries, music is still subject to change; while the younger generation keeps the queer trick of that ever-renewed breed. It finds innovation understandable, congenial, exciting.

Second hearing of "the new Honegger" confirmed every impression of the first, deepened them, added to them. Beyond question, he is a highly individualized composer in a musical world that runs to types and schools. In the first and the last movement, his brass is unmistakable. No other composer bids it to such sounds. If now and then they recalled his Pacific locomotive, that also was image of power. Both movements also beat hard to Honegger's short-cut rhythms. In the first he energizes them. They whip at his recurring major-sevenths and drive them forward. In the last he whirls them about with a lighter hand, in eager gusto. There are pages in this "Symphony for Orchestra" that out of bare force rise to stripped power, draw near to a like splendor. Pages, again, in the slow movement, that glow with the ardors of a new instrumental song. Pages once more, in the finale, that sound with wild fantasy. Pages to end that touch in modern idiom the serene beauty of which, some say, only the ancients had the secret. But from some corner of himself Honegger—"now living" as the all-observant program-book reminded us—may also draw it. Even conservative ears were touched. The commissioned symphonies had already renewed Stravinsky. Now they matured Honegger.

For all else brief chronicle suffices. Again Dr. Koussevitzky, the orchestra and Mme. Frijsh joined together to make the "Canticle of St. Francis" sound in Mr. Loeffler's listening ears as, writing, he had heard it in imagination. Again "Pagan Poem" was testimony to the qualities in his music that year in and year out preserve it in our concert-halls. For him also, when both pieces were ended, the warmths of those amongst whom he has dwelt and practised his calling. They may have counted his years; but it was his life and works that gave him honor. . . . Young Signor Pilati and his Suite for Strings and Piano also deserve a second sentence. Now that Honegger no longer loomed out of the middle distance, his preluding to the concert sounded less labored. There were pleasing measures—measures with the charm of Scarlatti, had the twentieth, and not the eighteenth, century held him.

4TH CONCERT OF MONDAY SERIES

Post Feb 17

Elgar, Stravinsky and Strauss Pieces Played

For the fourth concert of the current Monday series, which befell last evening, Dr. Koussevitzky prepared a programme of music by living composers, incidentally permitting the subscribers to these extra concerts to hear repetitions of three of the most brilliant performances of the regular season.

Elgar, Stravinsky and Strauss were the composers. The Englishman was represented by his Introduction and Allegro for strings, a work by no means new, but until a short time ago unknown to Boston. The Russian's piece was the Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and the German's the "Symphonia Domestica."

If Dr. Koussevitzky is to banish growing doubts as to the importance of Elgar's orchestral music, the ever-fresh "Enigma Variations" aside, he must select for the purpose a more vital score than this Introduction and Allegro which, save for its genial opening section, is music of contrivance, interesting chiefly as a vehicle for virtuoso playing on the part of the orchestra's string choir. At least, few pieces for strings alone furnish a better test of its prowess, and perhaps that is reason enough for playing it.

There is also more of "effect" than substance in Stravinsky's Capriccio. Some of this music has to it a hollow ring, some of it does not avoid out-and-out banality, but the piece is made with such consummate skill and it offers such magnificent opportunity for the hard, dry brilliance that Dr. Koussevitzky and his men, not to mention Mr. Sanroma, know how to achieve, that its performance deserves to rank among the outstanding events of the season. Last evening's audience, like three others in Boston and many more in other cities, responded warmly to it.

SOLOIST WITH ORCHESTRA

Ams Feb 17

The Boston Symphony Orchestra Serge Koussevitzky conductor, played for the fourth Monday evening concert, a program consisting of works by living composers. An audience that filled the hall heard appreciatively and applauded cordially Elgar's Introduction and Allegro for String Orchestra, Stravinsky's Capriccio for Piano and Orchestra and Strauss' Symphonia Domestica.

The soloist in the Capriccio was Jesus Maria Sanroma, all-round pianist extraordinary, whose yeoman work in three out of the four pieces on last week's program was an outstanding achievement. For Stravinsky's piquant, stimulating and quite delightful music Sanroma found exactly the touch. He deserved all the plaudits he received from the audience.

Elgar's work, which was introduced here at a recent concert, is an honest musical score, put together with admirable craftsmanship and containing excellent musical ideas. Mr. Koussevitzky's insistent dramatizing of it was at the sacrifice of beautiful string tone. Similarly, the performance of the Strauss tone-poem, full blown as it was, tended to coarsen a score that to begin with is not over-refined. The performance was at its best in the moments of quiet, lyrical beauty.

With Stravinsky For the Fun of It

Trans Feb 17

Those who follow the Monday concerts of the Boston Symphony Orchestra looked twice at yesterday's program before they were ready to believe what they saw. The startling name was Stravinsky. Usually the Monday concerts are conservative; Mozart, Beethoven, Chaikovsky and Wagner serve the day. The name most assiduously avoided is Stravinsky. Yet the evening passed safely and the heavens did not fall. What is more, Monday's audience actually clapped the new Caprice for Piano and Orchestra and appeared to have found it entertaining. As for the remainder of the program, Strauss's "Symphonia Domestica" elicited the loudest and most prolonged applause, while Elgar's Introduction and Allegro for String Orchestra had to be content with mild approval.

Elgar's piece, which began the concert, pleased most in its first pages. These provided measures of imposing breadth and dignity. One imagined one felt in them the sturdiness of British character. Stately periods in unison and harmonies in vertical progression outlined an impressive musical proposition corresponding, in a way, to the introduction of a spoken oration. Then, lines joined; arguments grew to developed form; the complete statement rounded the case. It was in the middle sections partaking of a "working-out" character that the ear attended with slackening interest the composer's scholarly processes. Perhaps Mr. and Mrs. Average Listener, familiar with radio and community programs, expected some honest and obvious melodiousness after the manner of "Pomp and Circumstance," and were disappointed. Yet by the end of the concert, Dr. Koussevitzky's delicate sense of program symmetry was apparent. Balance may be obtained in instrumental effect as well as in mood and style. The "Symphonia Domestica" for the full panoplied orchestra; Stravinsky's Caprice for individual virtuosity; Elgar's Introduction and Allegro for the sheen of the strings. The strings, indeed, gave an excellent account of themselves in a performance of exemplary precision, unanimity and beauty of tone. It is a peculiar joy to hear them play together with such uniformity and expressiveness.

Stravinsky's Caprice has been received with undue solemnity in its few performances outside of Boston. It is doubtful if the composer intended to be taken so seriously. Last evening it sounded as music written for the pure sport of it. Tongue-in-cheek, it makes play with familiar rhythms and tonal poses. The chattering woodwinds and chirping piano have a sly satirical slant. Questions and answers, quips and cranks, mock solemnities and lugubrious sonoroties chortle an inward kind of glee. No one less adroit and independent than Stravinsky could have given so free a reign to irresponsible fancy. Of "significant" material in the serious sense of the term, it is disarmingly barren; seriousness and significance scarcely were its motivating influences. The composer has called it a "Caprice," and such it is. As a concession, let it be admitted its wit would have been twice as pointed had Stravinsky's inventions been cut in half. Nothing humorous should be lengthy. Aside from the piece itself, Mr. Sanroma's brilliant performance of the piano part won instant delight.

Beside Stravinsky, Strauss is solid and satisfactory. The listener who does not warm to the "Symphonia Domestica" and feel a desire to sing aloud the exuberant melodies has lost touch with humanity; is friendless to the universal musical idiom of which Strauss remains the supreme master. As upon previous occassions, Dr. Koussevitzky's interpretation of this work exemplified anew his combined sense of the lyrical and the dramatic. As the music itself reveals a constructive ability unexcelled among contemporary composers, so Dr. Koussevitzky's orchestral performance disclosed the successful and artistic dramatist of musical tone.

N. M. J.

MUSIC

Globe Feb 15

Music Notes and Comment

Dr Koussevitzky will give the promised repetition of Stravinsky's "Symphonie de Psaumes" at this week's Symphony concerts in the regular series. This work seemed at a first hearing to be a masterpiece, if an austere and rather baffling one, so the repetition will be welcome. The novelty on this program will, rather curiously, be by Handel, a concerto grosso not previously played at these concerts.

On the program of the Monday concert tomorrow stands Stravinsky's Capriccio for piano, warmly welcomed by the subscribers in the regular series some weeks ago, and since acclaimed in New York. The soloist will again be Mr Sanroma, who surpassed himself in this exacting music.

There is no concert at Symphony Hall today, the first time in many seasons when none has been scheduled for a Sunday in midwinter. There is also no concert at Symphony Hall March 1. This is a sign of hard times in the concert business. Only a handful of celebrities can now assemble a large audience in this city. Presumably none of these was available.

MUSIC

Herald Feb 17

MONDAY SYMPHONY CONCERT

For the fourth of the current series of Monday evening concerts of the Boston Symphony Orchestra, which took place yesterday, Dr. Koussevitzky had chosen the following program: Elgar, introduction and allegro for string orchestra, op. 47; Stravinsky, capriccio for piano and orchestra (soloist, Jesus Maria Sanroma); Strauss, Symphonia Domestica, op. 53. The audience was, as usual, large.

The courtly and dignified figure of Sir Edward Elgar looms like a respected but neglected and half-forgotten ghost in the background of contemporary English music. English critics at regular intervals revive the legend of his greatness and deplore the failure of English orchestras to perform his symphonies. Edward J. Dent, one of the most learned of English writers on music, even went so far as to allow Elgar's portrait in full court dress to be printed as frontispiece to his translation of Adolf Weissmann's book, "The Problems of Modern Music," though it is difficult to think of any living composer whose work is more remote from those problems than that of this belated follower of Brahms. At its best his music has moments of vigor and mellow dignity; his melody, extraordinarily of uneven quality, reveals traces of an individual and recognizable idiom. The "Enigma Variations" are in his best manner; the "Introduction and Allegro" played yesterday is merely well meant. Elgar draws a rich sonority from the string orchestra for which the piece is written. But the vigor of the opening theme is not balanced by its inherent interest; the pseudo-Welsh tune that forms its principal subject is unconvincing and of poor quality; the development to which the thematic material is treated has little musical significance or beauty; the fugato seems mechanical and dry, but is only fair to say that the manner in which it was played—uniformly loud, and without discrimination between the important and the subsidiary strands of its musical texture—was not such as to do justice to it or to any other piece of contrapuntal music.

Mr. Sanroma and the orchestra between them gave an excellent performance of Stravinsky's "Capriccio"—a work little more than a year old. The literature of music is rich in "Capriccios," but few of them deserve the title so utterly as does Stravinsky's. Not merely by its fantastic rhythms and abruptly changing moods is it capricious; nor by its tumultous movement; but still more by its ironical conglomeration of outmoded musical styles and fashions, parodied and jumbled together in fragmentary allusions and imitations, from Thalberg and Johann Strauss to the jazz of the present day. The effect is dazzling and somewhat confusing until the ironic intent is guessed.

Strauss's "Symphonia Domestica" was performed superbly by Dr. Koussevitzky and his orchestra. It was a performance that far surpassed that given recently at a pair of Friday and Saturday concerts. It was possible to enjoy the work thoroughly both as a prodigious divertissement—the product of the lighter moods of an unsurpassed and whimsical craftsman in sound—and as a richly beautiful and almost inexhaustibly interesting piece of music. Rarely has it been so possible to forget one's conviction that this is an inferior work of the composer. The applause was deservedly nthusiastic.

S. S.

BOSTON SYMPHONY IN 4TH MONDAY CONCERT

Globe Feb 17

The Boston Symphony Orchestra, Dr Koussevitzky conducting, gave last evening the fourth concert of the current Monday evening series. The program, on which no item was more than 30 years old, comprised Elgar's "Introduction and Allegro for String Orchestra," Op 47; Stravinsky's "Capriccio for Piano and Orchestra"; and Richard Strauss' "Symphonia Domestica." Jesus Maria Sanroma was the soloist.

The Stravinsky work was first introduced here two months ago. It will be interesting to ascertain whether the love that bloomed for it in December will be flourishing in May. For as regards its texture, content, and general musical effect, repeated hearings do not make for a waxing favorable impression of it.

Last evening it occupied the middle of the program, and on either side Elgar's Allegro and Strauss' eternal symphony gleamed as gems of purest ray. There is, of course, no common ground of matter, spirit, or style in the three pieces, but the two works bearing the weight of nearly 30 years seemed by far the most masterly wrought, most vigorous and exhilarating.

Aside from its rather irritatingly common materials, the "Capriccio" is diffuse and tiresome because of its very form. Stravinsky's musical methods do not here transmute base metals into musical gold, and his capriciousness is rather self-conscious and ponderous. Possibly a symphony ought not to be compared with a caprice, but beside the Stravinsky work, Honegger's new and terrifically dissonant symphony rears as a monument of classicism, logic, and power.

Elgar's "Allegro" may lack subtlety and profundity, but it exerts no little appeal on the heart and mind. The harmonic richness, the sturdy fugato, the frank and appealing, if simple, melodies all bid righteously and justly for a long life on orchestra programs.

Strauss' symphony, monstrous though it occasionally may be, is undeniably fascinating. And here, indeed, is an example of the redemption by masterly musical methods of less worthy musical materials.

The program was splendidly played. The depth and glow of the Symphony's acknowledged incomparable strings in the Elgar work were something to be treasured in memory. Mr Sanroma gave a brilliant performance of the difficult piano part of the "Capriccio."

The next Monday evening concert will be given on March 16.

Bach Festival to Be Feature of Season for the Boston Symphony Orchestra--Musical Notes of Week

Post Feb 15

BY WARREN STOREY SMITH

The crowning event of the Boston Symphony Orchestra's semi-centennial year is to be, as has long been known, a Bach festival during the last week of March, specifically from Tuesday, March 24, through Sunday, March 29. The programme for this festival, and the soloists who will participate in it, are now announced.

On Tuesday, as the opening event of the festival, will come the great B minor Mass, which Boston has not heard for many years, performed in two parts, beginning at 4:30 and at 8:30, respectively. The programme on Wednesday evening will pay especial homage to Major Higginson, the orchestra's famous founder and, through 37 years, its sole sustainer. On that occasion, Bliss Perry, biographer and close friend of Major Higginson, will give the address; there will also be organ pieces and chamber music. On Thursday evening there will be a programme of orchestral music—the Second Brandenburg Concerto, the C major Suite for orchestra, the D minor piano concerto and the Magnificat for chorus and orchestra.

The above concerts, with a repetition of the B minor Mass on Sunday afternoon and evening, March 29, are those which will be open to the general public; and subscribers to the festival series may choose between Tuesday and Sunday for the hearing of the mass. The "regular" symphony concerts of Friday afternoon and Sunday evening during that week will, however, be likewise a part of the festival, with two separate programmes; on Friday afternoon the D major Suite for orchestra, the concerto for two violins and two cantatas, "Ich bin ein guter Hirt" and "O, Ewigkeit"; on Saturday evening two more cantatas, "Christ lag in Todesbanden" and "Ein Feste Burg," certain of the preludes and fugues played as piano solos, and the Fifth Brandenburg Concerto.

Assisting Dr. Koussevitzky and the orchestra in these comprehensive programmes will be the Harvard Glee Club, the Radcliffe Choral Society and the Bach Cantata Club; Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; and Fraser Gange, baritone; Alexander Borovsky, pianist; Mme. Patorni-Casadesus, player upon the harpischord; Wallace Goodrich, organist; and, as above mentioned, Bliss Perry as speaker. Surely a goodly array to do honor to Bach and to the Boston Symphony's half century of achievement.

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It is said that the pianist of this Bach Festival, Mr. Borovsky, as well as Mme. Patorni-Casadesus, the harpsichordist, will come from Europe especially to take part in these proceedings.

* * * *

One more word should be added concerning arrangements for this festival. Seats for it may be secured from the automatic subscription board, which has proved so popular and so practical on past occasions and which has once more been set up in the lobby of Symphony Hall. Mail orders sent to the box office will also be filled.

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Her BACH FESTIVAL Feb 15

A Bach festival will be given through the last week of March. It will be the culminating feature of the Boston symphony orchestra's half century season. The festival will be performed in Symphony Hall, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening, March 25, is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, Maj. Higginson's biographer, will then give an address. Chamber music of Bach will likewise be played.

Dr. Koussevitzky announces Bach's Mass in B minor which will open the festival on Tuesday, March 24, and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and the Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 20, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), Suites (Nos. 1 and 3). The Concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "well-tempered chlavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich. The festival is now being subscribed by means of the automatic subscription board at Symphony Hall, Boston.

AND MUS

Feb 15 Globe

Bach Festival Programs Announced

The programs for the Bach Festival to be given at Symphony Hall next month by the Boston Symphony Orchestra as the culmination of its celebration of its 50th anniversary year are now announced. This festival is in honor of Maj Henry Lee Higginson, founder, and for 36 seasons sole sustainer of the Boston Symphony Orchestra.

No other man has done anything comparable to what he achieved for music in Boston and in America. At one of the festival concerts Bliss Perry, his biographer, will speak about Maj Higginson. But no possible tribute to him, either in music or in spoken words, can be adequate.

There are to be four extra concerts by the Boston Symphony and assisting artists. The concerts in the subscription series on March 27 and March 28 are included in the festival. No tickets for these remain unsold. For the Friday concert there are several hundred unreserved seats in the second balcony, which can be obtained only by waiting in the famous "Symphony line."

But nobody will hear the whole festival, as the Saturday subscribers cannot hear the Friday concert nor the Friday subscribers the one on Saturday. This seems sure to cause discontent with the arrangements.

The B minor Mass, never before performed complete in Boston, will be given twice, on Tuesday, March 24, and on Sunday, March 29. Purchasers of tickets for the festival are given their choice of either performance of the mass. It is very long and will begin at 4:30, with an intermission for dinner, and resume at 8:30, after the manner of the Wagner festival performances at Munich and Bayreuth, or of Eugene O'Neill's "Strange Interlude." This B minor Mass is by common consent one of the greatest masterpieces of music. Nobody can afford to miss these chances to hear it.

Soloists Assisting

The chorus for the B minor Mass and the Magnificat will be the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr A. T. Davison. Four cantatas will be sung by the Bach Cantata Club, G. Wallace Woodworth, conductor.

Mme Regina Patorni-Casadesus will play the harpsichord. Alexander Borovsky will appear as pianist. Wallace Goodrich, of the New England Conservatory will be organist. The assisting solo singers are to be Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone. Miss Evans is a newcomer, but all the others are well known here.

The programs in detail are as follows:

Tuesday, March 24, at 4:30 and at 8:30—Mass in B minor.

Wednesday, March 25, at 8:30—Organ prelude; address by Bliss Perry; Prelude and Fugue; Fantasia, and Italian concerto for harpsichord; Toccata for organ.

Thursday, March 26, at 8:30—Brandenburg Concerto, No. 2; Suite for Orchestra, No. 1, in C major; piano concerto in D minor; Magnificat, for chorus and orchestra.

Friday, March 27 (open to season subscribers to the Symphony concerts only), at 2:30—Suite for orchestra in D major; Concerto for two violins; Cantatas: "Ich bin ein guter Hirt" and "O, Ewigkeit."

Saturday, March 28, at 8:15 (open to Symphony subscribers only) — Cantata, "Christus lag in Todesbanden"; Brandenburg Concerto No. 5; Preludes and Fugues for solo piano; Cantata, "Ein Feste Burg."

Sunday, March 29, at 4:30 and at 8:30—Repetition of Mass in B minor.

Week-End of Honegger and Three Pianists

His New Symphony Heard, Maier, Pattison, Orlov, Departing or Returned

ans Feb 16

To a perceptible fraction of the subscribers to the Symphony Concerts, Monsieur Honegger is the horned beast of modernism. With his new Symphony in prospect, they left their seats vacant on Saturday evening, or they placed their tickets "at the disposal of the management" with as chilly intimation of the reason why. (Possibly the memory of those concerts in 1929 in which Honegger, as guest-conductor and composer, "presented" nine of his works, with "Horace Victorieux" falling for the first time on "outraged" ears, still haunts them.) Other recalcitrants deigned to come and hear; then rent the air with scorn and objurgation. Nevertheless, the ayes unmistakably had it. On Friday, when the time came for applause, they were a nervous minority. On Saturday, at the like moment, they were a firm-willed half of the audience, and more. Easily they recalled the conductor once and twice; finally set on its feet an orchestra that had worked days and nights upon the Symphony. Incredible as it may seem to our reactionaries, music is still subject to change; while the younger generation keeps the queer trick of that ever-renewed breed. It finds innovation understandable, congenial, exciting.

Second hearing of "the new Honegger" confirmed every impression of the first, deepened them, added to them. Beyond question, he is a highly individualized composer in a musical world that runs to types and schools. In the first and the last movement, his brass is unmistakable. No other composer bids it to such sounds. If now and then they recalled his Pacific locomotive, that also was image of power. Both movements also beat hard to Honegger's short-cut rhythms. In the first he energizes them. They whip at his recurring major-sevenths and drive them forward. In the last he whirls them about with a lighter hand, in eager gusto. There are pages in this "Symphony for Orchestra" that out of bare force rise to stripped power, draw near to a like splendor. Pages, again, in the slow movement, that glow with the ardors of a new instrumental song. Pages once more, in the finale, that sound with wild fantasy. Pages to end that touch in modern idiom the serene beauty of which, some say, only the ancients had the secret. But from some corner of himself Honegger—"now living" as the all-observant program-book reminded us—may also draw it. Even conservative ears were touched. The commissioned symphonies had already renewed Stravinsky. Now they matured Honegger.

For all else brief chronicle suffices. Again Dr. Koussevitzky, the orchestra and Mme. Frijsh joined together to make the "Canticle of St. Francis" sound in Mr. Loeffler's listening ears as, writing, he had heard it in imagination. Again "Pagan Poem" was testimony to the qualities in his music that year in and year out preserve it in our concert-halls. For him also, when both pieces were ended, the warmths of those amongst whom he has dwelt and practised his calling. They may have counted his years; but it was his life and works that gave him honor. . . . Young Signor Pilati and his Suite for Strings and Piano also deserve a second sentence. Now that Honegger no longer loomed out of the middle distance, his preluding to the concert sounded less labored. There were pleasing measures—measures with the charm of Scarlatti, had the twentieth, and not the eighteenth, century held him.

With Stravinsky For the Fun of It

Trans Feb 17

Those who follow the Monday concerts of the Boston Symphony Orchestra looked twice at yesterday's program before they were ready to believe what they saw. The startling name was Stravinsky. Usually the Monday concerts are conservative; Mozart, Beethoven, Chaikovsky and Wagner serve the day. The name most assiduously avoided is Stravinsky. Yet the evening passed safely and the heavens did not fall. What is more, Monday's audience actually clapped the new Caprice for Piano and Orchestra and appeared to have found it entertaining. As for the remainder of the program, Strauss's "Symphonia Domestica" elicited the loudest and most prolonged applause, while Elgar's Introduction and Allegro for String Orchestra had to be content with mild approval.

Elgar's piece, which began the concert, pleased most in its first pages. These provided measures of imposing breadth and dignity. One imagined one felt in them the sturdiness of British character. Stately periods in unison and harmonies in vertical progression outlined an impressive musical proposition corresponding, in a way, to the introduction of a spoken oration. Then, lines joined; arguments grew to developed form; the complete statement rounded the case. It was in the middle sections partaking of a "working-out" character that the ear attended with slackening interest the composer's scholarly processes. Perhaps Mr. and Mrs. Average Listener, familiar with radio and community programs, expected some honest and obvious melodiousness after the manner of "Pomp and Circumstance," and were disappointed. Yet by the end of the concert, Dr. Koussevitzky's delicate sense of program symmetry was apparent. Balance may be obtained in instrumental effect as well as in mood and style. The "Symphonia Domestica" for the full panoplied orchestra; Stravinsky's Caprice for individual virtuosity; Elgar's Introduction and Allegro for the sheen of the strings. The strings, indeed, gave an excellent account of themselves in a performance of exemplary precision, unanimity and beauty of tone. It is a peculiar joy to hear them play together with such uniformity and expressiveness.

Stravinsky's Caprice has been received with undue solemnity in its few performances outside of Boston. It is doubtful if the composer intended to be taken so seriously. Last evening it sounded as music written for the pure sport of it. Tongue-in-cheek, it makes play with familiar rhythms and tonal poses. The chattering woodwinds and chirping piano have a sly satirical slant. Questions and answers, quips and cranks, mock solemnities and lugubrious sonoroties chortle an inward kind of glee. No one less adroit and independent than Stravinsky could have given so free a reign to irresponsible fancy. Of "significant" material in the serious sense of the term, it is disarmingly barren; seriousness and significance scarcely were its motivating influences. The composer has called it a "Caprice," and such it is. As a concession, let it be admitted its wit would have been twice as pointed had Stravinsky's inventions been cut in half. Nothing humorous should be lengthy. Aside from the piece itself, Mr. Sanroma's brilliant performance of the piano part won instant delight.

Beside Stravinsky, Strauss is solid and satisfactory. The listener who does not warm to the "Symphonia Domestica" and feel a desire to sing aloud the exuberant melodies has lost touch with humanity; is friendless to the universal musical idiom of which Strauss remains the supreme master. As upon previous occassions, Dr. Koussevitzky's interpretation of this work exemplified anew his combined sense of the lyrical and the dramatic. As the music itself reveals a constructive ability unexcelled among contemporary composers, so Dr. Koussevitzky's orchestral performance disclosed the successful and artistic dramatist of musical tone.

N. M. J.

MUSIC

Herald Feb 17

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The courtly and dignified figure of Sir Edward Elgar looms like a respected but neglected and half-forgotten ghost in the background of contemporary English music. English critics at regular intervals revive the legend of his greatness and deplore the failure of English orchestras to perform his symphonies. Edward J. Dent, one of the most learned of English writers on music, even went so far as to allow Elgar's portrait in full court dress to be printed as frontispiece to his translation of Adolf Weissmann's book, "The Problems of Modern Music," though it is difficult to think of any living composer whose work is more remote from those problems than that of this belated follower of Brahms. At its best his music has moments of vigor and mellow dignity; his melody, extraordinarily of uneven quality, reveals traces of an individual and recognizable idiom. The "Enigma Variations" are in his best manner; the "Introduction and Allegro" played yesterday is merely well meant. Elgar draws a rich sonority from the string orchestra for which the piece is written. But the vigor of the opening theme is not balanced by its inherent interest; the pseudo-Welsh tune that forms its principal subject is unconvincing and of poor quality; the development to which the thematic material is treated has little musical significance or beauty; the fugato seems mechanical and dry, but is only fair to say that the manner in which it was played—uniformly loud, and without discrimination between the important and the subsidiary strands of its musical texture—was not such as to do justice to it or to any other piece of contrapuntal music.

Mr. Sanroma and the orchestra between them gave an excellent performance of Stravinsky's "Capriccio"—a work little more than a year old. The literature of music is rich in "Capriccios," but few of them deserve the title so utterly as does Stravinsky's. Not merely by its fantastic rhythms and abruptly changing moods is it capricious; nor by its tumultous movement; but still more by its ironical conglomeration of outmoded musical styles and fashions, parodied and jumbled together in fragmentary allusions and imitations, from Thalberg and Johann Strauss to the jazz of the present day. The effect is dazzling and somewhat confusing until the ironic intent is guessed.

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S. S.

BOSTON SYMPHONY IN 4TH MONDAY CONCERT

Globe Feb 17

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The Stravinsky work was first introduced here two months ago. It will be interesting to ascertain whether the love that bloomed for it in December will be flourishing in May. For as regards its texture, content, and general musical effect, repeated hearings do not make for a waxing favorable impression of it.

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The program was splendidly played. The depth and glow of the Symphony's acknowledged incomparable strings in the Elgar work were something to be treasured in memory. Mr Sanroma gave a brilliant performance of the difficult piano part of the "Capriccio."

The next Monday evening concert will be given on March 16.

S ACTION
O STUNNEI

Al...o for strings, a work by no means new, but until a short time ago unknown to Boston. The Russian's piece was the Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and the German's the "Symphonia Domestica."

If Dr. Koussevitzky is to banish growing doubts as to the importance of Elgar's orchestral music, the ever-fresh "Enigma Variations" aside, he must select for the purpose a more vital score than this Introduction and Allegro which, save for its genial opening section, is music of contrivance, interesting chiefly as a vehicle for virtuoso playing on the part of the orchestra's string choir. At least, few pieces for strings alone furnish a better test of its prowess, and perhaps that is reason enough for playing it.

There is also more of "effect" than substance in Stravinsky's Capriccio. Some of this music has to it a hollow ring, some of it does not avoid out-and-out banality, but the piece is made with such consummate skill and it offers such magnificent opportunity for the hard, dry brilliance that Dr. Koussevitzky and his men, not to mention Mr. Sanroma, know how to achieve, that its performance deserves to rank among the outstanding events of the season. Last evening's audience, like three others in Boston and many more in other cities, responded warmly to it.

SOLOIST WITH ORCHESTRA

Ans Feb 17

The Boston Symphony Orchestra Serge Koussevitzky conductor, played for the fourth Monday evening concert, a program consisting of works by living composers. An audience that filled the hall heard appreciatively and applauded cordially Elgar's Introduction and Allegro for String Orchestra, Stravinsky's Capriccio for Piano and Orchestra and Strauss' Symphonia Domestica.

The soloist in the Capriccio was Jesus Maria Sanroma, all-round pianist extraordinary, whose yeoman work in three out of the four pieces on last week's program was an outstanding achievement. For Stravinsky's piquant, stimulating and quite delightful music Sanroma found exactly the touch. He deserved all the plaudits he received from the audience.

Elgar's work, which was introduced here at a recent concert, is an honest musical score, put together with admirable craftsmanship and containing excellent musical ideas. Mr. Koussevitzky's insistent dramatizing of it was at the sacrifice of beautiful string tone. Similarly, the performance of the Strauss tone-poem, full blown as it was, tended to coarsen a score that to begin with is not over-refined. The performance was at its best in the moments of quiet, lyrical beauty.

MUSIC

Globe Feb 15

Music Notes and Comment

Dr Koussevitzky will give the promised repetition of Stravinsky's "Symphonie de Psaumes" at this week's Symphony concerts in the regular series. This work seemed at a first hearing to be a masterpiece, if an austere and rather baffling one, so the repetition will be welcome. The novelty on this program will, rather curiously, be by Handel, a concerto grosso not previously played at these concerts.

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There is no concert at Symphony Hall today, the first time in many seasons when none has been scheduled for a Sunday in midwinter. There is also no concert at Symphony Hall March 1. This is a sign of hard times in the concert business. Only a handful of celebrities can now assemble a large audience in this city. Presumably none of these was available.

BOSTON EVENING TRANSCRIPT, THURSDAY, FEBRUARY 19, 1931

layers --- Music and Musicians

Music

Monitor Feb 17

Monday Symphony

Last night in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the fourth concert in the Monday evening series. J. M. Sanromá, pianist, was the soloist. The program comprised Elgar's Introduction and Allegro for string orchestra, Stravinsky's Capriccio for piano and orchestra and the "Symphonia Domestica," by Strauss.

At the conclusion of Elgar's work, one wondered if Dr. Koussevitzky had deliberately set himself the task of revealing the finish now attained by the string sections of this orchestra. Based upon a pseudo-Welsh tune, the composition requires the utmost of the players who perform it. Resonance, nuance, a fine attention to detail, yet without too great attention to trifles, are items upon which both conductor and orchestra are required to concentrate. The work is broadly conceived and last night was given a masterly reading. Seldom has the listener been privileged to hear the sonorities of the strings more completely disclosed. A performance reflecting credit alike to composer, conductor and players.

Nor could Dr. Koussevitzky have more completely revealed the characteristics, in composition, of Stravinsky and Strauss than by adroitly placing them in juxtaposition on the program. Each work, speaking in general terms, allows the listener considerable latitude in visualization. Each composer prefers that his audience make its own interpretation of the music.

Treating the piano as an obbligato instrument, Stravinsky writes for it measures which tax the resources of instrument and performer. But of course, one has come to take for granted that the resources of Mr. Sanromá are equal to any demands which even a Stravinsky may make. The young man did not disappoint us. Clean-cut, intelligent work marked his entire performance, projected against a background of orchestral color both piquant and brilliant.

After this the piquancies of Strauss seemed less sparkling, yet no doubt to many in the audience of far more satisfying quality. At least the "Symphonia Domestica" brings the hearer to an occasional restful cadence. It also provides measures of melodic beauty which fall gratefully upon ears which sometimes tingle unwillingly to the dissonances of "these moderns." A distinguished performance which brought to a close another program reflecting credit upon conductor and performers alike.

G. M. S.

Incidents and Prospects

Globe Feb. 19

Mr. Burgin, first violinist of the symphony Orchestra, will play the solo-part in Mendelssohn's Concerto with the People's Orchestra next Sunday afternoon in Jordan Hall. For relative rarities the program also includes Chaikovsky's "Italian Caprice"; Elgar's overture, "Cockaigne," of London sounds and sights; a Concerto Grosso by Locatelli.

Mr. Gebhard went to New York last week to play the piano-part in Mr. Loeffler's "Pagan Poem" at four concerts of the Philharmonic Society. He was the original pianist in the piece t five years ago. He has now "ass in it more than forty times.

A letter from Hamburg to th York Sun contains a paragraph Dr. Muck and his present orchest

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P. R.

BOSTON EVENING TRANSCRIPT, THURSDAY, FEBRUARY 19, 1931

Music

Monitor Feb 17

Monday Symphony

Last night in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the fourth concert in the Monday evening series. J. M. Sanromá, pianist, was the soloist. The program comprised Elgar's Introduction and Allegro for string orchestra, Stravinsky's Capriccio for piano and orchestra and the "Symphonia Domestica," by Strauss.

At the conclusion of Elgar's work, one wondered if Dr. Koussevitzky had deliberately set himself the task of revealing the finish now attained by the string sections of this orchestra. Based upon a pseudo-Welsh tune, the composition requires the utmost of the players who perform it. Resonance, nuance, a fine attention to detail, yet without too great attention to trifles, are items upon which both conductor and orchestra are required to concentrate. The work is broadly conceived and last night was given a masterly reading. Seldom has the listener been privileged to hear the sonorities of the strings more completely disclosed. A performance reflecting credit alike to composer, conductor and players.

Nor could Dr. Koussevitzky have more completely revealed the characteristics, in composition, of Stravinsky and Strauss than by adroitly placing them in juxtaposition on the program. Each work, speaking in general terms, allows the listener considerable latitude in visualization. Each composer prefers that his audience make its own interpretation of the music.

Treating the piano as an obbligato instrument, Stravinsky writes for it measures which tax the resources of instrument and performer. But of course, one has come to take for granted that the resources of Mr. Sanromá are equal to any demands which even a Stravinsky may make. The young man did not disappoint us. Clean-cut, intelligent work marked his entire performance, projected against a background of orchestral color both piquant and brilliant.

After this the piquancies of Strauss seemed less sparkling, yet no doubt to many in the audience of far more satisfying quality. At least the "Symphonia Domestica" brings the hearer to an occasional restful cadence. It also provides measures of melodic beauty which fall gratefully upon ears which sometimes tingle unwillingly to the dissonances of "these moderns." A distinguished performance which brought to a close another program reflecting credit upon conductor and performers alike.

G. M. S.

Incidents and Prospects

Herald Feb. 19

Mr. Burgin, first violinist of the symphony Orchestra, will play the solo-part in Mendelssohn's Concerto with the People's Orchestra next Sunday afternoon in Jordan Hall. For relative rarities the program also includes Chaikovsky's "Italian Caprice"; Elgar's overture, "Cockaigne," of London sounds and sights; a Concerto Grosso by Locatelli.

Mr. Gebhard went to New York last week to play the piano-part in Mr. Loeffler's "Pagan Poem" at four concerts of the Philharmonic Society. He was the original pianist in the piece twenty-five years ago. He has now "assistied" in it more than forty times.

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layers --- Music and Musicians

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HERALD FEB 20

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave the 16th concert of its 50th season yesterday afternoon in Symphony hall. The program was as follows: Handel, Concerto Grosso for string orchestra, G minor, op 6 No 6; Stravinsky, "Symphonie de Psaumes" for orchestra and chorus (Cecilia Society, Arthur Fiedler, its conductor); Berlioz, Symphonie Fantastique.

Seldom has anything more beautiful been heard in Symphony hall than the latter half of Stravinsky's 150th psalm as it was performed yesterday. Seldom has there been a more dramatic performance of any work than that of the "Fantastic" symphony as it was interpreted by Dr. Koussevitzky and played by Boston's superb orchestra. Much might be said about the two works themselves: Stravinsky's Three Psalms composed in 1930 for the orchestra's jubilee; the symphony of Berlioz, composed in 1830 and first performed in that year.

When one remembers that Beethoven had died only a few years before Berlioz wrote his symphony; that Schubert also had died; that Schumann and Wagner were not known as composers; one must regard this audacious work of Berlioz as nothing less than marvelous. No predecessor had given him hints for orchestration; he invented his own system; he thought and wrote orchestrally. Liszt, Meyerbeer, Wagner, Strauss, the Russian school, in fact the musical world of the last century is indebted deeply to Hector Berlioz. Without him all would have been sadly at a loss.

Yet it is the fashion today in some quarters to sneer at his harmonic schemes, to say that his melodic vein is thin and feeble. The Oxford crowd in it supercilious way speak flippantly of him; even in New York, the young lions of the press put him in the ranks of the impotent. The English philistines have met a valiant champion of Berlioz in no less a critic than Ernest Newman.

Another charge brought against Berlioz is that he was hysterically romantic. When he wrote this symphony, it was in a romantic period. The leading poets, novelists, dramatists, painters of France were then all wildly romantic. What we now decry as unaesthetic exaggeration was in the air. Not till his blood had cooked did Berlioz join classicists with his Virgilian opera "Les Troyers." In the 30's his passion also influenced his art. One may smile in this age of machinery at the frantic love of Berlioz for the Irish actress; at the program of the "Fantastic" symphony, written when he was not 27 years old; but there's no denying the genius shown in this work, the genius that has kept this music alive in spite of a few cheap or arid pages; for there is the imagination, the poetic sensitiveness that we rightly associate with genius. If one would gladly shorten the "Scene in the Fields" what is to be said against that masterpiece the "March to the Scaffold," with its haunting, nightmarish rhythm, its ghostly chatter of the bassoons, its mocking shouts of brass? Or who does not find beauty in the first movement, brilliance in the second, and a demoniacal spirit in the Finale?

Mr. Newman has wisely said that the harmonies of Berlioz suited exactly his aims; that however strange they may seem on paper, they are justified when they are heard. As for the charge of failure as a melodist, there are the songs; there is the pathetic air of Marguerite in "The Damnation of Faust"; the "Farewell of the Shepherds" in "The Childhood of Christ"; the grand arias in "Les Troyens."

Stravinsky's "Psalms," the third in order still seems to be the most musical, the most original in treatment. There are fine moments in the two preceding, but the orchestral portion at times is labored and unnatural, not in the spirit of the text; often at war with the choral expression and warring without justification. But the third Psalm is an answer to those who say that Stravinsky is now merely a man of patterns and rhythms; a man whose inspiration has fled, not to return.

The concert will be repeated tonight. The program of next week as announced comprises the Prelude to the second act of Chabrier's "Gwentoline"; Hill's new symphony (first time); Beethoven's Violin concerto (Mr. Heifetz, violinist) and the overture to "Egmont."

SYMPHONY CONCERT VERY LONG

POST FEB 21

Handel, Stravinsky and Berlioz Make Up List

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon was one of the longest of recent seasons. Yet there have been many that offered more music in the narrower sense of the term. Only the Concerto Grosso of Handel, No. 6 in G minor, with which the afternoon began, gave the listener 100 cents on the musical dollar.

ANOTHER CENTENNIAL

But two other pieces made this generous programme: the one, Stravinsky's "Symphony of Psalms," composed for the present golden jubilee year of the Symphony Orchestra and first performed here last December; the other, Berlioz's "Fantastic Symphony," which reached its 100th birthday on the fifth of the same month and was played yesterday in somewhat belated commemoration of that anniversary.

A second hearing of Stravinsky's so-called Symphony clarified certain impressions and resulted in a much more satisfactory performance by the chorus of the Cecilia Society of the generally ungrateful measures that fell to its lot. To be fair to the composer, this rehearing did bring to light certain striking effects that at first either went unheeded or were speedily forgotten. But it did not efface the conviction prompted by the first performance that this music is the work of an enormously clever man who was once a genius.

If Stravinsky had written as rewardingly for the voices as he has for the instruments, the work would afford more consistent pleasure. But the choral writing is too often not merely dissonant, but muddy and unsonorous. The play of timbres that make linear counter-point and atonal and polytonal writing effective for the orchestra does not operate, at least in the same degree, in the case of the chorus.

The most successful parts of the work are the first movement, which has a certain primitive strength, the orchestral introduction to the second, which conveys a far more definite emotion than does the succeeding choral part, and the last half of the third movement. But here, as was observed in these columns before, Stravinsky's music reminds us of the finale that one Giocomo Puccini contrived for the first act of his opera "Tosca."

Berlioz's Music Fades

None can take away from Berlioz the glory that is his for having invented, perhaps created is the better word, the modern art and science of orchestration. That the "Fantastic" should have come upon the world when it did seems today more than ever incredible. But alas, while Berlioz's command of orchestral resources at that distant day still causes us to gasp and stare, his music has faded sadly. There are persuasive pages in the first section, passages of genuine tonal poetry. The ensuing dance-scene is brilliant and alluring—as a whole, by far the strongest movement of the five. The "Scene in the Fields" is as empty of musical interest as it is long drawn out, the "March to the Scaffold" no longer sends shivers down our backs and the "Witches' Sabbath" has dwindled into a flat and tasteless racket.

Conductor and orchestra labored valiantly with the Symphony yesterday and were rewarded by warm and long continued applause on the part of those members of the audience who had not departed discouraged after the third movement.

Music

Monitor Feb 21

Boston Symphony Orchestra

The "Fantastic" Symphony of Hector Berlioz holds an important place in the history of the Boston Symphony Orchestra. It stood upon the program that Friday afternoon, now nearly 11 years ago, when the "strike" was precipitated that for a time threatened the existence of the orchestra. Do not misunderstand; it was not Berlioz's music that caused the strike of a majority of the players. They walked out in sympathy with the then concertmaster, who was dismissed on the technical ground that he had refused to obey Pierre Monteux's signal to the orchestra to rise and share the applause for an excellent performance of the "Fantastic."

For this reason, and because the score is a century old, and because controversy over the merits of its composer has been raging in Europe recently, and because Dr. Koussevitzky excels in riding the musical tempest, it was a pleasure to see this symphony restored to the active list for the concerts of Feb. 20 and 21. Now that memories have been revived, and curiosities satisfied, we shall not repine if the score is put back on the shelf for a long rest.

For the important thing about the "Fantastic" Symphony is that it is 100 years old. When it was first performed, as Mr. Hale's program notes reminded us, Beethoven and Schubert had only recently passed on, Schumann had just obtained his mother's permission to study music, Verdi was a student at Busseto, César Franck was eight years old, Wagner was studying at Leipzig, and Brahms and Tchaikovsky were unborn. Therefore, though we smile at the composer's naïve extravagances, his absurd theatricalities and his banal musical material, let us not fail to marvel at the genius which enabled him to blaze the way for modern orchestration and for the symphonic poem. Perhaps this symphony should be played only in a musical equivalent of Mr. Morley's lamented Old Rialto Theater, Hoboken; or perhaps it should be kept in the museum or the classroom. Nevertheless, but for its author, it is unlikely that Liszt, Rimsky-Korsakoff or Strauss could have accomplished what they did. Conductor and orchestra did all they could for the piece, and won for themselves a generous reward of applause from an audience that had been kept in its seats half an hour longer than usual.

In 2031 will paragraphs like the above be written about Stravinsky's "Symphonie de Psaumes," for orchestra with chorus, one of the Boston Orchestra's jubilee presents, which was heard for the second time this season? We hope not, because a second hearing tended to confirm our first impression that it is among the more individual and characteristic works of its composer, ranking no doubt below the "Sacre" and the "Noces," but probably above the "Œdipus Rex." The Cecilia Society Chorus (trained by Arthur Fiedler) and the orchestra distinguished themselves in the performance.

That imp of overstraining which always lurks at Dr. Koussevitzky's elbow again got control of his baton in the Handel Concerto Grosso in G minor, op. 6, no. 6, and obtained from this fine body of players some very ragged entries and a negation of the flow which belongs to Handelian music.

L. A. S.

Conductor and Orchestra at Full Stature

TRANS. FEB 21

Stravinsky's Summit in the Psalms — Berlioz as He Imagined Himself

IT IS a year of anniversaries at the Symphony Concerts. The orchestra has been marking its own jubilee with a repetition of its first pair of concerts under its first conductor; with the intermittent performance of commissioned works. There are additional rites to come. Not until next May, possibly, will they all be fulfilled. Into the midst of things careless time chose to drop other anniversaries. At mid-January Mozart passed his one hundred seventy-fifth birthday. Performances of his Symphony in G minor noted it. A fortnight later Mr. Loeffler was seventy years old. A week ago half a program fell to him, with his fellow townsmen standing at salute. On the fifth day of December in 1830, Berlioz' Fantastic Symphony was born into the Parisian world. Dr. Koussevitzky would signalize its century of existence in the active repertory of many orchestras. Yesterday he found opportunity. The piece filled the second half of the longest Symphony Concert within recollection. It continued through nearly an hour. At the end of the March to the Scaffold came a burst of irrepressible clapping. At the close of the whole Symphony the audience forgot the speedy exit customary on Fridays; lingered obstinately until orchestra as well as conductor had received its plaudits. True, there were noticeable departures at the pause midway—after the "Scene in the Fields." Even so, there was no questioning the pervasive interest and pleasure.

In the fifty years of the Symphony Orchestra the Fantastic Symphony has been played at fourteen pairs of concerts. No longer ago than 1920, it was repeated, "by general request," at a second pair in the same season. In the time of Dr. Muck, who disliked it, though he was quite willing to play the super-romantic Liszt, it fell out of the repertory for nine years. Dr. Kouss vitzky has not returned to it since the autumn of 1925. None the less, "The Fantastic" is in good standing with the Bostonian public of symphonic music—so good that visiting conductors, with no subscribing audience, have ventured it, like Mr. Weingartner within long memory.

It is difficult to believe that this continuing audience is versed in the records and the legends of Berlioz' storm-ridden twenties. Except as it scans the program-book at each re-hearing of the Fantastic Symphony, it is probably unaware of his amours with the actress, Smithson, or of the retaliation he believed he had wrought into his music. Nor does it read in his letters and discover the vast and frenetic design in which he also composed it. Last year the Parisians celebrated the centenary of the Romantics of 1830 in all the arts. To us Americans they are less known and we take them less seriously. But along comes the Fantastic Symphony of Berlioz—their spokesman in music—and a Bostonian audience listens intently through an hour; then applauds with unmistakable emotion.

Now through all these fifty years the reputation of Berlioz has been steadily undermined. In his youth—we have been told—he wrote romantic rodomontade; at maturity affected a pale classicism. It is the early Berlioz who survives in the concert-hall and there—the indictment continues—he poses and rants, the perpetual barnstormer. He cannot invent a melody; or if he does, it loses the way and dies of exhaustion as it crosses instrumental waste-lands. He imagined this, that and the other; he felt, as the French say, énormément; but no sooner would he transfer these images and sensations to music-paper than he was frustrated. He believes himself burning with white or red flame; in the outcome is only bathetic or lurid. His counterpoint is enept; his harmony sterile. Even his orchestral voices, with which traditionally he excelled, have dwindled and hollowed in these days of Strauss and Ravel, Rimsky-Korsakov and Stravinsky.

Finally, the romantic flood on which the Parisian generation of 1830 floated to fame, receded long since. Their ark, which was the romantic convention, is now derelict. We ought to hear the Fantastic Symphony as indifferently as we sit before Hugo's "Hernani" in the theater or as detachedly as we survey Delacroix's "Death of Sardanapalus" in a memorial exhibition. Who now reads the narrative poems of Byron, unless they are set as college task; or pulls down the poetry of Hugo when he has an evening among his books? By all the exercises of reason the youthful Berlioz ought to be equally unfashionable and in disuse.

Yet the Fantastic Symphony recurs in the concert-hall; two or three overtures keep it company; now and then even "Harold in Italy" gains place. By the customary signs, the usual audience hears them gladly; even at "Harold" neither balks nor grins. If the onlooker chooses to be abstract and philosophical, he may say that romantic impulse and romantic sensibility linger eternal in human nature. The fervors and frenzies of the romanticists of 1830 are indeed relegated to the mental and the emotional garret; but when by chance or design they are fetched down and paraded again, we hear and see, first interested, then stirred. Who knows? A romantic renascence may be waiting around the corner, even in a machine age. Meanwhile ghosts of the romantic past haunt the premises; may seem, for the instant, less shades than substance.

In the theater and the concert-hall performance may bring that moment. Before the Comédie-Française declined into a house of mistresses and walking gentlemen it was possible to sit before "Hernani" or "Ruy Blas" and receive the veritable illusion that Hugo would evoke; to know the thrill that traversed his romantic time. Not so long ago in New York Mr. Toscanini almost resuscitated "Harold in Italy." Yesterday, in Symphony Hall, we heard the Fantastic Symphony of Dr. Koussevitzky and his present orchestra; while out of it, and often enough to be engrossing, emerged the Fantastic Symphony that Berlioz imagined and believed he had put on music-paper. Of course, no conductor can draw from a piece of music what, manifestly, it does not contain; but by conjuring and transmitting imagination he can, on a fortunate day, release what the self-deceiving composer left semi-articulate. Dr. Koussevitzky has no more precious or triumphant quality than his ability to believe to the utmost, at rehearsal or performance, in the pages open before him. That faith sharpens his insight, warms his imagination, intensifies his imparting powers.

Berlioz' "idée fixe"—the motiv that symbolizes the haunting beloved and therefore haunts the whole Fantastic Symphony—is no remarkable invention. It is paltry beside the motivs of Wagner or the more significant themes of Strauss. The scornful may even liken it to salon melody. Yet as it emerged yesterday, as it wandered through the whole music, Dr. Koussevitzky, and the orchestra doing his will, so shaped and colored it, so prepared its entrances and returns, so manipulated Berlioz' counterpoint—as in the waltz at the ball—that it gained tonal vitality and seldom failed of illusion. Berlioz' "Dreams and Passions" are obviously neither Beethoven's nor Brahms's; but they have their own quality of romantic restlessness, tossing no-whither, tortured by they know not what. From Berlioz' measures, the divining conductor drew it. Persuading himself that he was Berlioz' haunted lover, Dr. Koussevitzky made the waltz sound sensuously, from afar, upon a trembling air—which is to give it romantic voice.

A hundred years on, in this our particular time, the meditative Scene in the Fields seems over-long and overwrought. Call more or less of it, if the listener likes, romantic elaboration, hollow within. By these very tokens, it is next of kin to the long, decorative, furbelowed speeches in Hugo's dramas. (Remember Charles V. before the tomb of Charlemagne in "Hernani"). Such music, such poetry, has reason in its rhetoric, by that rhetoric lives. It must be declaimed, not spoken; in the actor or the conductor is its final and compelling being. Dr. Koussevitzky manipulated this third movement elaborately; sung it rhetorically. Throughout it was alive again.

Conductor and orchestra must agree whole-heartedly to the tonal spectacle of the March to Execution, the frenetic fantasy and parody of the Witches' Sabbath. Doubt them for a moment, and thereafter performance only shams. But launch them as so much melodrama in tones and they prevail. When the brass travesties the "Dies Iræ," Berlioz believed he was blaspheming. Such music is not intended to make sense. It is designed and written as pure sensation. Dr. Koussevitzky took Berlioz at his word, went him better, and hearing was near to believing. There is no other way in these days. Berlioz must be acted, staged, infused and intensified with an artful rhetoric. He must be performed as an act of faith. Then he speaks with his own voice; moves in his own image; sounds and illudes upon an audience seized and possessed.

It was indeed an afternoon of the unexpected. To the repertory of the string choir, Dr. Koussevitzky added a Concerto Grosso of Handel, hitherto unheard "at these concerts"—Number Six, in G minor, of Opus 9, in the usual five movements. Anticipation ran easily: a stately, sonorous Preludium or Overture; a slow movement unfolding in the deep curve of amply fashioned, warmly felt melody; quick movements of running figures or lively counterpoint. Instead, came a first movement almost wholly contrapuntal, strand woven against strand; restlessly phrased and accented, grave and troubled of mood. To it succeeded a terse fugue of contrast. Next an extended Musette belieing the dance that named it; again an austere, brooding, closely wrought music, forswearing rich melody and propulsive march.

For ending, two brief and rather mechanical Allegros, added, like an afterthought, to round out a form and fulfill the expectation of an eighteenth-century audience. Enough for Handel that in the first three movements he had expressed himself: with the end of the Musette was done. Seemingly a perturbed mood had beset him, to be released in this hard-surfaced counterpoint. Self-absorbed, he had put by his usual expansiveness. The string choir, used oftenest as a whole, gave him the edgy power he asked. A puzzled audience applauded meagerly.

Middle piece was the promised repetition, from last December, of Stravinsky's "Psalms-Symphony," soon to be conveyed to New York for double performance there with the chorus of the Schola Cantorum. Again, the orchestra was reconstituted and rescated according to the composer's prescriptions. Mr. Sanromá and Mr. Fiedler took place at the two pianos. The Cecilia provided the chorus, more confident, and therefore more spirited, with their long diatonic periods. Under repetition, the studious listener grasped more clearly the singular and intricate fugue in the second division; heard plain the arrayed motivs that fill the orchestral interlude in the third; better perceived the sinewy frame, the close-knit texture, the lean and pungent voice of the whole music. The seeker for æsthetic sensations felt anew the oppressed atmosphere, the somber course, the straining, sharpening accents of the Psalm of petition; the suspensive progress, the sonorous expansion of the Psalm that foretells divine favor and the new song; the glow and pulse of the fervor, deep and mystical that suffuses the final praises into beauty. Hearing, the measurer of Stravinsky's career added a third summit to the peaks of "Le Sacre" and "Œdipus Rex." All of which is to say that with the "Psalms-Symphony" repetition is confirmation.

H. T. P.

In Its First Year
And Its Hundredth

TRANS. FEB. 21 - '31

For This Centenary Time, the Birth-Pangs of a Famous Piece — The Legend And the Truth

THERE is still one centennial to celebrate for the year 1930, and it is a musical centennial. The Fantastic Symphony of Berlioz was performed for the first time on Dec. 5, 1830. What an astonishing year that was to produce so many inemorable works of art and historical events!

Eighteen-thirty, the year of "Ernani," the year which saw the publication of Alfred de Musset's first book of verses, of "Le Rouge et le Noir," and of "La Peau de Chagrin," the year of the rise of Eugene Delacroix, was also—more than any other in his life—the year of Berlioz. A product of his time, though still a student, it was 1830 which brought to Berlioz the full realization of his genius. In the two years just previous he had received the impact of what he himself calls "three thunderbolts." The first was his discovery of Shakspeare as revealed to his eyes through the form of a woman who gave him the illusion of being Ophelia. The second was his introduction to a book, Goethe's "Faust." The last—and this the most vivid of all for a musician—was his discovery of Beethoven.

At once, in a fever of inspiration, Berlioz began to set to music the choral passages of "Faust," bringing them out as his Opus 1. In the work of his mature years we find them replaced by the "Damnation of Faust." He undertook also a "descriptive symphony" after Faust which he said in a letter, writter Feb. 2, 1829, was "fermenting in his head." He composed his portfolio of "Irish Melodies" suggested to him by the beautiful Irish actress, Henriette Smithson, who had roused a tumultuous passion in his breast. And finally he wrote—the first man to do so, not merely in France but in the whole of Europe—the first post-Beethovenian symphony. This was the work which was soon to take a definitive form under the name of the Fantastic Symphony.

The love-stories of poets, of men of letters (or women of letters for that matter), and of artists (and everyone knows how many artists the 1830's spawned) form a chapter of the greatest importance in the development of romanticism. The loves of Berlioz, in all their diversity, were particularly stormy and there is good reason for holding him up as the only true model of the romantic man. Eighteen-thirty was precisely the year when his love-life reached a crisis.

At the beginning of the year Berlioz was in despair. The actress who was at the moment the toast of aristocratic and artistic Paris, Miss Smithson, had discouraged his passionate advances. At first she had even been a little scared by them. Berlioz could find no other outlet for his vexation except hard work. Berlioz' correspondence is singularly rich in references which throw light on his work and on the man himself. A letter of his, dated the second of January, reports that he "has in mind an immense instrumental composition" for his next concert. At the end of the same month, Jan. 30, he repeats these words, adding that he "will attempt to make a striking impression on the listeners by this new sort of composition." The sixth of February he says, "I have it all in my head." The sixteenth of April, "I have just written the last note." The eighteenth, "Joy at having finished my symphony has made me forget the fatigue I suffered from this enormous composition." Thus in three months and a half the work was done.

Berlioz had dreamed of having the piece performed during a concert on the Feast of Ascension or of Pentecost but the season was already far advanced. It would be impossible to produce a work so unusual and exacting under the auspices he desired—at the Théâtre de Nouveautés, a sort of branch or annex of the Opéra-Comique. It would be necessary to put the work over until the beginning of the winter season. In the meantime Berlioz had been present at the first performance of "Ernani." The author of "Victor Hugo raconté par un temoin de sa vie," names him as among those present on that historic evening. He himself gives his impression of the play in the same letter in which he announces that he has just finished his Fantastic Symphony. He next allowed himself to be drawn into what he called a "violent distraction." This was caused by a charming young artist, later a pianist of the first rank—Mme. Pleyel, at this time still Mlle. Camille Moke. She was willing to console him for a time for the defection of his Ophelia. It was one of Berlioz's characteristics that he could not stand emotional solitude. "Seul, solo, alone, allein—in all languages the word sounds ugly," he wrote towards the end of his life. Thus led on by the illusion of happiness, he spent all the rest of the year on this new adventure. The episode is typical enough of life in the romantic mood. A year later it just missed ending in tragedy.

The explosion hung fire. Berlioz felt, he tells us, "the most horrible anger he ever experienced in his whole life." In front of the audience he seized his score and hurled it at the heads of the orchestra players, knocking over the music stands. The Malibran, who had a seat in the orchestra pit, scrambled out in a fright. In short, a scandal such as the respectable auditorium had never seen before and has never seen since. One more red letter day in the year 1830.

Only two months remained to the laureate before his required departure for Rome. They were by no means unoccupied. Profiting by the curiosity provoked by an artist who was like no one else in the world, the director of the Opéra commissioned Berlioz to write him a musical work—not to be staged but to be performed during the course of a performance. Berlioz composed a vocal and orchestral fantasy on "The Tempest"—another page inspired by Shakspeare though not by Ophelia, whom the amiable "Distraction" had made him forget for a time. The Distraction herself is personified now by another Shakspearean name, that of Ariel.

At last the day finally came, the day of the Fantastic Symphony. Here once more it is impossible to mistake the intimate interrelation between Berlioz' music and his love-affairs. But is it really necessary to attribute to these love-affairs the direct and fundamental importance which is generally ascribed to them in analyzing the treatment and even the conception of this work? Must we believe that such and such a woman should be identified with the themes of the symphony? Shall we imagine that the principal theme which winds through the whole composition like a leading motive, and which Berlioz calls "l'idée fixe," is Henriette Smithson—"this Juliét, this Ophelia,' who seems to be the central figure. By no means. This theme is the air of a cantata composed for the competition for the Prix de Rome, dating back two years before 1830. The cantata was called "Herminie." Even the title indicates that the inspiration did not come from Shakspeare. Even more convincing is the composer's reworking of an old melody—a simple song which Berloiz composed in his childhood to verses by Florian. The song was inspired by the fair Estelle, young daughter of St. Eynard, the object of Berlioz' first passion. Berlioz reworked it to form the expressive, plaintive theme of his introduction. But Estelle is certainly not Henriette and the melody belongs to neither. It is Berlioz. Berlioz himself, dreaming of love, remaining always the same, the great lover, whoever might be the woman with whom he was infatuated at the moment. As for Camille Moke—the "distraction"—the symphony can not owe her so much as a single note, for the simple reason that the score was completed a month before she and the composer became acquainted.

The fact is that in his conception of the Fantastic Symphony Berlioz wished essentially to compose a musical work—more especially a symphonic work. For whatever one may say about it, it is a symphony and what is more a symphony in the Beethoven manner. Composed hardly three years after the death of him who was the father of the nine muses, and the first work in this genre to be written by anyone other than he, it carries on his tradition both in form and in spirit. When Berlioz listened with pleasure to the compliments of those who declared that he had gone farther than Beethoven, he obviously made no pretension of surpassing the master in genius. But he could legitimately maintain that with him the symphony had advanced a step, just as with Beethoven it had advanced beyond Mozart, and with Mozart beyond Haydn.

The Fantastic Symphony is just as much a symphony as the Pastoral. Indeed, it is a pastoral symphony, transformed by a new genius and by the feeling of a different period. This is by no means a contradiction. Both these symphonies have definite programs. The program is outlined by simple captions in the case of Beethoven, and more complex with Berlioz; but essentially the process remains the same. Each of these two works sets forth, step by step, a series of subjective impressions, capable of expression pictorially. Beethoven leads us through the fields by the side of a murmuring brook. He lets us watch the frolicking peasants, lets us listen to their rural music, and interrupts them with the rattle of a thunderstorm. Berlioz suggests impressions to us which, however different they may be in spirit, are similar in kind.

As for musical forms, they were already very free with Beethoven, at least in comparison with classical precedents. They are freer still with Berlioz, but not notably freer—merely enough so to indicate that evolution is at work. The first portion of the Fantastic Symphony follows an absolutely classical pattern, with its slow introduction, its allegro constructed on two themes, with the traditional restatement and the normal development working out the thematic elements. "The Ball" takes the place of the scherzo or, better still, of the minuet. But why should a musician of 1830 forego a bit of a waltz tune in the place where a contemporary of Louis XV. would have employed the dance par excellence of his own time? The scene in the fields is almost exactly drawn on the plan of that which Beethoven labeled "By the Brookside." But note the essential difference. Beethoven in his serene conclusion sets a flock of birds twittering. In a similar passage Berlioz leaves the thunder rumbling. The romantic nature reveals itself clearly in this parallel. But in each case the inspiration is drawn direct from nature.

As for the "March to the Gallows" and the "Witches' Sabbath," audacious though they are in conception, they are not, musically, notably more free than the finale of this same "Pastoral," or of the Fifth Symphony, or the "Heroic," not to mention the Ninth. And these pages illustrate the very considerable progress in orchestral trituration which is characteristic of Berlioz's music.

In fine, the symphonic genius reveals itself in all its plenitude and power in this work of 1830, although it must be added that those who followed the path of the classic symphony after Beethoven did little to carry on the process of evolution: Schubert, Mendelssohn, even Schumann with all his genius, and most of all Brahms. It is necessary for us to skip to the composers of nearly three-quarters of a century later—Mahler, Bruckner, Richard Strauss, not to mention several contemporary French musicians—in order to discover the logical culmination and outcome of the effort which traces back to Berlioz, a young composer less than twenty-seven years old a century ago.

The Fantastic Symphony was performed for the first time at Paris in the hall of the conservatory under the direction of Habeneck on the fifth of December, 1830, as we said above. It is an important date in the history of music. Of course the work was not understood at the first hearing; it was hardly possible that it could be. The performance, however, was the scene of a memorable meeting. Liszt, a virtuoso performer, already celebrated at nineteen was present. He showed for his older confrére and admiration and a friendly feeling which on both sides was destined to bear fruit. An alliance on behalf of the art of the future was straightway agreed upon between these two. This was the real début of Berlioz' creative genius.

Three days later Berlioz left for Rome, and 1830 came to a close. But we must agree that for him it had been a busy year.

JULIEN TIEROT.

(Translated from Le Temps by D.W.B.)

For all that, Berlioz's love-affairs made him forget neither his art nor his professional duties. In July, 1830, wishing to compete for the Prix de Rome, he occupied a study at the Institute. On the 27th he heard the sound of cannon rumbling in the suburbs. On the 28th, the sound came nearer. On the 29th the battle reached its height before his eyes, in front of the Louvre. He scrawled the last page of his score in haste and ran down to the street. He armed himself with a pair of horse pistols, got hold of powder and shot, and joined the "blessed mob." "We are a sublime people," he wrote his father on the 2d of August, while giving him news of the Revolution. . . . He orchestrated the Marseillaise. "Whoever has a voice, a heart and red blood in his veins—!" We remember the phrase.

For the rest, Berlioz was awarded the Prix de Rome and was able from now on to the end of the year to devote himself to his musical plans and to realize his great schemes.

There was one more mishap. At the end of his cantata "Sardanapalus" Berlioz had added a symphonic finale describing the catastrophe by bringing back one after the other his principal motifs, interrupted by the final coda—a conception which was later given full scope in "Götterdämmerung," but which was here tried out for the first time in this academic work. Then came the mishap: on the occasion of the public performance, which took place at the prize exercises, the orchestral leader charged with the duty of conducting music so unaccustomed in form let his musicians get out of hand. The fireworks failed to go off.

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Boston Symphony Bach

SPFGLD. UNION & REPUBLICAN FEB. 22

Higginson to Be Honored As Founder of Orchestra

Bach Festival to Celebrate 50th Anniversary of Boston Symphony—Series to Open at Symphony Hall Tuesday, March 24 and Will Continue Each Day Through Sunday, the 29th

A BACH FESTIVAL to be given through the last week of March will be the culminating feature of the Boston Symphony orchestra's half-century season. The festival will be performed at Symphony hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored, on the second night, which will be dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer, who was Maj Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the festival on Tuesday, March 24, and will be repeated the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee club and Radcliffe Choral society combining with the orchestra for both works. Four cantatas (Nos 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg concertos (Nos 2 and 5), and suites (Nos 1 and 3). The concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "Well-Tempered Clavichord." Mme Patorni-Casadesus of the "Societe des Instruments Anciens," will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England conservatory, and formerly organist with this orchestra.

Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

An Illustrious Half Century

A retrospect of the Boston Symphony orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who, through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees.

After two French conductors, Henri Rabaud and Pierre Monteux, Dr Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston symphony concerts, a fresh importance and distinction reflected in the greatly-enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows: George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924; Serge Koussevitzky, 1924-.

DR SERGE KOUSSEVITZKY

FEB. 22 SPRING. UNION & REP.

(Photo by Bachrach)

Distinguished Conductor of the Boston Symphony Orchestra

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Sibelius Amid the Tuesday Classics

Trans. Feb 25

SIBELIUS and Chaikovsky filled the program at Symphony Hall yesterday afternoon; Sibelius with the early and popular symphonic poem, "Finlandia," and the comparatively recent seventh symphony, Chaikovsky with the stirring fourth symphony in F minor.

An observer can occupy himself interestingly by taking note of the growing fortunes of a new symphony. The Seventh of Sibelius is such an one. Five years ago it was first played by Dr. Koussevitzky and the Boston Symphony Orchestra. This year has come the first series of repetitions. Yesterday a Tuesday audience heard it for the first time. Now the Tuesday audience is not one to which one brings works of an experimental nature. The inclusion of the symphony in the program is evidence in itself that the conductor regards it as a masterpiece accomplished rather than as a "noble experiment." How would this most recent of symphonic audiences regard a six-year-old symphony at first hearing? How would that small minority which has heard most of the Bostonian performances react to this latest playing? And lastly (perhaps this should have come first), how would repetition affect performance?

One recalls a sense of feeling baffled from the experienced audience of Friday afternoon when first it heard this symphony. However the symphony contained no harsh combinations of tones, no jarring counterpoints to which routined hearers could pin any possible objections. Rather, these hearers suspected dullness, while at the same time they realized vaguely the presence of forces in the face of which they dared not openly accuse the symphony of being dull. Those blest with deeper insight recognized austerity, unadorned power, the gaunt articulations of a skeletonized form, as positive assets of no mean order. But the majority remained at a willingness "to be shown."

To the audience yesterday the symphony was as new as to that previous audience of a Friday afternoon. Yet, to judge by those visible signs which alone make judgment possible, they accepted the latest Sibelius far more readily, far more eagerly, far more as a "matter of course" than did the others five years ago. One saw no signs of bewilderment, no evidences of being puzzled, no tell-tale reactions of boredom. Those who had heard most of the performances of the symphony before began to talk—for the first time—as if they were finding a covering of flesh and blood over these hard bones, steeled sinews. One heard in the intermission such expressions as "what emotional depth," or "what intensity of feeling," or "what dark, moving power."

Now it is not within belief that the Tuesday audience, eager as it is, far as it finds itself from a blasé point of view, should of itself be capable of as much surer an appreciation of this symphony as indicated in a preceding paragraph. Nor is the reaction of the "repeaters" without significance. Both together point to performance as perhaps a determining factor in this increased acceptance, in this new reaction toward the symphony. It is matter of common knowledge that Dr. Koussevitzky's repetitions of a given work proceed in a straight line of gradual but sure ascent of increasing revelation of the work in hand. Of no work has this been more true than of Sibelius's seventh symphony. One begins now to hear strings sing in a rare but melancholy song. One hears trombones and brass, thrice-repeated, in a nobility and an elevation for which they seem as if made, but in which composers have none too often given them voice. One begins to hear wood-winds, in playful measures taking on a new charm. By all the signs thus, with yesterday's performance a new "Sibelius's Seventh" is beginning to emerge. One can find its early course thus far similar to that of symphonies of Brahms. Here, too, one found first austerity, erudition, scholarship; found these gradually giving way to glowing romance. Already one can add to the first impressions of this latest Sibelius. It is not beyond belief that he also will in time achieve the glow which one now accords to the bearded Johannes.

Concerning "Finlandia" or Chaikovsky's "Fourth," what is there new to write? From the folk manner to the excitements of brass and percussion "Finlandia" came and went vividly. With the older symphony Dr. Koussevitzky again sooth l, charmed, electrified. No less than cataclysmic are some of his climaxes.—Speaking of masterpieces, here is a masterpiece of interpretation.

A. H. M.

MUSIC

Herald Feb 25

SYMPHONY CONCERT

For the fourth concert of the Tuesday afternoon series given by the Boston Symphony orchestra, Dr. Koussevitzky arranged the following program: Sibelius, "Finlandia," Symphonic Poem and Symphony No. 7; Tchaikovsky, Symphony No. 4 in F minor. This was an arresting choice of composers—though their ancestors may have been the same, their music proves quite different in character; further, the contours of Sibelius's Symphonic Poem and Seventh Symphony, the two compositions separated by some quarter of a century, show a wonderful development. It is interesting to observe the contrast in the two works.

"Finlandia" impresses with its straightforwardness, sturdy rhythms and beautiful melodies sung so expressively by the orchestra. It is optimistic simple, in the manner of a folk tune. No subtleties cloud its meaning, in fact, it often would infringe on the obvious were it not that the conductor's sense of the fitness of things saved it from falling in this category. In the Seventh Symphony it would seem one is dealing with a different man. The beautiful melodies he still retains, but they are more episodic in character. Nothing is obvious; subtlety reigns supreme. The oneness of mood—for the contracts are not marked enough to break the general impression of somberness—does not relieve and refresh the listener by changes in intensity and feeling. The symphony is rich, powerful and profound. Despite Dr. Koussevitzky's intelligent and thoughtful interpretation, despite the wonderful cooperation of the orchestra, its depths were not sounded by the audience. It left them baffled.

The performance of Tchaikovsky's symphony was scintillating; excellent in detail, wondrously perfect as a whole. The andante was delicately tinged with melancholy; the scherzo, of a faerie quality, was redolent of the whirring of humming birds' wings.

A large audience welcomed Dr. Koussevitzky and remained to applaud him.

L. B. D.

SIBELIUS' MUSIC AT SYMPHONY CONCERT

Tchaikovsky Symphony in F Minor Heard

Globe Feb 25

Dr Koussevitzky divided the program of the fourth Tuesday Symphony concert yesterday afternoon between the music of Sibelius and that of Tchaikovsky. From the former composer he chose the familiar and highly popular "Finlandia" and the new and austere Seventh Symphony. The F minor Symphony, in which conductor and orchestra now excel, represented Tchaikovsky at his best.

There is more in common between these two composers than some of Sibelius' admirers like to admit. If anyone has influenced Sibelius, whose originality of matter and manner is generally conceded, it has been Tchaikovsky, as "Finlandia" would suffice to prove.

This tone poem has the obstreperous rhythms, the obviously emotional melodic interludes that have made so much of the Russian master's work at once popular with the average concert-goer and unpopular with fastidious musicians.

"Finlandia" was brilliantly played yesterday. Dr Koussevitzky succeeded, as he so often does in music of this sort, in revealing new beauties in a hackneyed piece, and in concealing something of its banality by his sensitive and tasteful management of melodic lines.

The Seventh Symphony of Sibelius grows on one with repeated hearings.

Yesterday one felt in it an emotional warmth, a human appealing quality absent before. The style is a bit crabbed. The themes are unusual. In a sense the whole work is a fantasy on the scale passage which is one of its principal themes. But its imaginative unity, the result of the creative imagination of the composer, imposes itself on the listener. This symphony is no mere experiment in musical form. It is music deeply imagined, nobly conceived.

Yesterday's performance seemed the best of the several Dr Koussevitzky and the orchestra have given us. Perhaps to them, as to the audience, this symphony is a thing to be gradually understood and loved, not a thing making an instant popular appeal.

The next concert in this series will be given March 10. The program is not yet announced.

P. R.

Trans. Feb 26 Pla

The Second Symphony of A Bostonian

Dr. Koussevitzky Finds Room For Professor Hill in Modern Vein

FROM Professor Edward Burlingame Hill comes to the week-end pair of concerts at Symphony Hall the new and for some months awaited "Symphony No. 2 in C major." This symphony is not in any sense connected with or written for the anniversary of the orchestra. Instead, it is dedicated to Walter R. Spalding, who like Mr. Hill, is a professor in the division of music of Harvard University. The new symphony bears the opus number 35, and on the title-page of the score one finds the dates "July, 1929, to February, 1930." On the last page of the score one may read more specifically the date of the completion of the symphony—"Cambridge, Massachusetts, Feb. 11, 1930."

Mr. Hill's second symphony is the most considerable work he has yet produced. It is more expansive than the first, is visibly planned on larger lines. It runs through the usual four movements, (1) a free, modern working of a sonata-form, (2) scherzo, (3) maestoso, ma non troppo lento, (4) allegro energico. With reason one did not quote the tempo indication that stands at the head of the first movement, for neither that "moderato tranquillo e sostenuto" nor any other tempo indication represents the course of this movement. In fact, by every device, the score gives evidence that the composer planned that it should have the utmost freedom and flexibility of rhythm and meter and of tempo. The complete list of changing tempo indications would in itself fill a small paragraph. They range from tranquillo, through various shades of animato to brioso, back and forth again, several times, ending in a largamente e pesante. Indications of meter show an equal desire to escape rhythmic rigidity. At the beginning, measures of 9-8 and 7/8 follow each other several times only to give way soon to other rhythmic patterns. Thematically, the usual symphonic conditions are reversed. The lyric group of themes is here the "first theme" while a more energetically rhythmed theme taken "risoluto" is "second theme." This theme proceeds in an interesting pattern which alternates 3/4 and 6-8 meters. Soon after it is first heard it is followed by a "scherzando" variant. The working-out section develops largely and broadly and variedly. Of both rhythmical and dynamic ebbings and flowings and huge surges there are not a few, proceeding along broad and well-considered lines. At such a climax the recapitulation occurs, with fullest possible statement of the principal or lyric theme. This time the rhythmical theme enters "maestoso" in sounding brass. The ending is quiet and poetical.

The scherzo, at a vivace of breakneck speed, begins in C minor with an intriguing rhythmical pattern of measures 3-4, 3-4, 2-4. Within the measures scherzo figures are treated imaginatively, subtly. There is much skilfully delicate handling of wood-winds. Inevitably the scherzo grows more and more songful until a middle section of lyric type is reached; then as inevitably there is return to the music and mood of the first.

A single theme pervades the maestoso, which is third movement. The movement is in A minor, 4-4. Horns give out the theme, which is of sombre yet expressive majesty. Again a series of animati increase the rhythmic intensity until the development of the theme reaches a tonal and rhythmic climax. There is a lull. Then a variant of the same theme is treated with caressing gentle accompaniment. After which there is return to the original form of the theme, once more a climax, this time a gentle one, and the movement comes to conclusion.

The finale proceeds "allegro energico" in C major, 3-4. Horns give voice to a virile theme, developed at some length. Already an energetic theme, trumpets soon take it in more highly energized rhythm. After another "animato" a waltz-rhythmed melody enters in strings, which after several starts keeps breaking off in scherzo-like manner. But soon the waltz triumphs. It too proceeds at some length. Then follows a lyric portion, delicately and sensitively orchestrated. We return to the waltz, which again flirts with a scherzo, this time giving the latter more show. There follows a climactic statement and development of the theme of the beginning, together with extended developments of waltz and main theme, with which the symphony closes.

The orchestra is the usual one of modern times, with six horns, a piano and a fairly liberal complement of percussion.

A. H. M.

Programs to Hand

Next week the Symphony Orchestra will revisit New York, calling at Northampton and New Haven on the way. In New York, with the chorus of the Schola Cantorum assisting, Stravinsky's "Psalms-Symphony" will be heard at both concerts. On Thursday evening, Honegger's new Symphony will also be played, with a Concerto Grosso of Handel and Ravel's "Waltz" to begin and end the concert respectively. On Saturday afternoon, there will be room for Mr. Hill's new Symphony; another Concerto Grosso by Handel; Rimsky-Korsakov's "Spanish Caprice."

Returning to Boston, Dr. Koussevitzky and the orchestra will be heard, first, at Symphony Hall in a supplementary matinée on Tuesday, March 10. Mozart's Symphony in G minor and Berlioz's "Fantastic Symphony" will fill the program.

At the following Symphony Concerts in regular course, on Friday and Saturday, March 13 and 14, Nathan Milstein, violinist new to Boston, will play the solo-part in Brahms's Concerto. A "Symphonic Legend" by Alexander Steinert will also be heard for the first times. Haydn will have his annual inning with a resurrected Symphony in D major. (Dr. Koussevitzky is usually fortunate in these re-discoveries.) Two Hungarian Dances from Brahms will end both concerts.

HEIFETZ SYMPHONY SOLOIST

Reaches Heights in Beethoven's Concerto

Post Feb 28

BY WARREN STOREY SMITH

In days gone by, when assisting artists were the "regular thing" at the Symphony Concerts, the soloist, in the eyes of many, was the concert. The soloist today does not usurp the place that properly belongs to orchestra and conductor. Yet when he is an "eminence," he does, even in the enlightened present, tend to dominate the occasion.

HEIFETZ SERVES COMPOSER

Jascha Heifetz, violinist, in some respects without peer, appeared yesterday with the orchestra and there was no mistaking the air of impending excitement that hung over the hall immediately before his entrance. His playing was heeded as that of the orchestra alone is seldom heeded, and the applause at the end was of the sort bestowed on prima donnas.

In the meanwhile the cause of this furore, the centre of this adulation, bore himself with his usual quiet dignity. Mr. Heifetz's piece was the Concerto of Beethoven. He was there to serve the composer, if the audience was pleased, so much the better. And serve the composer Mr. Heifetz did, with a spirit humble, yet not abashed, in the presence of greatness and with all the skill that is his to command, with fine and true musicianship.

Violinist at Heights

For a time it seemed as though Mr. Heifetz was going to stop short of the highest rung on the violinistic ladder. When he played the Concerto of Brahms with the Symphony Orchestra a season or two ago, such forebodings were happily dispelled. It was then to be seen that Mr. Heifetz could rise, and magnificently, to an occasion. Yesterday he rose again, and conductor and players did not lag behind. Not since Mr. Kreisler and Dr. Muck between them brought about an ever-memorable performance of this same concerto many seasons ago had the piece so sounded in Symphony Hall. To write in detail of Mr. Heifetz's tone and technique would be an impertinence. They were means rather than end.

Mr. Heifetz did not play yesterday until after the intermission. Before the concerto, had come, for the first time under Dr. Koussevitzky's direction, the prelude to the second act of Chabrier's opera, "Gwendoline," and, for the first time anywhere, the Second Symphony of Edward Burlingame Hill. Beethoven's overture to "Egmont," in stirring performance, brought the close.

Was Dr. Koussevitzky's pace with Chabrier's music slower than that to which we were once accustomed? In any event he made the most of its richness of coloring, its warm and intense expressiveness.

Mr. Hill's Symphony

On first hearing, Mr. Hill's symphony seemed less individual, less salient in invention than its predecessor, which Dr. Koussevitzky has twice conducted here. There is mood and atmosphere in each of the four movements, pervadingly a grave and reflective mood that does not wholly disappear even in the Scherzo, a movement of much charm.

The great and enduring symphonies—and the last hundred years have produced few enough that deserve such characterization—have without exception been marked by striking thematic invention. And it is this that Mr. Hill's newest score, for all its wealth of pleasing detail, seems most to lack. The most arresting theme, at first blush, was the chief theme of the finale, but it was not to be felt, at least on one hearing, that the composer had made the most of its possibilities.

Present in the audience, Mr. Hill was brought to the platform by Dr. Koussevitzky, who had conducted his work eloquently, and there received the cordial plaudits of his fellow-townsmen.

MUSIC

SYMPHONY CONCERT

Herald Feb 28

BY PHILIP HALE

The Boston Symphony Orchestra gave its 17th concert of the season yesterday afternoon in Symphony hall. Dr. Koussevitzky conducted. Jascha Heifetz was the solo violinist. The program was as follows: Chabrier, prelude to act II of "Gwendoline"; Hill, symphony No. 26, major; Beethoven, violin concerto and overture to "Egmont."

The charming prelude of Chabrier's, an orchestral page of a much finer texture than the overture to the opera, was poetically played. Even the pause between this prelude and the symphony did not prevent late comers from bustling down the aisles between the first and second movements of the latter. It was not so long ago that when the concert began with a short piece, time was given for the belated to enter the hall during the following pause; and they were not allowed to enter after the symphony had begun until it was ended. Of late the entrance seems to be of the go-as-you-please order.

Mr. Hill's symphony was well received. He was present and bowed his acknowledgment of the applause. The work itself at this, the first hearing, did not seem to be of as pronounced musical interest as Mr. Hill's preceding venture in the symphonic field. One missed in this later work the melodic grace, the flowing line, the harmonic tints and colors, the pervading poetic spirit that have characterized much of his music. The themes in the second symphony have not the distinction of those in the earlier work, nor is the treatment of them so uniformly interesting. Mr. Hill has said that he has here kept to the traditional forms, thinking he has not had sufficient experience to experiment. He is too modest: he has experimented in the past and with pleasing results. If one says here is an instance of new wine in old bottles, it may also be said that the wine is too heady and not always clear. A large orchestra is employed to give authority to outbursts and climaxes. There is at times a violence, a fury that one does not associate with Mr. Hill's indisputable musical nature; there is an absence of the subtlety that is more eloquent than obvious storm and stress. Of the movements the Scherzo seems now to be the most spontaneous and interesting. It pleased at once—perhaps by its persistent, compiling rhythm and ingratiating chief musical idea. There was that stir in the audience that is a sign of glad acceptance.

Mr. Heifetz, always a welcome visitor, again played with the tonal beauty, the brilliant technic, the exquisite treatment of details, and the general aesthetic taste that have given him fame. Yet to some the second movement was performed at too slow a pace, too much ad libitum. There was at times an approach to lackadaisicalness. Will any violinist ever have the courage to omit the final movement? Not even Mr. Heifetz's delicate reading, an almost capricious reading of the chief theme, can disguise the intrinsic vulgarity of it: nor can consummate mastery in the performance reconcile one to the thematic hiccups that come from solo violin and orchestra. Dr. Koussevitzky and the orchestra gave Mr. Heifetz an accompaniment that was as noteworthy as the performance of the soloist: an accompaniment that was most sympathetic in support, and was itself a thing of beauty; but even the leader and the orchestra could not make the third movement music of great or even moderate worth.

The concert will be repeated tonight. Next week the orchestra will be out of town. The program of March 13-14 will be, i. e., is announced as follows: Haydn, Symphony, D major (B. & H. No. 10); A. L. Steinert, "Leggenda Sinfonica" (first time in the United States); Brahms, Violin Concerto and Two Hungarian Dances. Nathan Milstein will be the solo violinist.

One more manuscript, commissioned for the jubilee year of the Boston Orchestra, has arrived at Symphony Hall. It comes from Paul Hindemith, who, above any other, represents the post-war generation of German composers. He calls it "Konzert-Musik"—written for strings and brass, in two movements. As soon as the parts can be copied, it will be put into rehearsal. . . . Ravel is now the only one of the "anniversary" composers who has not delivered his work.

Trans Feb 28

See Page 12 for Mus. Pre

HEIFETZ HEARD AT SYMPHONY CONCERT

Violinist Applauded in Beethoven Concerto

Globe Feb 28

Jascha Heifetz was the soloist at yesterday's Symphony concert. His playing in the Beethoven violin concerto was applauded with exceptional warmth not merely by the audience, but also by the members of the orchestra. The usually impasssive demeanor of the celebrated virtuoso varied for a moment. His gratification at the applause from the orchestra was plain.

One can hardly blame him after experiencing it all his life, for accepting any amount of applause from any audience as the usual thing. A new symphony by Prof E. B. Hill of Harvard, his second, performed for the first time in public won rather more applause than is given to most American compositions. The composer came on the stage to acknowledge it. Dr Koussevitzky's program began with an entr'act from Chabrier's "Gwendoline" and concluded with Beethoven's overture to "Egmont."

It was the Beethoven concerto in which Heifetz made his debut at the Boston Symphony concerts in 1919. To one who then heard him for the first time yesterday's repetition of the same piece offered an interesting chance to compare memories with actualities. In 1919 Heifetz played with the same astonishing technical facility, the same exquisite beauty of tone he still manifests at every appearance here. This generation has heard no other violinist equally gifted in these respects.

In 1919, however, his playing seemed superficial, musically considered. He then merely displayed his amazing virtuosity, exactly as though the concerto were by Vieuxtemps and not Beethoven.

Much Played Masterpiece

Yesterday's performance was far more mature, far more thoughtful. He has now worked out an individual interpretation of the much played masterpiece. He stresses its almost wistful lyricism, its romantic play of light and shade. He minimizes its classic serenity and vigor. For profound emotion, which some have revealed in this music, Heifetz substitutes tender sentiment, half veiled longing, sprightly graces. It is all very beautiful, but is it the true Beethoven? Dr Koussevitzky and the orchestra, rather curiously, were not quite at their best in the orchestral accompaniment.

Mr Hill explains in a program note that this C major symphony "has no descriptive background, no literary quotations appended."

"I find myself in sympathy with those of the younger generation who feel that music has enough intrinsic problems of its own without adding those of the other arts," he writes. "Also, I have kept to the traditional forms, thinking I had not had sufficient experience to experiment."

From this last remark some of the younger generation, not to mention their elders, might learn. For Mr Hill, now in his 50s, has written a number of previous works for orchestra, most of them heard at Boston Symphony concerts.

Imaginative Power

One thought yesterday of the music of Prokofiel in listening to this symphony. Its graceful scherzo, placed by exception before the slow movement, recalled that composer's "Classical Symphony." The deliberate austerity, the intentional bareness verging on monotony of much in the other movements, the jagged rhythmic figures and harmonic clashes sedulously imposed on a musical substratum essentially conventional reminded one of the latest symphony by the clever Russian. Mr Hill, unlike most of his musical generation, has changed with the musical times. He no longer models himself on Debussy, Ravel, and Faure.

This symphony did not yesterday impress one by its imaginative power. It was rather the good taste and the craftsmanship shown that struck the listener's mind. His heart remained unstirred.

Dr Koussevitzky and the orchestra managed to make Chabrier's entr'acte sound less banal than it actually is. To make music appear better than it is, is a gift reserved to the greatest performers. Kreisler, for instance, can do it to perfection.

Their performance of the "Egmont" overture was much the best they have given that classic. It, like that of Chabrier's piece, demonstrated the great improvement achieved in recent seasons.

P. R.

LOEFFLER AT SEVENTY

Tribune Feb 1

By LAWRENCE GILMAN

THE Philharmonic-Symphony Society at its concerts of next week will give four performances in Carnegie Hall of a work by an American composer. In the same week, this same music will have two performances by the Boston Symphony Orchestra in Boston. The music in question is the magnificent "Pagan Poem" after Virgil, for orchestra, piano, English horn, and three trumpets obbligati, by Charles Martin Loeffler—music dating from the beginning of the century, but still the outstanding symphonic work composed in America.

The tribute of the six performances by the two great orchestras is a handsome one, but it is richly deserved. Loeffler was seventy years old last Friday. For almost half a century he has been a salient figure in our musical life, and today he is, beyond question, the most distinguished American composer.

* * *

An Alsatian Turns New Englander

IT was in the summer of 1881 that Loeffler, a young Alsatian of twenty, landed in New York from the French ship Le Canada. Six years later he became a citizen of this country, and he has lived here ever since. For most of his fifty years among us he has been identified with the musical life of Boston. He joined the first violin section of Colonel Higginson's famous orchestra in the season of 1882-'83, and remained a member of that organization for two decades. Since his retirement to his country home at Medfield, Mass., he has continued, in his reluctant and self-challenging way, to add to his output as a creative artist.

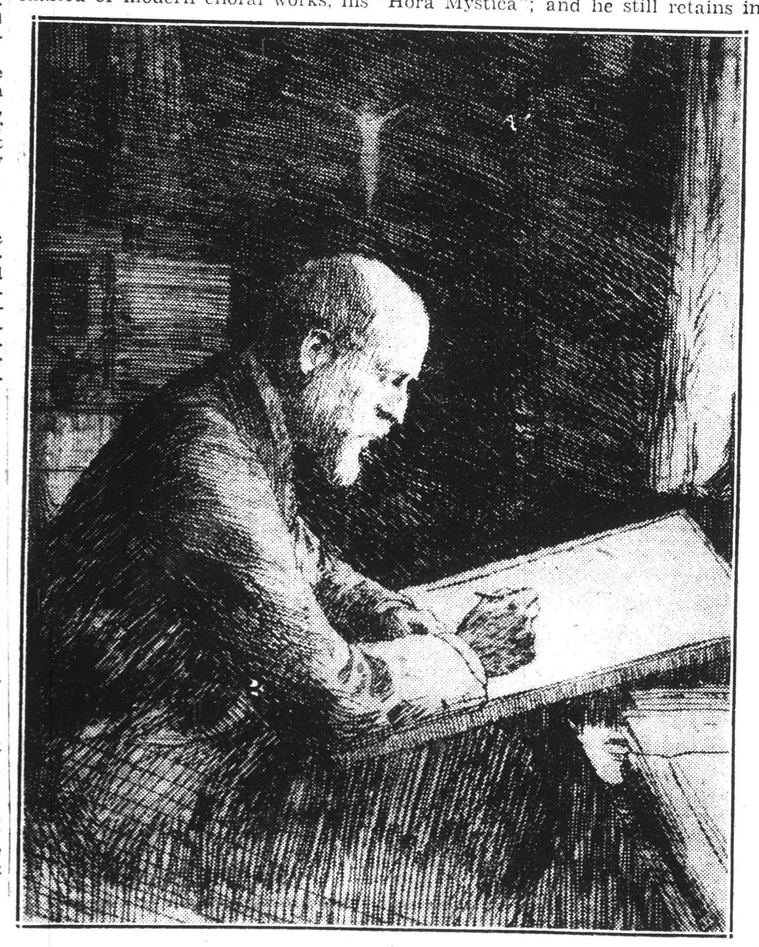
Whatever he has put forth has redounded to the honor of musical art as practiced in the land of his adoption. Long ago he was ranked by the discerning as the most individual and in many ways the most remarkable music-maker in America. He is still a solitary figure, aloof, autonomous, unparagoned—a composer extraordinary for his purity of intention, his distinction of thought, his choiceness of procedure. He is among the aristocrats of musical style. Even when he pays brief court to Jazzerella, he cannot quite dissemble the grand seigneur, and is inclined to address the wench as if she were his worshiped lady, the veritable Dulcinea del Toboso.

* * *

The Most Reticent of Composers

LOEFFLER has long been known as the most reticent, the most self-critical, and the most secretive of modern composers. His fastidiousness has become a legend: his loathing of the facile has provoked the derision of those who—forgetting how Beethoven agonized over the shaping of a three-note phrase and the exact duration of a rest—concluded that such a passion for perfection must be psychopathic, since it certainly was not normal.

It has often seemed, to those familiar with his activities, as if Loeffler's chief concern after finishing a new work were to conceal it from public knowledge. His indifference to celebrity, to the promotion of his reputation, was for years extravagant, fanatical. One felt that he would far rather keep a manuscript in his closet or on his desk, with pencil and eraser handy, than yield it to the engraver or even to a performer for experimental hearing. He has withheld from publication for years the score of one of the most exalted of modern choral works, his "Hora Mystica"; and he still retains in his portfolio the manuscript of an opera whose production might alter some of our beliefs as to the seemingly inevitable mediocrity of American endeavors in this field.



(From the etching by Frank W. Benson)

Charles Martin Loeffler

If it is an unwelcome publicity which, in his later years, has befallen this singular recluse—who yearns for conspicuousness about as avidly as a popular prima donna yearns for the nunnery—he has only his genius to blame for it.

* * *

The Virgilian Sorceress Vs. the Locomotive

LOEFFLER'S field of reference (barring his tentative dalliance with Jazzerella), is remote from the preoccupations of our day. Music and musicians have traveled far from the time when composers were addicted to symphonic poems, and chose for their subjects doomed and piteous children, veiled hand-maidens and sinister dread Queens, Sorceresses out of Virgil, wind among Celtic reeds, the deathlessness of Helen. Composers no longer write symphonic poems, or, if they do, they go for their subjects to regions far removed from those nameless lands "in the strange years of legends" that yielded such music as Loeffler's. They go to the football field, or the railroad yard, or the steel mill—which is all very well, and quite as it should be; though one may be tempted to ask if the drop-kick or the locomotive or the foundry have yet given us any music that shows signs of enduring vitality. Will Honegger's "Pacific 231" still be snorting and pounding through the symphonic night thirty years after it was written, as Loeffler's Ygraine and Tintagiles still cry to us from the darkness of their nameless land a generation after their composer set them there; as his pagan Sorceress still sings to us her amorous, incantatory songs? Perhaps. Criticism has nought to do with prophecy. Yet we may wonder.

The musical idiom of Loeffler is not that of today—a grave disadvantage which it shares with the idioms of Debussy, Brahms, Wagner, Schubert, Beethoven, Mozart, Bach, Monteverdi and other ancients. Yet, oddly enough, it remains an apt and expressive vehicle of beauty and eloquence and distinguished musical thought.

It remains, too, a curiously personal possession. There is no music quite like this, with its fineness of fiber, its uncompromising distinction, its blended subtlety and passion. Loeffler is *sui generis:* he is still, as Mr. Carl Engel once happily called him, "that rare and comforting thing in life and art—a perfect anomaly."

Often in Loeffler's music we are brought close to immemorial things—to sorrow and loveliness and transport and faith and the haunted destiny of man, his terrors and fantasies and dreams; so that we may find ourselves wondering if this is not, perhaps, art of the sort that can afford to be indifferent to the hues of time.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

FEB 1 1931

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Large Crowd Expected To Hear Boston Symphony Orchestra

Appearance at Mosque Tomorrow Night, Under Direction of Dr. Koussevitzky, Regarded as Musical Event of Season

The concert of the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, to be presented at 8:30 o'clock tomorrow night at the Mosque, is generally regarded the outstanding musical event of Richmond's season. It is expected to prove an artistic and social occasion of unusual distinction.

Many visitors, including large parties from Fredericksburg, Farmville and other points, will attend the concert in addition to a large Richmond representation. T. Michaux Moody, manager of the Richmond Civic Music Association, stated last night that good reservations are still available, due to the extraordinary capacity of the Mosque, though the auditorium ...d made ...s. The ...nphony ...vent of ...hedule. ...as no- ...sons in ... scores ...rsakov, ...T and Fourth ... feature ... a par- ... Com- ... by the ...onduct- ... Warren ...n Post ...oncerts ...sevitzky ...his con- ...fellow ...parage- ...vements ...s. And ...nces of ...led that ...hony at ...ternoon. ... Fate, so ...ng mo- ...g sym- ... only of ... finale. ...hing in ... orches- ... virtu- ...'s six- ... C.

teenths as though they were child's play, outwardly in a very delirium of emotion yet actualy in hair-trigger response to the conductor's will. Contrasted more than ever sharply to the passion of the first movement and the excitements of the last, the melancholy Andantino and the Scherzo of plucked strings and isolated wind-choir each came and went yesterday in beautifully finished performances, while throughout the symphony there was an elasticity remarkable even for this orchestra's present prowess. Hardly had the last chord ceased to sound before the audience sought release in frantic applause that continued unabated until Dr. Koussevitzky, on his third return to the stage, brought the players to their feet."

Accompanying the Boston Symphony in its Richmond appearance as soloist will be the noted young Spanish-American pianist, Jesus Maria Sanroma, whose art has been highly acclaimed by Northern critics.

The program has been announced as follows:

Mozart—Symphony in G minor (Koechel No. 550).
I. Allegro molto.
II. Andante.
III. Menuetto; Trio.
IV. Finale; Allegro assai.

Stravinsky—Capriccio for piano and orchestra.
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.

Tchaikovsky—Symphony No. 4 in F minor, Op. 36.
I. Andante sostenuto; moderto con anima (in movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato.
IV. Finale: Allegro con fuoco.

Boston Symphony Pays Third Visit To New York

Zecchi, Italian Pianist, Is Soloist This Week With Philharmonic-Symphony

The Boston Symphony Orchestra will give its third evening concert of the season in Carnegie Hall next Friday evening, instead of the customary Thursday, when Serge Koussevitzky will devote his program to numbers infrequently heard here: Sir Edward Elgar's introduction and allegro for strings, Op. 47; Sibelius's seventh symphony, Op. 105, and Strauss's "Symphonia Domestica." On Saturday afternoon in Carnegie Hall Dr. Koussevitzky will repeat the Strauss work, and will also present Stravinsky's capriccio for piano and orchestra, which was given last month in the Thursday evening series. The soloist again will be Jesus Maria Sanroma.

The Sibelius symphony, published in 1925, was played for the first time in America by the Philadelphia Orchestra under Stokowski in the spring of 1926. Its first New York performance was by the Boston Symphony under Koussevitzky on January 8, 1927, followed by two performances by the New York Symphony under Klemperer on January 13 and 16. It has not been played here since 1927.

The Boston Symphony's third Brooklyn concert will be given next Thursday night, February 5, instead of on Friday.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

AMONG MU... ...Music in

By ELISABETH E. POE.

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Much interest is expressed in Washington in the recent Paris premiere of Stravinsky's "Symphony of Psalms." This symphony has its premiere in America at the celebration of its fiftieth anniversary by the Boston Symphony Orchestra. European critics were as kind to this latest work of Stravinsky's as American ones had been and some even hailed it as the culminating point of his art.

The Boston Symphony Orchestra will make its third visit of the season to Brooklyn to give a concert in the Academy of Music, next Thursday evening at 8:15 instead of the usual Friday evening. Dr. Serge Koussevitzky will open the program with Sir Edward Elgar's Introduction and Allegro for string orchestra, Op. 47. He will introduce to Brooklyn Stravinsky's Capriccio for piano and orchestra which, first performed in Paris last year, has had its first American performances under his direction in Boston, New York and other cities. The soloist in this score will be Jesus Maria Sanroma, the brilliant young Spanish-American pianist.

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HEIFETZ HEARD AT SYMPHONY CONCERT

Violinist Applauded in Beethoven Concerto

Globe Feb 28

Jascha Heifetz was the soloist at yesterday's Symphony concert. His playing in the Beethoven violin concerto was applauded with exceptional warmth not merely by the audience, but also by the members of the orchestra. The usually impasssive demeanor of the celebrated virtuoso varied for a moment. His gratification at the applause from the orchestra was plain.

One can hardly blame him after experiencing it all his life, for accepting any amount of applause from any audience as the usual thing. A new symphony by Prof E. B. Hill of Harvard, his second, performed for the first time in public won rather more applause than is given to most American compositions. The composer came on the stage to acknowledge it. Dr Koussevitzky's program began with an entr'act from Chabrier's "Gwendoline" and concluded with Beethoven's overture to "Egmont."

It was the Beethoven concerto in which Heifetz made his debut at the Boston Symphony concerts in 1919. To one who then heard him for the first time yesterday's repetition of the same piece offered an interesting chance to compare memories with actualities. In 1919 Heifetz played with the same astonishing technical facility, the same exquisite beauty of tone he still manifests at every appearance here. This generation has heard no other violinist equally gifted in these respects.

In 1919, however, his playing seemed superficial, musically considered. He then merely displayed his amazing virtuosity, exactly as though the concerto were by Vieuxtemps and not Beethoven.

Much Played Masterpiece

Yesterday's performance was far more mature, far more thoughtful. He has now worked out an individual interpretation of the much played masterpiece. He stresses its almost wistful lyricism, its romantic play of light and shade. He minimizes its classic serenity and vigor. For profound emotion, which some have revealed in this music, Heifetz substitutes tender sentiment, half veiled longing, sprightly graces. It is all very beautiful, but is it the true Beethoven? Dr Koussevitzky and the orchestra, rather curiously, were not quite at their best in the orchestral accompaniment.

Mr Hill explains in a program note that this C major symphony "has no descriptive background, no literary quotations appended."

"I find myself in sympathy with those of the younger generation who feel that music has enough intrinsic problems of its own without adding those of the other arts," he writes. "Also, I have kept to the traditional forms, thinking I had not had sufficient experience to experiment."

From this last remark some of the younger generation, not to mention their elders, might learn. For Mr Hill, now in his 50s, has written a number of previous works for orchestra, most of them heard at Boston Symphony concerts.

Imaginative Power

One thought yesterday of the music of Prokofiei in listening to this symphony. Its graceful scherzo, placed by exception before the slow movement, recalled that composer's "Classical Symphony." The deliberate austerity, the intentional bareness verging on monotony of much in the other movements, the jagged rhythmic figures and harmonic clashes sedulously imposed on a musical substratum essentially conventional reminded one of the latest symphony by the clever Russian. Mr Hill, unlike most of his musical generation, has changed with the musical times. He no longer models himself on Debussy, Ravel, and Faure.

This symphony did not yesterday impress one by its imaginative power. It was rather the good taste and the craftsmanship shown that struck the listener's mind. His heart remained unstirred.

Dr Koussevitzky and the orchestra managed to make Chabrier's entr'acte sound less banal than it actually is. To make music appear better than it is, is a gift reserved to the greatest performers. Kreisler, for instance, can do it to perfection.

Their performance of the "Egmont" overture was much the best they have given that classic. It, like that of Chabrier's piece, demonstrated the great improvement achieved in recent seasons.

P. R.

Tribune Feb 1

LOEFFLER AT SEVENTY

By LAWRENCE GILMAN

THE Philharmonic-Symphony Society at its concerts of next week will give four performances in Carnegie Hall of a work by an American composer. In the same week, this same music will have two performances by the Boston Symphony Orchestra in Boston. The music in question is the magnificent "Pagan Poem" after Virgil, for orchestra, piano, English horn, and three trumpets obbligati, by Charles Martin Loeffler—music dating from the beginning of the century, but still the outstanding symphonic work composed in America.

The tribute of the six performances by the two great orchestras is a handsome one, but it is richly deserved. Loeffler was seventy years old last Friday. For almost half a century he has been a salient figure in our musical life, and today he is, beyond question, the most distinguished American composer.

* * *

An Alsatian Turns New Englander

IT was in the summer of 1881 that Loeffler, a young Alsatian of twenty, landed in New York from the French ship Le Canada. Six years later he became a citizen of this country, and he has lived here ever since. For most of his fifty years among us he has been identified with the musical life of Boston. He joined the first violin section of Colonel Higginson's famous orchestra in the season of 1882-'83, and remained a member of that organization for two decades. Since his retirement to his country home at Medfield, Mass., he has continued, in his reluctant and self-challenging way, to add to his output as a creative artist.

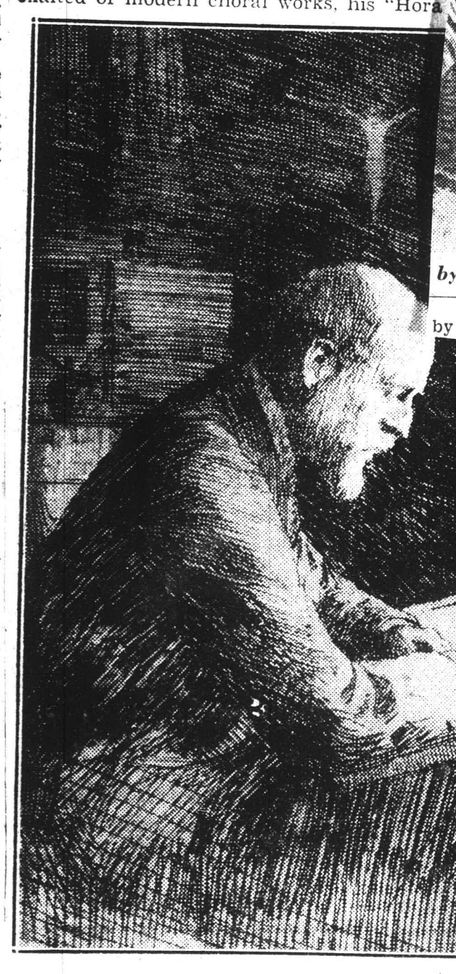
Whatever he has put forth has redou[nded] as practiced in the land of his adoption. [is] discerning as the most individual and in[teresting] music-maker in America. He is still a s[ingular] unparagoned—a composer extraordinary [in] distinction of thought, his choiceness of pr[ecedents] crats of musical style. Even when he pays [tribute] not quite dissemble the grand seigneur, an[d] as if she were his worshiped lady, the veri[table]

* * *

The Most Reticent of Composers

LOEFFLER has long been known as t[he most] critical, and the most secretive of mod[ern] has become a legend: his loathing of the [phrase] of those who—forgetting how Beethoven [...] three-note phrase and the exact duration [...] a passion for perfection must be psychop[athic] normal.

It has often seemed, to those familiar [with his] chief concern after finishing a new work [...] knowledge. His indifference to celebrity, t[...] was for years extravagant, fanatical. On[...] keep a manuscript in his closet or on his de[sk] than yield it to the engraver or even to a pe[rformer]. He has withheld from publication for yea[rs one of the] exalted of modern choral works, his "Hora[...]



(From the etching by Frank W. Benson)

Charles Martin Loeffler

his portfolio the manuscript of an opera whose production might alter some of our beliefs as to the seemingly inevitable mediocrity of American endeavors in this field.

If it is an unwelcome publicity which, in his later years, has befallen this singular recluse—who yearns for conspicuousness about as avidly as a popular prima donna yearns for the nunnery—he has only his genius to blame for it.

* * *

The Virgilian Sorceress Vs. the Locomotive

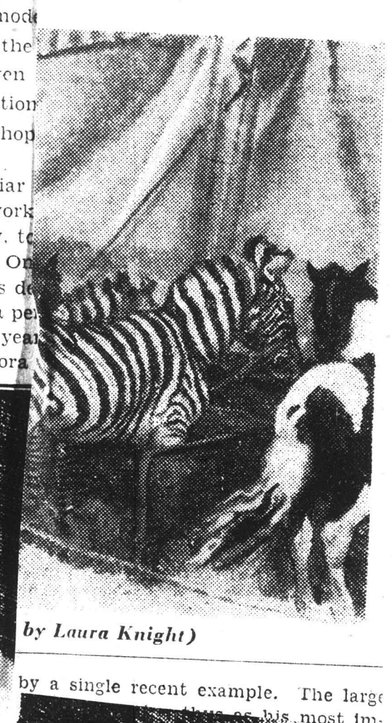
LOEFFLER'S field of reference (barring his tentative dalliance with Farrerella), is remote from the preoccupations of our day. Music and musicians have traveled far from the time when composers were addicted to symphonic poems, and chose for their subjects doomed and piteous children, veiled hand-maidens and sinister dread Queens, Sorceresses out of Virgil, wind among Celtic reeds, the deathlessness of Helen. Composers no longer write symphonic poems, or, if they do, they go for their subjects to regions far removed from those nameless lands "in the strange years of legends" that yielded such music as Loeffler's. They go to the football field, or the railroad yard, or the steel mill—which is all very well, and quite as it should be; though one may be tempted to ask if the drop-kick or the locomotive or the foundry have yet given us any music that shows signs of enduring vitality. Will Honegger's "Pacific 231" still be snorting and pounding through the symphonic night thirty years after it was written, as Loeffler's Ygraine and Tintagiles still cry to us from the darkness of their nameless land a generation after their composer set them there; as his pagan Sorceress still sings to us her amorous, incantatory songs? Perhaps. Criticism has nought to do with prophecy. Yet we may wonder.

The musical idiom of Loeffler is not that of today—a grave disadvantage which it shares with the idioms of Debussy, Brahms, Wagner, Schubert, Beethoven, Mozart, Bach, Monteverdi and other ancients. Yet, oddly enough, it remains an apt and expressive vehicle of beauty and eloquence and distinguished musical thought.

It remains, too, a curiously personal possession. There is no music quite like this, with its fineness of fiber, its uncompromising distinction, its blended subtlety and passion. Loeffler is *sui generis:* he is still, as Mr. Carl Engel once happily called him, "that rare and comforting thing in life and art—a perfect anomaly."

Often in Loeffler's music we are brought close to immemorial things—to sorrow and loveliness and transport and faith and the haunted destiny of man, his terrors and fantasies and dreams; so that we may find ourselves wondering if this is not, perhaps, art of the sort that can afford to be indifferent to the hues of time.

[...]ersion of sculpture which William Zorach is holding at the Down[...]town gallery is built around a central [...] dominant "Mother and Child" grou[p] which sums up [...]h that is commend[...]able in the work [...] this sculptor. It i[s] more than life size, in rose-colore[d] Spanish marble and carved with grea[t] simplicity and feeling for the smooth[...] flow of the contours. Mr. Zorach, i[n] the majority of his efforts, deals wit[h] portrait busts and simple figures. The[...]cats, which held his interest so thor[...]oughly a few years ago, are represente[d] by a single recent example. The large [...] his most im[...]



[...]rse Tent

([...] by Laura Knight)

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TIMES DISPATCH

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FEB 1 1931

Large Crowd Expected To Hear Boston Symphony Orchestra

Appearance at Mosque Tomorrow Night, Under Direction of Dr. Koussevitzky, Regarded as Musical Event of Season

The concert of the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, to be presented at 8:30 o'clock tomorrow night at the Mosque, is generally regarded the outstanding musical event of Richmond's season. It is expected to prove an artistic and social occasion of unusual distinction.

Many visitors, including large parties from Fredericksburg, Farmville and other points, will attend the concert in addition to a large Richmond representation. T. Michaux Moody, manager of the Richmond Civic Music Association, stated last night that good reservations are still available, due to the extraordinary capacity of the Mosque, though the auditorium will be well filled by the demand made during the last several weeks. The appearance of the Boston Symphony has become an established event of Richmond's annual musical schedule.

Although Dr. Koussevitzky has notably performed during his seasons in America a number of Russian scores by Tchaikovsky, Rimsky-Korsakov, Scriabin, Stravinsky, Prokofieff and other composers, Tchaikovsky's Fourth Symphony, which will be a feature of the program here, has made a particularly brilliant impression. Commenting on its performance by the Boston Symphony under the conducting of Dr. Koussevitzky, Warren Storey-Smith of the Boston Post stated in part:

"To recall the symphony concerts since the coming of Dr. Koussevitzky is, for many, to think first of his conducting of the music of his fellow countrymen, and this is no disparagement of his remarkable achievements with the music of other lands. And to the list of notable performances of Russian music may now be added that of Tchaikovsky's Fourth Symphony at the concert of yesterday afternoon. . . . The pervading theme of Fate, so different from the corresponding motive in Tchaikovsky's succeeding symphony, sounded the note, not only of awe, but of terror.

"In headlong rush went the finale. Mr. Koussevitzky's baton flashing in air like a sword of battle, the orchestra accomplishing marvels of virtuosity, tossing off Tchaikovsky's sixteenths as though they were child's play, outwardly in a very delirium of emotion yet actualy in hair-trigger response to the conductor's will. Contrasted more than ever sharply to the passion of the first movement and the excitements of the last, the melancholy Andantino and the Scherzo of plucked strings and isolated wind-choir each came and went yesterday in beautifully finished performances, while throughout the symphony there was an elasticity remarkable even for this orchestra's present prowess. Hardly had the last chord ceased to sound before the audience sought release in frantic applause that continued unabated until Dr. Koussevitzky, on his third return to the stage, brought the players to their feet."

Accompanying the Boston Symphony in its Richmond appearance as soloist will be the noted young Spanish-American pianist, Jesus Maria Sanroma, whose art has been highly acclaimed by Northern critics.

The program has been announced as follows:

Mozart—Symphony in G minor (Koechel No. 550).
I. Allegro molto.
II. Andante.
III. Menuetto; Trio.
IV. Finale; Allegro assai.

Stravinsky—Capriccio for piano and orchestra.
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.

Tchaikovsky—Symphony No. 4 in F minor, Op. 36.
I. Andante sostenuto; moderto con anima (in movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato.
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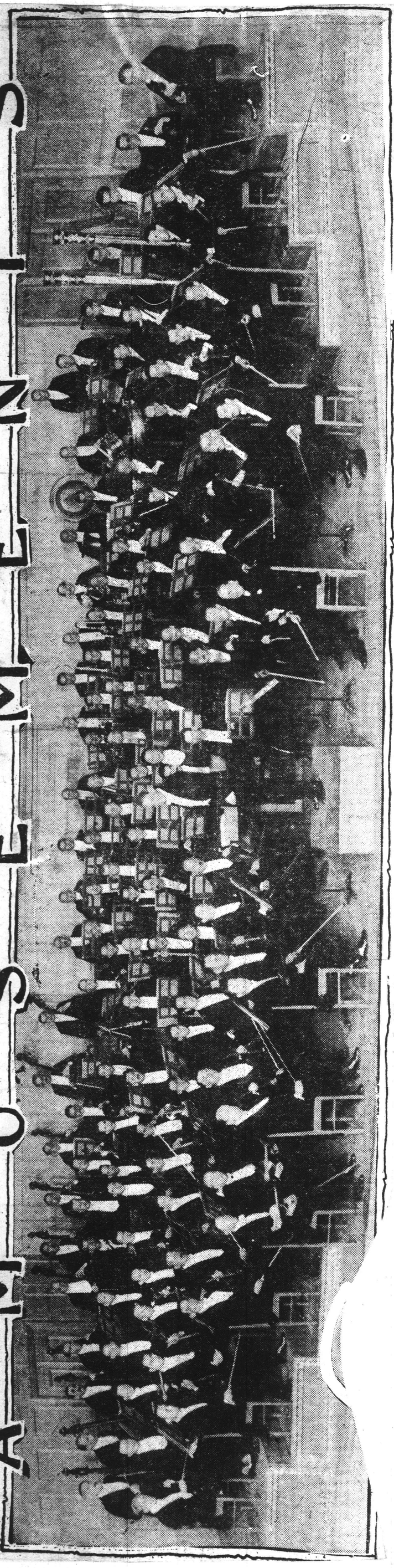

BOSTON SYMPHONY CONCERT, SERGE KOUSSEVITZKY, CONDUCTOR
MOSQUE, MONDAY NIGHT

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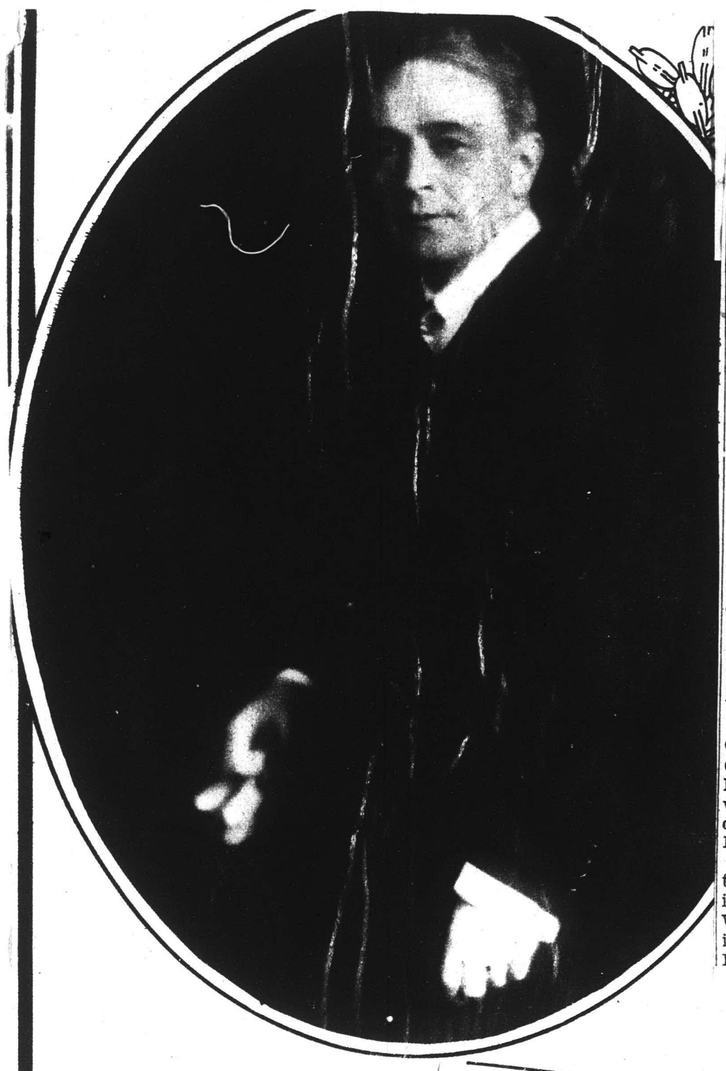

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Serge Koussevitzky and Ensemble Begin Tour

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The Boston-Richmond trip is the longest the orchestra will make this season as many of the usual out-of-town concerts have been eliminated in order that this anniversary celebration in Boston may include more concerts.

The party includes, in addition to Dr. Koussevitsky, 111 musicians, the librarian and Jesus Maria Sanroma, the conductor soloist.

The Richmond Civic Musica Association is sponsoring tonight's concert. The program will include Mozart's Symphony in G minor, Stravinsky's Capriccio for piano and orchestra and Tchaikovsky's Symphony No. 4 in F minor.

After tonight's concert the orchestra will give single concerts in Washington and Baltimore on Tuesday and Wednesday nights and three concerts in New York. They will return to Boston after the week's tour.

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STAR

Koussevitzky And Roxy on Music Bills

By CARROLL DULANEY.

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Just two months ago this orchestra, under Dr. Koussevitzky's brilliant leadership, thrilled the musical world with a four-performance festival of Beethoven in Washington as part of the orchestra's golden jubilee celebration. And an even more pretentious Bach festival is planned for Boston in March in memory of Maj. Henry L. Higginson, who organized the orchestra and carried it along financially for many years.

For this program Wednesday Dr. Koussevitzky will present Strauss' "Symphonia Domestic" in one movement. He will also give Elgar's Introduction and Allegro for String Orchestra (opus 47), the Prelude to Wagner's "Lohengrin" and Ravel's choreographic poem, "La Valse."

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Bostonians Top Line-up Of the Week

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will make its final Washington appearance this season, with a concert at Constitution Hall on Tuesday afternoon, February 3, at 4:30 o'clock. Dr. Koussevitzky conducting. This concert will constitute the third attraction in Mrs. Wilson-Greene's Philharmonic series.

For his Tuesday concert, Dr. Koussevitzky's program offers the Tschaikowsky Fourth Symphony in F minor (Opus 36), Elgar's introduction and Allegro for string orchestra (Opus 47), the prelude to Wagner's "Lohengrin," and Ravels choreographic poem, "La Valse."

INFORMATION OBSCURED

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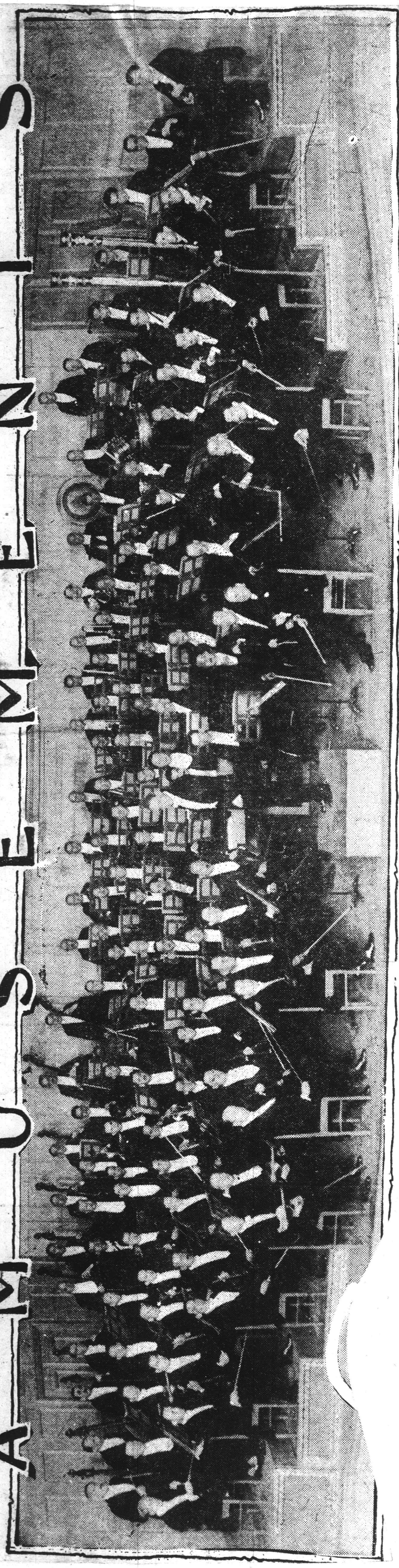

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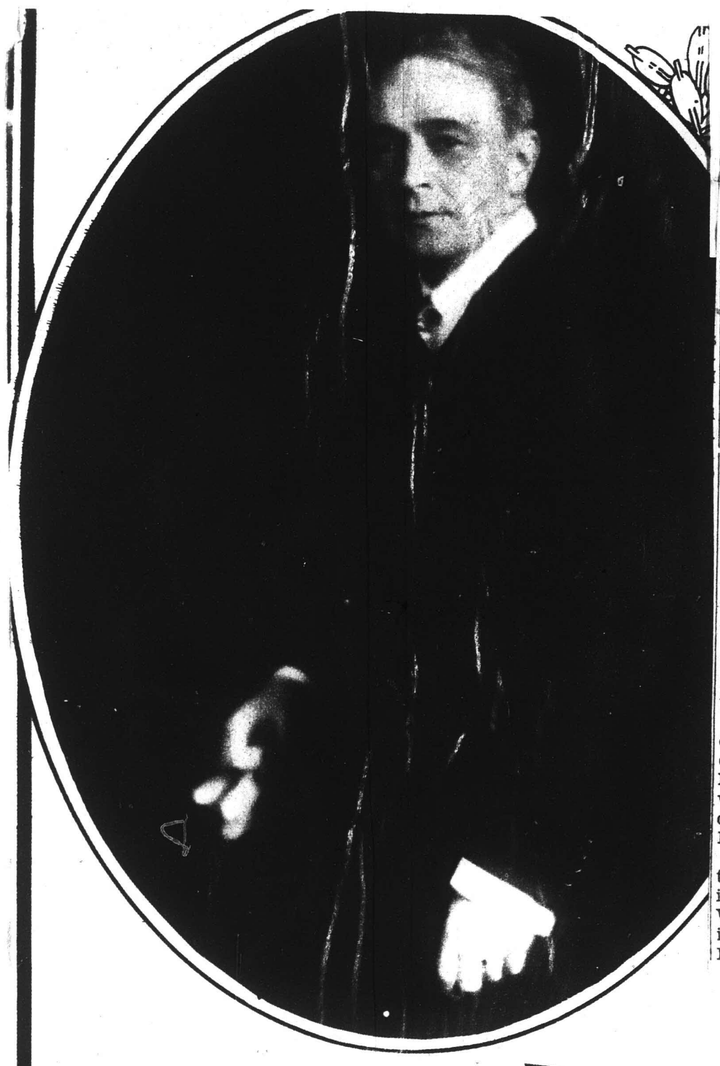

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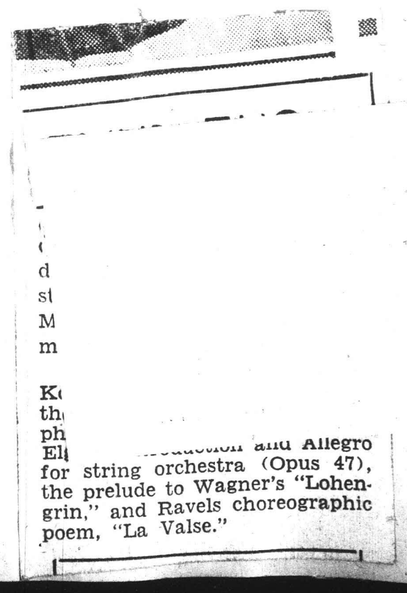

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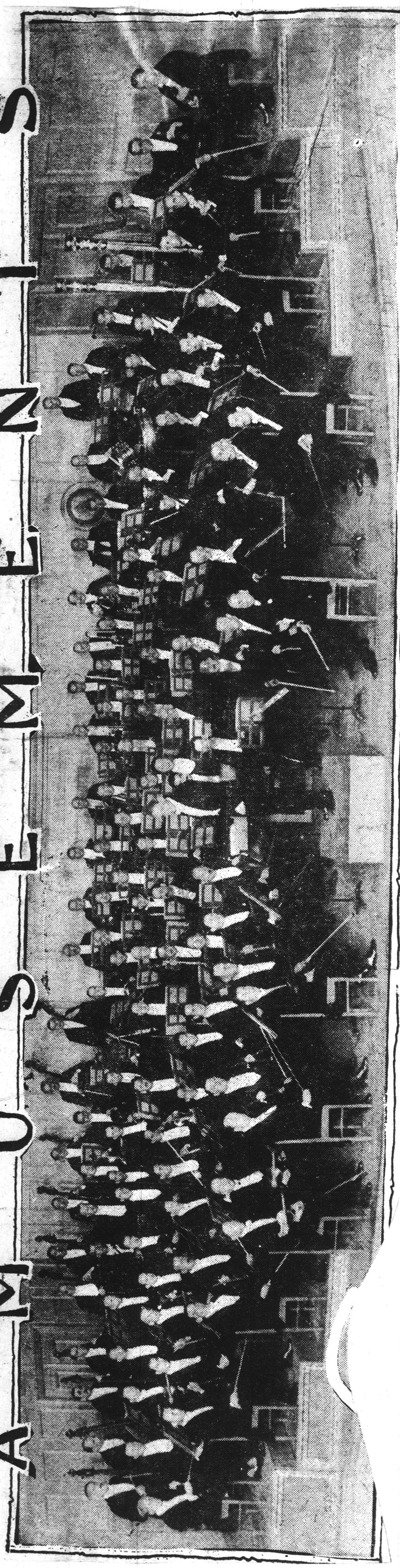
SEMAUTZ



BOSTON SYMPHONY CONCERT, SERGE KOUSSEVITZKY, CONDUCTOR
MOSQUE, MONDAY NIGHT

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
FEB 1 - 1931

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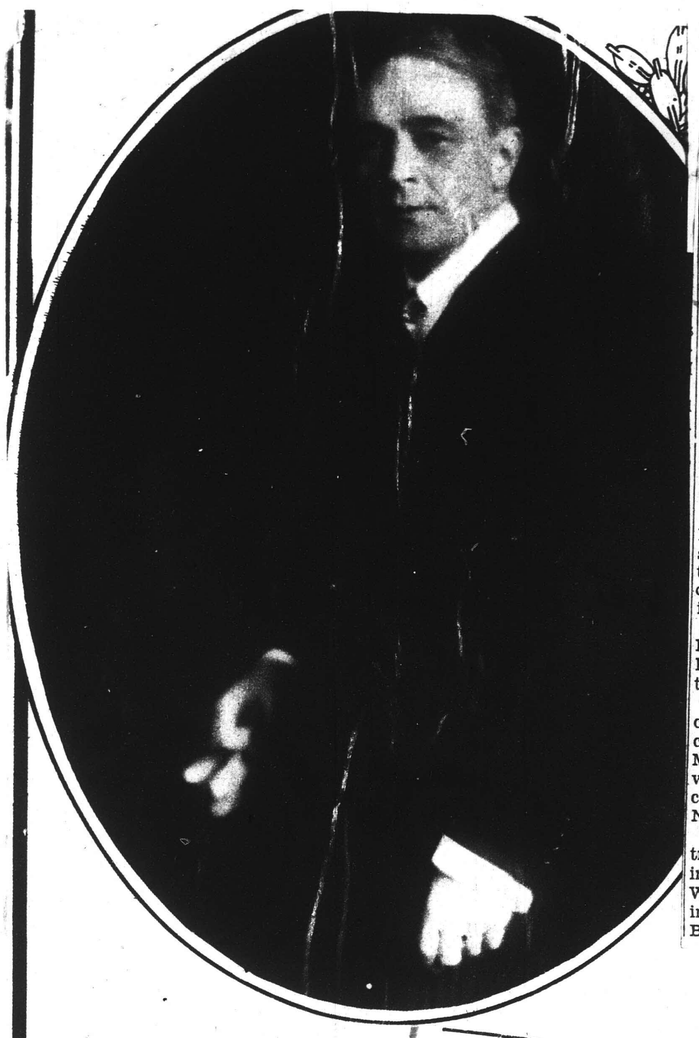

Boston Symphony At Mosque Tonight

Serge Koussevitzky and Ensemble Begin Tour

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The party includes, in addition to Dr. Koussevitsky, 111 musicians, the librarian and Jesus Maria Sanroma, the conductor soloist.

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THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN
FEB 1 - 1931

Koussevitzky And Roxy on Music Bills

By CARROLL DULANEY.

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STAR
FEB 1 - 1931

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HERALD
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TIMES DISPATCH
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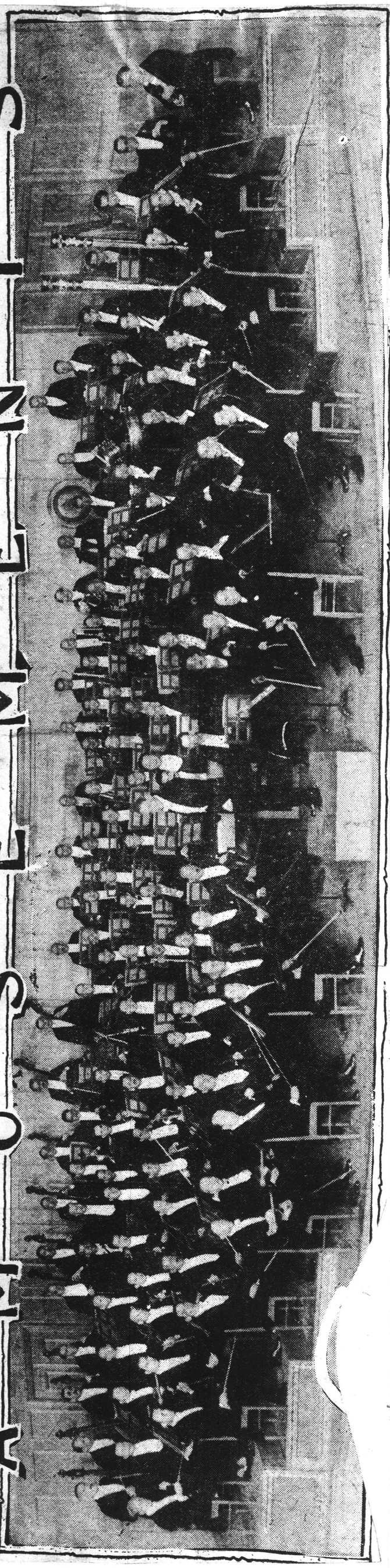
ENSEMBLE AMUSES



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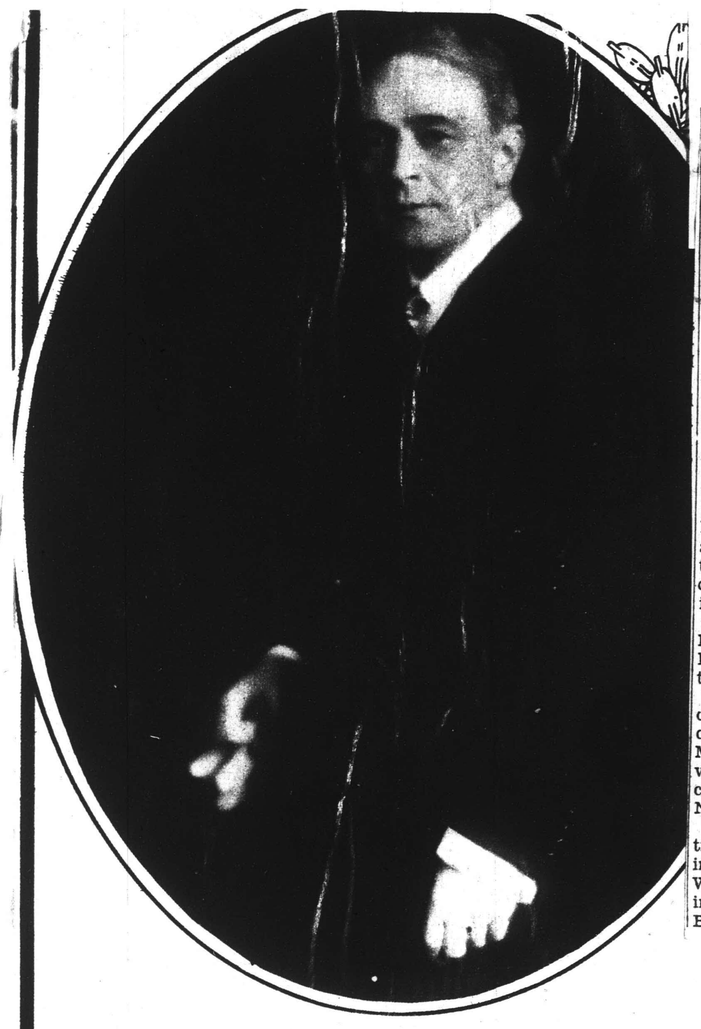

Conductor of the Boston Symphony

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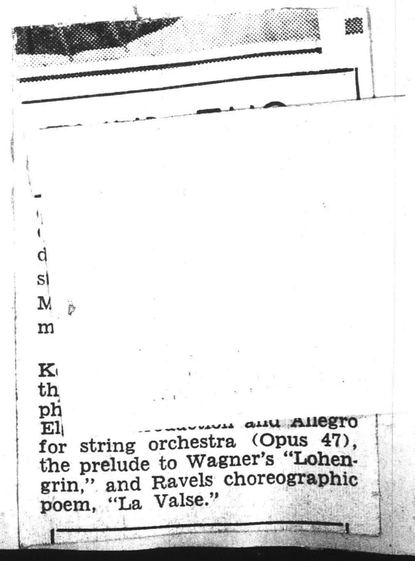

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Lord Baltimore Hotel, Cyril Zamanski, tenor, 4 P. M.

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WEDNESDAY

Lyric Theater, Boston Symphony Orchestra, 8.30 P. M.

THURSDAY

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FRIDAY

Peabody Auditorium, Carlo Zecchi, pianist, 4 P. M.

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SATURDAY

Emerson Hotel, Baltimore Music Club, members' recital, 2.30 P. M.

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It is true that we of the present have acquired a tendency to lionize our orchestra directors, who were taken more as a matter of course years back, but at least the attitude shows a step up in that we have acquired knowledge and therefore a greater appreciation of the value of the truly constructive leader to an orchestra.

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NEW YORK TIMES

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To the Editor of The New York Times:

Why does a conductor not take into account what other conductors have played or what he himself has played? At his last visit Serge Koussevitzky played Stravinsky's new "Capriccio," but not the Prokofieff symphony he had first announced. Now, for his next visit, he announces the "Capriccio" a second time, instead of letting us hear the Prokofieff at least once.

He also announces Strauss's "Sinfonia Domestica" and Sibelius's Seventh symphony (though he has played these works here and has not played others by the same composers). Giving so few concerts in New York, Mr. Koussevitzky should repeat only unfamiliar works that cannot be grasped at first hearing so that we may hear as many as possible of the interesting works that he plays in Boston. If anything then, he should repeat the Sibelius symphony, which is rarely heard and not easily grasped. Instead, he announces one performance of this work, and two of the Strauss, which is well known and not difficult!

A SUBSCRIBER.

New York, Jan. 27, 1931.

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WASHINGTON, D. C.
POST
FEB 1 1931

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At the matinee concert Stravinsky's Capriccio for piano and orchestra, which Koussevitzky has introduced to America and which he played at the evening concert of this orchestra's last visit, will be repeated. Jesus Maria Sanroma will be the soloist. The program will open with two preludes by Bach, which have been arranged for string orchestra by Pick-Mangiagalli, and close with Strauss's Symphonia Domestica.

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
FEB 18 1931

First Conductor Of Hub Orchestra 81 Yrs. Old Today

London, Feb. 18. — (AP). — Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony orchestra, is 81 today but still "young and healthy."

He recalled today the pleasure he felt at the reception given to him in the United States when he went back to conduct the Boston orchestra again after 50 years.

"It was the crowning joy of my career," he said, "to be asked to go back to conduct that orchestra—my orchestra, as I like to think of it—at some of its jubilee celebrations.

It was only a year or so ago that Sir George, in a radio broadcast, sang a program of songs with all his old expression and clear diction. Within a fortnight he is to conduct the big British Broadcasting Co. orchestra in the same program given at his Boston jubilee concert.

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YLE IN SINGING

N. Y. TIMES FEB 1

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HERALD

Conducts

SERGE KOUSSEVITZKY and the Boston Symphony appear here Tuesday.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

Boston Symphony Director Eager for Concert Tonight

By KATHERINE WARREN.

Dr. Serge Koussevitzky and the 110 members of his Boston Symphony orchestra, which will play at 8:30 o'clock tonight at the Mosque theatre under the auspices of the Richmond Civic Music Association, arrived at 10:20 A. M. today at the Broad-Street station on their special train of six Pullmans and a baggage car, on which they left Boston last night.

Almost the last to alight were Dr. Koussevitzky and Jesus Maria Sanroma, the young pianist, who will be heard as soloist in the new capriccio by Stravinsky.

Dr. Koussevitzky is so tremendously enthused over the capriccio that he had hardly stepped from the train before he began talking about it.

"It is wonderful, wonderful," he said. "Our audience at Carnegie Hall was enthusiastic and nearly all of the New York critics united in praising it. You have a great new treat in store for you when you hear it this evening. I cannot tell you how remarkable it is."

Sanroma, although more quiet in manner, was equally enthused over the new composition.

The noted conductor, Dr. Koussevitzky, was warmly clad in a fur-collared great coat, with a heavy scarf wrapped tightly about his throat, for when he left Boston yes-

Continued on Page Nine.

Leaders of Boston Symphony Arrive

Dr. Serge Koussevitzy, conductor of the Boston Symphony orchestra, and Jesus Maria Sanroma, piano soloist, were photographed by The News Leader at the Broad-Street station, where they were welcomed on their arrival at 10:15 A. M. by T. Michaux Moody, manager of the Richmond Civic Music Association. The orchestra will be heard this evening at the Mosque theatre, under the auspices of the association. Dr. Koussevitzky is shown shaking hands with Mr. Moody. [News Leader photo by Dementi.]

DIRECTOR IS EAGER FOR MOSQUE EVENT

Continued From First Page.

terday there were two feet of snow on the ground. He was delighted to step into an almost April day in Richmond, and kept talking about how happy our climate should make us here.

"Today it seems like Cannes or Monte Carlo," he said. "Although I am Russian and should be used to the cold, I do not like our Boston winters. I should love, if possible, to live in your Southern climate.

"It is not always like this, however, for on my first visit here in April seven years ago, when I had expected to arrive to blue skies and flowers everywhere, it was very, very cold.

"Richmond will like our program this evening," he said, "Mozart's and Tchaikovsky's symphonies and especially the Stravinsky."

Likes Audiences.

Dr. Koussevitzky likes the audiences he has had here, which he found most responsive. Philadelphia audiences, he says, he likes least of all, for he finds them more attuned to the martial music of Sousa's band than to that of a symphony orchestra.

Sanroma also remembers playing here some years ago, but his chief memory of the city lies in what he described as "that terrible auditorium," which, it developed, was the old city auditorium. When he was told of the new Mosque theatre, in which he is to play, he was delighted.

Dr. Koussevitzky, who by the way, is the only man ever to be awarded the honorary degree of doctor of laws at Harvard University, returned from a midwinter vacation last Sunday. He conducted Monday night, Friday afternoon and Saturday night in Boston.

On leaving here the orchestra will go to Washington, Baltimore, New York and Brooklyn for a concert at each place, before returning to Boston next Sunday.

The conductor and soloist were met at the station by T. Michaux Moody, manager of the Richmond Civic Music Association, whom Dr. Koussexitzky greeted like an old friend. They were taken to the Jefferson hotel, which they will make their headquarters.

THIS CLIPPING FROM
NEWARK, N. J.
CALL
FEB 1 1931

Hortense Husserl Triumphs.

Seldom before in the annals of American pianists has an artist risen to acknowledged virtuosity more spectacularly or in a briefer period than has Hortense Husserl, one of the finest performers of the present generation of younger pianists. Making her solo debut in Newark to one of the largest and most appreciative audiences that ever filled a local hall, then following that triumph with even greater success in New York, she attained the height of her pianistic career last week in Boston as soloist with the Boston Symphony Orchestra.

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YLE IN SINGING

N. Y. TIMES FEB 1

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THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

1931

Conducts

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

Boston Symphony Director Eager for Concert Tonight

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"It is wonderful, wonderful," he said. "Our audience at Carnegie Hall was enthusiastic and nearly all of the New York critics united in praising it. You have a great new treat in store for you when you hear it this evening. I cannot tell you how remarkable it is."

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Continued on Page Nine.

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DIRECTOR IS EAGER FOR MOSQUE EVENT

Continued From First Page.

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"It is not always like this, however, for on my first visit here in April seven years ago, when I had expected to arrive to blue skies and flowers everywhere, it was very, very cold.

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NEWARK, N. J.
CALL

FEB 1 - 1931

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

Koussevitzky To Conduct At The Lyric

Concert Situation Here And Discouragements Met By It Bring Up Many Questions

Events Scheduled For Coming Weeks Regarded As Of Importance In The Season

Music This Week

TODAY

Maryland Casualty Auditorium, Treble Clef Club, 4 P. M.

Lord Baltimore Hotel, Cyril Zamanski, tenor, 4 P. M.

Jewish Educational Alliance, 1216 East Baltimore street, mixed recital, 8.30 P. M.

WEDNESDAY

Lyric Theater, Boston Symphony Orchestra, 8.30 P. M.

THURSDAY

Peabody Recital Hall, teachers' recital, 8.15 P. M.

FRIDAY

Peabody Auditorium, Carlo Zecchi, pianist, 4 P. M.

Lyric Theater, Schumann-Heink and Roxy Gang, 8.30 P. M.

SATURDAY

Emerson Hotel, Baltimore Music Club, members' recital, 2.30 P. M.

By HELEN S. TAYLOR

THE current month will not have as many musical attractions as the past one, but those scheduled are of primary importance. The concert situation this season in several ways has been very discouraging. Artists who in other cities are still attracting their full quotas of attendance are finding Baltimore unresponsive.

The attendance at symphony concerts, except in one or two instances, has not been full. Never in the history of concert-going have the boxes at the Lyric remained so consistently empty as this season, in a city which has long been regarded as very musical.

Whether this is due to a winter exodus of the initiate to warmer latitudes or is an argument that the individual artist is slowly losing his ability to draw more than a very limited crowd, which is not true elsewhere, no one seems to be able to answer, and all around, at concerts and elsewhere, one hears the same question, Why?

BOSTON SYMPHONY

The main event for the week will be the now annual concert by the Boston Symphony Orchestra, under its magnetic conductor, Dr. Serge Koussevitzky. The Boston orchestra has this year celebrated its golden jubilee, fifty years of brilliant and honorable service to music. During that time it has had many able and gifted directors, but no one of them has ever approximated the popularity of the present one.

It is true that we of the present have acquired a tendency to lionize our orchestra directors, who were taken more as a matter of course years back, but at least the attitude shows a step up in that we have acquired knowledge and therefore a greater appreciation of the value of the truly constructive leader to an orchestra.

HIS OPPORTUNITY

Dr. Koussevitzky had an extraordinarily favorable opportunity, in that his orchestra had practically to be rebuilt and its morale restored, so that he was able to do for it what Stokowski did for the Philadelphia Orchestra some years ago. Just how important that work was and the results it netted was very evident to anyone privileged to have heard the Beethoven festival in Washington early in December.

A similar and more pretentious one is planned for Boston in March, a Bach festival in memory of Col. Henry L. Higginson, who founded the organization fifty years ago and whose financial support enabled it to survive until it could run along unaided. The director has announced for Wednesday's concert, Strauss' Symphonia Domestica, Op. 53, in one movement; Elgar's Introduction and Allegro for String Orchestra, Op. 47; Prelude to Lohengrin and Ravel's choreographic poem, La Valse.

THIS CLIPPING FROM
N. Y. Herald Tribune
FEB 1 1931

Boston Symphony Pays Third Visit To New York

Zecchi, Italian Pianist, Is Soloist This Week With Philharmonic-Symphony

The Boston Symphony Orchestra will give its third evening concert of the season in Carnegie Hall next Friday evening, instead of the customary Thursday, when Serge Koussevitzky will devote his program to numbers infrequently heard here: Sir Edward Elgar's introduction and allegro for strings, Op. 47; Sibelius's seventh symphony, Op. 105, and Strauss's "Symphonia Domestica." On Saturday afternoon in Carnegie Hall Dr. Koussevitzky will repeat the Strauss work, and will also present Stravinsky's capriccio for piano and orchestra, which was given last month in the Thursday evening series. The soloist again will be Jesus Maria Sanroma.

The Sibelius symphony, published in 1925, was played for the first time in America by the Philadelphia Orchestra under Stokowski in the spring of 1926. Its first New York performance was by the Boston Symphony under Koussevitzky on January 8, 1927, followed by two performances by the New York Symphony under Klemperer on January 13 and 16. It has not been played here since 1927.

The Boston Symphony's third Brooklyn concert will be given next Thursday night, February 5, instead of on Friday.

THIS CLIPPING FROM
NEW YORK TIMES
1931

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He also announces Strauss's "Sinfonia Domestica" and Sibelius's Seventh symphony (though he has played these works here and has not played others by the same composers). Giving so few concerts in New York, Mr. Koussevitzky should repeat only unfamiliar works that cannot be grasped at first hearing, so that we may hear as many as possible of the interesting works that he plays in Boston. If anything, then, he should repeat the Sibelius symphony, which is rarely heard and not easily grasped. Instead, he announces one performance of this work, and two of the Strauss, which is well known and not difficult!

A SUBSCRIBER.

New York, Jan. 27, 1931.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
FEB 1 1931

LAST CONCERT THIS TUESDAY

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will make its final Washington appearance of this, its fiftieth anniversary season, with a concert at Constitution Hall on Tuesday afternoon, February 3, at 4:30 o'clock, Dr. Koussevitzky conducting. This will constitute the third attraction in Mrs. Wilson-Greene's Philharmonic series.

For his final 1930-31 Washington concert, Dr. Koussevitzky has chosen a program of great distinction and charm. It offers the Tschaikowsky Fourth Symphony in F minor (Opus 36) in four movements—I, Andante sostenuto, moderato con anima (in movements di valse); II, Andantino in modo do canzona; III, Scherzo; pizzzicato ostinato; IV, Finale: Allegro con fucco. Elgar's introduction and allegro for string orchestra (Opus 47) will open the program, which will also include the prelude to Wagner's "Lohengrin" and the Ravel's choreographic poem, "La Valse."

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THIS CLIPPING FROM
N. Y. MORN. WORLD
FEB 1 1931

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At the Friday concert Dr. Serge Koussevitzky will present Sir Edward Elgar's Introduction and Allegro for String Orchestra, Opus 47; the seventh and latest symphony of Sibelius, Opus 105, and Richard Strauss's Symphonia Domestica.

At the matinee concert Stravinsky's Capriccio for piano and orchestra, which Koussevitzky has introduced to America and which he played at the evening concert of this orchestra's last visit, will be repeated. Jesus Maria Sanroma will be the soloist. The program will open with two preludes by Bach, which have been arranged for string orchestra by Pick-Mangiagalli, and close with Strauss's Symphonia Domestica.

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
FEB 18 1931

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FEB 1 - 1931

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RICHMOND, VA.
TIMES DISPATCH
FEB 2 1931

Boston Symphony Orchestra Will Play Mozart Symphony

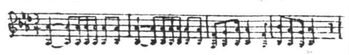
Composed in 1788, Piece Is Regarded as Fine Example; Selection From Tchiakovsky Also Will Be Heard

By George Harris.

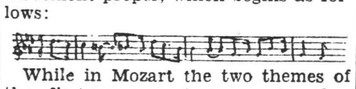
A few weeks ago somebody asked me if orchestras ever played Mozart symphonies, which denoted rather pointedly that no orchestra had played one in Richmond for some time. The very next day I was informed that in its concert tonight at the Mosque we are to hear the Boston Symphony Orchestra play the Mozart Symphony in G. minor. I am sure that the performance tonight and our recollections of the American Opera Company's performances of "The Marriage of Figaro" will make us realize that Mozart is more than a name in musical history. And tonight there will be historical interest as well as musical enjoyment, for we are to hear also Tchaikovsky's Fourth Symphony. The Mozart symphony, composed in 1788, is a fine example of the symphony in its earlier stages of development, and the Tchaikovsky, composed ninety years later, shows us the same form tremendously broadened out in the size of its various sections, in its orchestral effects and in its emotional content.

In thinking of Mozart's great musical creations one must not forget Haydn. Haydn is called "the father of the symphony," and it was he who rounded out the form that has been accepted ever since as the most effective in which to mould great musical works. This general scheme is easy to follow in the Mozart—and for that reason I give no musical quotations from it—and exists just as definitely, if possibly not quite so easy to follow, in the Tchaikovsky. The time of Haydn's long life included that of Mozart's short one; both lived in Vienna, and they met and admired each other greatly. In the history of music one must give the greater honor to Haydn, as he did more that was important in the development of the art; but Mozart had the more poetical creative genius, and from the point of view of beauty this symphony of Mozart is the culminating point, it seems to me, in the art of the two composers. Haydn rarely departed from conventional harmonic progressions, while Mozart was more daring with his harmonic color.

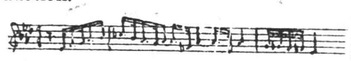
This form that in a way Haydn stadardized seems to have some psychological basis that makes it more successful than any other form in conveying to the listener a convincing impression of the emotions of the composer. It has been varied and it has been experimented with, but at least the skeleton outline of it is present in all successful compositions of larger form. This form is, first of all, a group of four pieces called movements. The first of these is the most serious, as a rule; it is often tempestuous and passionate, always fairly rapid, and on the whole is the most dramatic of the four movements. This first movement presents two themes, the first sturdy and the second more lyrical, a different key for the second accentuating the contrast; a less definite theme, sometimes based on material already used, brings the first part of the movement to a close. Then follows a section of about the same length, in which the material already presented is developed—one might say played with according to the whims of the composer. This leads back to repetition of the first part, all the themes reappearing in their original state, but in the same key this time, and this part of the movement is extened, so as to create a more satisfying close. Another important thing about the first movement is the slow introduction. In the period of Haydn, Mozart and Beethoven it was rarely used, most symphonies beginning, as does this one by Mozart, with the first theme of the first movement straight off. The effect of the slow introduction is to hold the listener in suspense for a few moments, so that when the main body of the first movement begins it springs into being with greater energy. This effect is so valuable that the majority of the more modern symphonic writers have used the introduction, and we have a fine example of it in the Tchaikovsky we are to hear tonight. This begins with the following trumpet-call, several times repeated:



Then in what seems like silence one hears faintly uttered the first two notes of the theme to follow, sounded four times in hesitating rhythms. Then comes the first theme of the movement proper, which begins as follows:

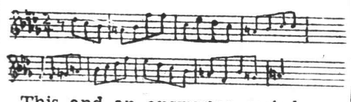


While in Mozart the two themes of the first movement are parts of a continuos flow of musical thought, in Tchaikovsky they are divided into more distinct entities, and the second theme—the next musical quotation—is prepared for by a sort of suspense in the momentum of the music, just as the first theme was prepared for by the pause at the end of the introduction.

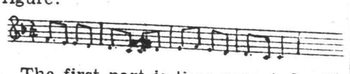


The general scheme of the movement is exactly the same as in the Mozart, except for the interpolation of the trumpet-call of the introduction in the development section and towards the end of the movement—but everything on a much larger scale. Each theme is developed almost as much on its first presentation as the themes in the Mozart are developed in the whole movement.

Second movements are usually slow, and have a contemplative or romantic character. The slow movement of the Mozart we are to hear is technically in sonata form, as is the first movement. This is unusual, as the slow movement is much more often written in a simpler scheme of alternating melodies. Although we have found Tchaikovsky more elaborate in the form of the first movement, this second part is done in the simplest form imaginable. It begins with this simple melody:



This and an answering melody are repeated, and then comes a second section, built up on this rhythmical figure:

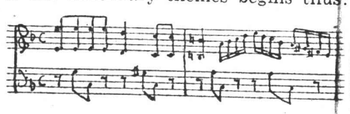


The first part is then repeated, with an extension again, to bring the movement to a close.

The third movement is customarily a dance, or rather two dances, the first being repeated after the second. In the period of Mozart and Haydn this was in a deliberate 3-4 time, usually called a Minuet. Beethoven introduced a rhythm that was about three times as fast, and called it a scherzo, or joke, and this has been the usual mood of third movements ever since. In the Tchaikovsky the 3-4 rhythm is replaced by 2-4, but this does not remove the ideas of the scherzo. In this instance the humorous quality of the musical content is heightened by the orchestration. The first part is entirely for plucked strings, in the middle part of wind-instrument group alternates with a brass-instrument group, and the bowless string-players repeat their first part the three groups coming together

when hearing the two symphonies that this treatment of the orchestra is great advance over that given it by Mozart. These themes and the first of the last movement are too complicated to quote, but are easy to grasp at once.

In the Haydn symphonies the last movement is usually in rondo form, which means a strikingly rhythmical melody which keeps reappearing in the same key, with less important musical ideas appearing between its repetitions. It is interesting that in the symphonies we are to hear tonight Mozart abandons this for sonata form, while Tchaikovsky adheres to it. The form Mobzart uses gives more opportunity for fascinating interweaving of voices in the development of his themes, while Tchaikovsky makes use of the rondo, with its frequent returning to the same key, to give a great sense of finality. The most important of the subsidiary themes begins thus:



Besides the development of the orchestra and the enlargement of all the sections of the symphonic form since the days of Mozart, a striking element that we find in Tchaikovsky is the repetition of a given musical thought in the different movements. We heard this in a pronounced way in the Cesar Frank Symphony last winter. Tchaikovsky uses only one theme this way, the trumpet-call of the slow introd... ticea... comp... I ... of ob... about... we a... a ne... perie...

Before the season ends, Jascha Heifetz, the violinist, will play with the Symphony Orchestra at a pair of concerts. The chosen concerto is not yet announced. . . . Harriet Cohen, the English pianist, heard briefly at Harvard last autumn, is engaged for the Symphony Concerts next year—to take the solo-part in a new Concerto by Arnold Bax, held over from the current season.

Trans. Feb 3

KOUSSEVITZKY HEARD AGAIN

Times 2-8 NY

Conducts Boston Symphony In Three Modern Works.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, presented a program of modern music at Carnegie Hall yesterday afternoon. The three works on the list were chosen from as many countries, each composed by the dean of his school: Elgar's "Introduction and Allegro" for string orchestra, Op. 47; Stravinsky's "Capriccio" for piano and orchestra, with Jesús María Sanromá as the soloist, and Strauss's "Symphonia Domestica," Op. 53. The Strauss music w-- also played by the orchestra Friday evening.

The music presented served once more to reveal the lyric gifts and splendid tone of the visitors, particularly in the infrequently heard Straussian forty-five-minute tonal history of connubial felicity and tribulation.

After the "Capriccio," the auditors recalled Mr. Sanromá, who played brilliantly and without notes on that occasion, and after the Strauss music the instrumentalists rose and shared the enthusiastic applause with the conductor.

Soloist With Noted Boston Symphony

Jesus Maria Sanroma, pianist.

THIS CLIPPING FROM
BOSTON, MASS.
RECORD
FEB 2 - 1931

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The resolution says that the association regards the importation as unjust, unfair and unwarranted.

Copies of the resolution will be forwarded to Dr. Koussevitzky, and the trustees of the Boston Symphony Orchestra.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS
FEB 3 - 1931

Conductor

SERGE KOUSSEVITZKY

A MUSICAL event of the season will be the appearance at the Lyric Theatre tomorrow night of the Boston Symphony Orchestra, with Serge Koussevitzky conducting.

Richmond Times-Dispatch: Tuesday, February 3, 19

Music

By George Harris

The Boston Symphony Gives a Fine Concert.

We had our one Symphony Orchestra concert of the season last night at the Mosque, and for our one and only it was certainly a most satisfying one. First of all it was the Boston Symphony Orchestra that we heard, and, not only from its reputation for half a century, but also from our direct experience of it here in Richmond, it is a name that promises the very utmost of musical enjoyment. This great musical organization was brought here by the Richmond Civic Musical Association, and the choice of this orchestra is one that would have been made unanimously by the public, T. Michaux Moody, the manager, and the association.

After a program two years ago that did not entirely meet with favor in all quarters, the Boston organization has given us last year and this programs that have aroused enthusiasm from all types of music lovers, so that last night there was a building up of pleasure on the recollections of a year ago. If the Stravinsky Capriccio aroused in advance fears of something dangerously modern—dangerous because of the infrequency of such music in Richmond—that fear was dissipated in delight, perhaps alloyed for brief moments, when the piece was actually presented to us. Two symphonies were good solid food for those who starve for symphonic music, and they were so contrasted in harmonic methods and in emotional contest that they could not have given any sort of indigestion to the less musical. Mozart and Tchaikovsky!—as opposite poles as there could be, except that the modernism of the Stravinsky, which lay between them, swung the Tchaikovsky back into the more understandable realms of orchestral literature.

Dr. Serge Koussevitzky's simplicity and sincerity made him seek for no unusual effects in either of the two symphonies. The Mozart in its first and last movements was not taken at the fast tempo that has tempted some conductors, and the seriousness and tenderness of its thought came out the more eloquently. This great conductor's simplicity made the second and third movements speak for themselves: one of the qualities of the great artist is knowing what not to do.

The unnecessarily feared Capriccio for Piano and Orchestra by Stravinsky came next, and introduced to us a very wonderful young pianist, Jesus Maria Sanroma. In earlier days concertos for piano and orchestra were much in vogue, but very few have been written recently. Formerly the piano was treated as a solo instrument that either was accompanied by the orchestra or played a sort of duet with it, only at moments seeming to become part of the orchestra. In this new composition that we heard last night the piano had very little to do alone, and was essentially an addition to orchestral coloring. It is doubtless quite as difficult to play as the average piano-concerto, and the audience by its applause showed that it appreciated this young man's fine playing, although his abilities were less abvious than they would have been in a concerto by Beethoven or by Liszt. The Capriccio is a real caprice of fancy, with its strange rhythms that resolve themselves at the end into something quite jazzy. There is an element in it of a sort of metamorphosis of classical musical thought into the language of modern musical expression, of which this jazz-like element is a logical part. There are harmonies that make one a little dizzy at times, but, strange as it is, there is an intangible beauty in it that made us lovers of the classics sit up an exclaim. It is not like the Ravel Bolero, which has very little to do with "modern" music, but considering "modern" music as a class this piece seems to me the most successful I have yet heard in fascinating the ear and teasing the imagination.

As I said, we swung back from this modernism to Tchaikovsky. His Fourth Symphony is a gorgeous work, possibly Tchaikovsky's greatest, and we had a stirring reading of it last night. It needs a great orchestra, which we had, and that combined with th musicianship of Dr. Koussevitzky is bound to make it successful. The dynamic forces and changes of tempo in the first movement carried one away, and if there is a place towards the end of the second movement that is always a trifle dull, there is so much else that is thrillingly interesting that one easily forgives it. A person following the orchestral score would realize the great difficulties of

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES
FEB 3 - 1931

* * *

Mrs. Hoover to Attend Concert

Mrs. Hoover will attend the Boston Symphony Concert this afternoon taking with her a party of guests.

* * *

RICHMOND, VA.
TIMES DISPATCH
FEB 2 1931

Boston Symphony Orchestra Will Play Mozart Symphony

Composed in 1788, Piece Is Regarded as Fine Example; Selection From Tchiakovsky Also Will Be Heard

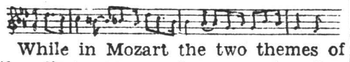
By George Harris.

A few weeks ago somebody asked me if orchestras ever played Mozart symphonies, which denoted rather pointedly that no orchestra had played one in Richmond for some time. The very next day I was informed that in its concert tonight at the Mosque we are to hear the Boston Symphony Orchestra play the Mozart Symphony in G. minor. I am sure that the performance tonight and our recollections of the American Opera Company's performances of "The Marriage of Figaro" will make us realize that Mozart is more than a name in musical history. And tonight there will be historical interest as well as musical enjoyment, for we are to hear also Tchaikovsky's Fourth Symphony. The Mozart symphony, composed in 1788, is a fine example of the symphony in its earlier stages of development, and the Tchaikovsky, composed ninety years later, shows us the same form tremendously broadened out in the size of its various sections, in its orchestral effects and in its emotional content.

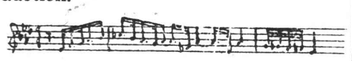
In thinking of Mozart's great musical creations one must not forget Haydn. Haydn is called "the father of the symphony," and it was he who rounded out the form that has been accepted ever since as the most effective in which to mould great musical works. This general scheme is easy to follow in the Mozart—and for that reason I give no musical quotations from it—and exists just as definitely, if possibly not quite so easy to follow, in the Tchaikovsky. The time of Haydn's long life included that of Mozart's short one; both lived in Vienna, and they met and admired each other greatly. In the history of music one must give the greater honor to Haydn, as he did more that was important in the development of the art; but Mozart had the more poetical creative genius, and from the point of view of beauty this symphony of Mozart is the culminating point, it seems to me, in the art of the two composers. Haydn rarely departed from conventional harmonic progressions, while Mozart was more daring with his harmonic color.

This form that in a way Haydn stadardized seems to have some psychological basis that makes it more successful than any other form in conveying to the listener a convincing impression of the emotions of the composer. It has been varied and it has been experimented with, but at least the skeleton outline of it is present in all successful compositions of larger form. This form is, first of all, a group of four pieces called movements. The first of these is the most serious, as a rule; it is often tempestuous and passionate, always fairly rapid, and on the whole is the most dramatic of the four movements. This first movement presents two themes, the first sturdy and the second more lyrical, a different key for the second accentuating the contrast; a less definite theme, sometimes based on material already used, brings the first part of the movement to a close. Then follows a section of about the same length, in which the material already presented is developed—one might say played with according to the whims of the composer. This leads back to repetition of the first part, all the themes reappearing in their original state, but in the same key this time, and this part of the movement is extened, so as to create a more satisfying close. Another important thing about the first movement is the slow introduction. In the period of Haydn, Mozart and Beethoven it was rarely used, most symphonies beginning, as does this one by Mozart, with the first theme of the first movement straight off. The effect of the slow introduction is to hold the listener in suspense for a few moments, so that when the main body of the first movement begins it springs into being with greater energy. This effect is so valuable that the majority of the more modern symphonic writers have used the introduction, and we have a fine example of it in the Tchaikovsky we are to hear tonight. This begins with the following trumpet-call, several times repeated:

Then in what seems like silence one hears faintly uttered the first two notes of the theme to follow, sounded four times in hesitating rhythms. Then comes the first theme of the movement proper, which begins as follows:

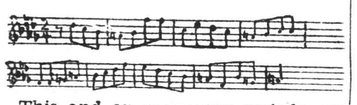


While in Mozart the two themes of the first movement are parts of a continuos flow of musical thought, in Tchaikovsky they are divided into more distinct entities, and the second theme—the next musical quotation—is prepared for by a sort of suspense in the momentum of the music, just as the first theme was prepared for by the pause at the end of the introduction.

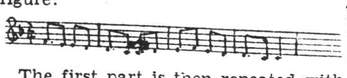


The general scheme of the movement is exactly the same as in the Mozart, except for the interpolation of the trumpet-call of the introduction in the development section and towards the end of the movement—but everything on a much larger scale. Each theme is developed almost as much on its first presentation as the themes in the Mozart are developed in the whole movement.

Second movements are usually slow, and have a contemplative or romantic character. The slow movement of the Mozart we are to hear is technically in sonata form, as is the first movement. This is unusual, as the slow movement is much more often written in a simpler scheme of alternating melodies. Although we have found Tchaikovsky more elaborate in the form of the first movement, this second part is done in the simplest form imaginable. It begins with this simple melody:



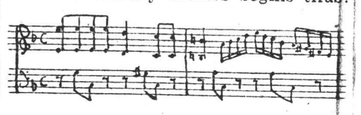
This and an answering melody are repeated, and then comes a second section, built up on this rhythmical figure:



The first part is then repeated, with an extension again, to bring the movement to a close.

The third movement is customarily a dance, or rather two dances, the first being repeated after the second. In the period of Mozart and Haydn this was in a deliberate 3-4 time, usually called a Minuet. Beethoven introduced a rhythm that was about three times as fast, and called it a scherzo, or joke, and this has been the usual mood of third movements ever since. In the Tchaikovsky the 3-4 rhythm is replaced by 2-4, but this does not remove the ideas of the scherzo. In this instance the humorous quality of the musical content is heightened by the orchestration. The first part is entirely for plucked strings, in the middle part of wind-instrument group alternates with a brass-instrument group, and the bowless string-players repeat their first part, the three groups coming together at the end. It will be obvious when hearing the two symphonies that this treatment of the orchestra is great advance over that given it by Mozart. These themes and the first of the last movement are too complicated to quote, but are easy to grasp at once.

In the Haydn symphonies the last movement is usually in rondo form, which means a strikingly rhythmical melody which keeps reappearing in the same key, with less important musical ideas appearing between its repetitions. It is interesting that in the symphonies we are to hear tonight Mozart abandons this for sonata form, while Tchaikovsky adheres to it. The form Mobzart uses gives more opportunity for fascinating interweaving of voices in the development of his themes, while Tchaikovsky makes use of the rondo, with its frequent returning to the same key, to give a great sense of finality. The most important of the subsidiary themes begins thus:



Besides the development of the orchestra and the enlargement of all the sections of the symphonic form since the days of Mozart, a striking element that we find in Tchaikovsky is the repetition of a given musical thought in the different movements. We heard this in a pronounced way in the Cesar Frank Symphony last winter. Tchaikovsky uses only one theme this way, the trumpet-call of the slow introduction, but even this gives a noticeable sense of unity to the whole composition.

I regret that I have had no means of obtaining any practical information about the composition by Stravinsky we are to hear tonight. It will be a new and interesting musical experience for us all.

Soloist With Noted Boston Symphony

Jesus Maria Sanroma, pianist.

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BOSTON, MASS.
RECORD
FEB 2 - 1931

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Richmond Times-Dispatch: Music Tuesday, February 3, 19

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Before the season ends, Jascha Heifetz, the violinist, will play with the Symphony Orchestra at a pair of concerts. The chosen concerto is not yet announced. . . . Harriet Cohen, the English pianist, heard briefly at Harvard last autumn, is engaged for the Symphony Concerts next year—to take the solo-part in a new Concerto by Arnold Bax, held over from the current season.

Trans. Feb 3

The Boston Symphony Orchestra, Serge Koussevitzky conducting, presented a program of modern music at Carnegie Hall yesterday afternoon. The three works on the list were chosen from as many countries, each composed by the dean of his school: Elgar's "Introduction and Allegro" for string orchestra, Op. 47; Stravinsky's "Capriccio" for piano and orchestra, with Jesús María Sanromá as the soloist, and Strauss's "Symphonia Domestica," Op. 53. The Strauss music was also played by the orchestra Friday evening.

The music presented served once more to reveal the lyric gifts and splendid tone of the visitors, particularly in the infrequently heard Straussian forty-five-minute tonal history of connubial felicity and tribulation.

After the "Capriccio," the auditors recalled Mr. Sanromá, who played brilliantly and without notes on that occasion, and after the Strauss music the instrumentalists rose and shared the enthusiastic applause with the conductor.

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

FEB 3 1931

ENTHUSIASM SEEN AT MUSIC EVENT

Reception Given Boston Symphony Indicative of City's Advance.

By HELEN DE MOTTE.

Last night those Richmonders who live, musically speaking, from one symphony concert to another, were given a new lease on life with what has happily begun to seem an annual event—a concert by the Boston Symphony Orchestra under the direction of Serge Koussevitsky.

Nothing is more indicative of the advance Richmond has made along musical lines than the reception given this orchestra and its program last night, when one recalls that in years not so far distant less than half a house at the old city auditorium was the utmost one could expect for a symphony concert by any of the great orchestras, and the attitude of the players toward the handful of enthusiasts was quite eloquent of their opinion of "the road." It was a mixture of amusement and contempt.

How gratifying, therefore, it was to see how alert, eager and attentive the men of the orchestra were last night, and with what evident pleasure they observed the enthusiasm of an audience that gave Mr. Koussevitsky a veritable ovation.

Three Schools of Thought.

The program was interesting, not only because it gave examples of three distinct schools of musical thought, but because it stimulated the perceptions of the audience with a rare quality of suggestion along the stream of musical evolution, from a period in which we can still feel the warm, living human quality in its delicate and definite formality, directly into our most ultra-modern contemporary musical thought, and then as a balance, led us back into the middle ground of the post-romantic period when the composers were definitely grappling with the problem of balance between emotional significance and the form of its expression in tone.

The first number was Mozart's G minor symphony, which Mr. Koussevitsky gave a reading that was scholarly in its meticulous modelling of phrase and delicate appreciation of nuance and shading—and, much more important, created an atmosphere of such beauty and charm that one felt nothing short of a whole evening of Mozart could satisfy.

It was a perfect gem—a complete entity, in which the singing strings and ethereal woodwind passages gratefully brought a restful sense of serenity and of the fragrance of life which seems t ohave vanished from the world. It was interesting, later in the program, to contrast the ingratiating warmth of tone heard in the strings during this symphony with the brittle staccati of the Stravinsky "Capriccio" and the brilliant, searching poignancy in the Tchaikovsky. One constantly thought of Schumann's remark about its "swaying Grecian grace."

The Stravinsky "Capriccio," which came next, inducted us at once into modern percussive orchestration. Even the piano, which was introduced as an integral part of the orchestra, was used, as far as its limitations allow, to obtain added percussion effects in its individual tonal quality. There was only an infrequent legato passage, its work being confined for the most part to rhythmic detached-legato passages of clear-cut concentrated pattern.

The continuous pulsing beat of the tympani gave it a nervous and stimulating effect, while the grouping of the players around the piano in almost a chamber orchestra effect, only being amplified now and then by the full orchestra, was an interesting example of modern tendency in orchestration. The clever young pianist was Jesus Marie Sanromo, a Mexican.

Then came Tchaikovsky's "Fourth Symphony," to many in the audience undoubtedly the climax of the program. It is probably his best symphonic work and certainly the one he loved most. It is, he says, really a reflection of Beethoven's "Fifth" so far as the central idea is concerned, and "there is not a single bar which I have not truly felt and which is not an echo of my most intimate, spiritual life." This central idea is that Fate, an invisible force, checks our aspirations towards happiness before they reach their goal, watches jealously lest our peace and bliss should be complete and cloudless, hanging like a sword of Damocles over our heads to embitter our soul.

In the second and third movements he depicts the effort of the individual to turn from reality and lost himself in dreams, but Fate interposes and he is driven hither and thither until engulfed by the sea. Happiness does not exist—then, be glad in others' gladness.

As read by Mr. Koussevitsky last night, it was possible to visualize the whole bitter concept of life's futility, even to be lost a little in the dreams and then to hear with a shudder the Fate theme calling at the end. Tchaikovsky's orchestration is brilliant in this symphony. The brass section was light, we felt, for certain passages in the first and last movements, but nothing could have been lovelier than the quality of the woodwind choir in this symphony, and we felt that we had never heard such beautiful French horns.

So much could be said about this program and the various aspects of orchestral study it suggested, but time and space—the twin evil genii of the critic—prevent further consideration. It was notable from every aspect, and a suffusion within which the musician will dwell with continuing delight.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

FEB 3 - 1931

Symphony Concert Is Planned

Boston Orchestra to Appear at Lyric Recital Tomorrow

One of the most important concerts of the musical season is that to be given at the Lyric tomorrow evening, when Sergei Koussewitsky will conduct the Boston Symphony Orchestra for its only appearance in Baltimore this year, under the management of Mrs. Wilson Greene.

The symphony of the evening is Richard Strauss' "Symphonia Domestica," while included further on the program are Elgar's Introduction and Allegro for string orchestra, the prelude to "Lohengrin" and Ravel's dance poem, "La Valse."

Not content to rest with the success of the Beethoven festival in Washington in December, a Bach festival is being planned by the orchestra heads for March, to be given in Boston in memory of Colonel Higginson, who founded the organization 50 years ago.

Three nationally known musicians will appear on the program to be presented by the Curtis Institute, with the Curtis Symphony Orchestra, at the concert at the Lyric on Sunday evening next, February 8.

The orchestra will give the second Brahms Symphony, under the baton of Emil Mlynarski. Joseph Levine will play the Tschaikowsky concerto in B flat minor for piano and orchestra, which latter will be led by Sylvan Levin in Rachmaninoff's symphonic poem "Die Toteninsel."

Natalie Bodenskaya will sing Mimi's Aria from "Boheme," and the orchestra will close with Strauss' "Don Juan" and the overture to Smetana's "Bartered Bride."

H. A. F. P.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

Music and

Serge Koussevitzky.

Dr. Koussevitzky led his men with obvious enthusiasm through the Elgar "Introduction and Allegro for String Orchestra, Op. 47," which is pleasingly lyrical in its most Welch moments, but fails to inspire with any determination. This was followed by the Wagner prelude to "Lohengrin," played at a snail's pace, and neither so good nor so bad as to warrant any particular comment. Which in turn was followed by the Ravel "La Valse," choregraphic poem, in which for the first time the musicians seemed to assemble their very all. This last, in fact, seemed to wake up the audience to a considerable degree, allowing it to wander animatedly during the 10 minutes' intermission and come back refreshed for the Tchaikowsky opus.

This latter, although not precisely a crowning event for any afternoon, was presented with all the melodic insistence and beauty of expression that Koussevitzky can summon. Especially in the "andantino" movement, when the great conductor presented himself and his musicians in the best light of the afternoon. All of which made a very worthy closing to a worthy program, in which, however, the excitements of musical wit seem to have been at a minimum.

E. de S. M.

crepancies, the program was neither as spirited as this outfit has offered nor as spirited as one could wish for.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

FEB 4 1931

BOSTON SYMPHONY IN FINAL CONCERT FOR THIS SEASON

The more I see and watch the batonic results of M. Serge Koussevitzky, the more am I impressed with his professionalism, his pride of bearing, his classic manners before his complement of men. Further, he is not an untrained master of pantomime and when he fuses himself into the opening bars of a glowing number, the music feels his presence and follows him through.

This was excitingly true when he honored his countryman, Peter Tchaikovsky, yesterday at Constitution Hall, as the Boston Symphony Orchestra played its final seasonal program under the presentation of Mrs. Wilson-Greene. The Tchaikovsky opus in question was Symphony No. 4 in F Minor, composed when the Russian was edging toward middle life; when he was forgetting his youth, conjuring pictures of old age and remembering scenes from his more mobile days. What Koussevitsky made of the symphony was just that: A sharp and clear cycle of pictures and emotions, quite exquisitely painted, authentically proportioned. A Russian lending unusual talent to a racial companion; a Russian quite as gifted, fully as much the real artist.

Elgar's "Introduction and Allegro for String Orchestra," which opened the program as something of a tribute to Wales, a work filled with nostalgia and the charm of the Welsh hills, is nothing monumental. Rather is it average Elgar, without the often alluring melodic quality with which he endowed many of his works. As for the "Lohengrin" prelude, I was not aware the orchestra was doing half as well by it as Koussevitsky himself; orchestrally, a little half-hearted; directorially, a stalwart Russian feeling great music in his mental recesses.

For undiluted romantic effect and tonal coloring—recalling the much-touted nuances of Debussy and the moderns who followed his musical credo—Maurice Ravel's "La Valse" was a gleaming spotlight on the Koussevitzky menu. Old Vienna in theme; super-George Gershwin in treatment. (A high compliment to Mr. Gershwin, I appreciate, but the analogy is not as far-fetched as at first appears.)

Ravel in this orchestral gem is all artist, performing as might a musical Ruth Draper: He takes the sort of thing Franz Lehar sentimentalizes and transmutes it, via his genius and instrumental control, into a dance design that dazzles, soothes, lulls you for a moment, then flees its way within a maze of tonal lights.

FRANK BAER.

THIS CLIPPING FROM
N. Y. TELEGRAPH

Bach, Elgar On Program

Boston Symphony Will Give Concerts Here on Friday and Saturday.

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Strauss.....Symphonia Domestica

Saturday, Afternoon, February 7.

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Stravinsky
Capriccio for Piano and Orchestra
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THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

FEB 4 - 1931

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N. Y. HERALD TRIBUNE

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THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

FEB 3 1931

ENTHUSIASM SEEN AT MUSIC EVENT

Reception Given Boston Symphony Indicative of City's Advance.

By HELEN DE MOTTE.

Last night those Richmonders who live, musically speaking, from one symphony concert to another, were given a new lease on life with what has happily begun to seem an annual event—a concert by the Boston Symphony Orchestra under the direction of Serge Koussevitsky.

Nothing is more indicative of the advance Richmond has made along musical lines than the reception given this orchestra and its program last night, when one recalls that in years not so far distant less than half a house at the old city auditorium was the utmost one could expect for a symphony concert by any of the great orchestras, and the attitude of the players toward the handful of enthusiasts was quite eloquent of their opinion of "the road." It was a mixture of amusement and contempt.

How gratifying, therefore, it was to see how alert, eager and attentive the men of the orchestra were last night, and with what evident pleasure they observed the enthusiasm of an audience that gave Mr. Koussevitsky a veritable ovation.

Three Schools of Thought.

The program was interesting, not only because it gave examples of three distinct schools of musical thought, but because it stimulated the perceptions of the audience with a rare quality of suggestion along the stream of musical evolution, from a period in which we can still feel the warm, living human quality in its delicate and definite formality, directly into our most ultra-modern contemporary musical thought, and then as a balance, led us back into the middle ground of the post-romantic period when the composers were definitely grappling with the problem of balance between emotional significance and the form of its expression in tone.

The first number was Mozart's G minor symphony, which Mr. Koussevitsky gave a reading that was scholarly in its meticulous modelling of phrase and delicate appreciation of nuance and shading—and, much more important, created an atmosphere of such beauty and charm that one felt nothing short of a whole evening of Mozart could satisfy.

It was a perfect gem—a complete entity, in which the singing strings and ethereal woodwind passages gratefully brought a restful sense of serenity and of the fragrance of life which [illegible]

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'27 DODGE COUPE	$

Kirkman Motor Co., Inc.

[illegible] symphony gave it a nervous and stimulating effect, while the grouping of the players around the piano in almost a chamber orchestra effect, only being amplified now and then by the full orchestra, was an interesting example of modern tendency in orchestration. The clever young pianist was Jesus Marie Sanromo, a Mexican.

Then came Tchaikovsky's "Fourth Symphony," to many in the audience undoubtedly the climax of the program. It is probably his best symphonic work and certainly the one he loved most. It is, he says, really a reflection of Beethoven's "Fifth" so far as the central idea is concerned, and "there is not a single bar which I have not truly felt and which is not an echo of my most intimate, spiritual life." This central idea is that Fate, an invisible force, checks our aspirations towards happiness before they reach their goal, watches jealously lest our peace and bliss should be complete and cloudless, hanging like a sword of Damocles over our heads to embitter our soul.

In the second and third movements he depicts the effort of the individual to turn from reality and lost himself in dreams, but Fate interposes and he is driven hither and thither until engulfed by the sea. Happiness does not exist—then, be glad in others' gladness.

As read by Mr. Koussevitsky last

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

FEB 3 - 1931

Symphony Concert Is Planned

Boston Orchestra to Appear at Lyric Recital Tomorrow

One of the most important concerts of the musical season is that to be given at the Lyric tomorrow evening, when Sergei Koussewitsky will conduct the Boston Symphony Orchestra for its only appearance in Baltimore this year, under the management of Mrs. Wilson Greene.

The symphony of the evening is Richard Strauss' "Symphonia Domestica," while included further on the program are Elgar's Introduction and Allegro for string orchestra, the prelude to "Lohengrin" and Ravel's dance poem, "La Valse."

Not content to rest with the success of the Beethoven festival in Washington in December, a Bach festival is being planned by the orchestra heads for March, to be given in Boston in memory of Colonel Higginson, who founded the organization 50 years ago.

Three nationally known musicians will appear on the program to be presented by the Curtis Institute, with the Curtis Symphony Orchestra, at the concert at the Lyric on Sunday evening next, February 8.

The orchestra will give the second Brahms Symphony, under the baton of Emil Mlynarski. Joseph Levine will play the Tschaikowsky concerto in B flat minor for piano and orchestra, which latter will be led by Sylvan Levin in Rachmaninoff's symphonic poem "Die Tote[illegible]"

Natalie Bodenskaya will sing Mimi's Aria from "Boheme," and the orchestra will close with Strauss' "Don Juan" and the overture to Smetana's "Bartered Bride."

H. A. F. P.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

Music and

Reviews and News

Boston Orchestra
At Constitution Hall.

YESTERDAY afternoon the Boston Orchestra came back after its strenuous week of Beethoven of not so long ago and played Tchaikowsky's "Fourth Symphony" and compositions by Elgar, Wagner and Ravel.

Serge Koussevitzky.

For some reason, whether due to a distinctly subdued audience of only moderate size or to more temperamental discrepancies, the program was neither as spirited as this outfit has offered nor as spirited as one could wish for.

Dr. Koussevitzky led his men with obvious enthusiasm through the Elgar "Introduction and Allegro for String Orchestra, Op. 47," which is pleasingly lyrical in its most Welch moments, but fails to inspire with any determination. This was followed by the Wagner prelude to "Lohengrin," played at a snail's pace, and neither so good nor so bad as to warrant any particular comment. Which in turn was followed by the Ravel "La Valse," choregraphic poem, in which for the first time the musicians seemed to assemble their very all. This last, in fact, seemed to wake up the audience to a considerable degree, allowing it to wander animatedly during the 10 minutes' intermission and come back refreshed for the Tchaikowsky opus.

This latter, although not precisely a crowning event for any afternoon, was presented with all the melodic insistence and beauty of expression that Koussevitzky can summon. Especially in the "andantino" movement, when the great conductor presented himself and his musicians in the best light of the afternoon. All of which made a very worthy closing to a worthy program, in which, however, the excitements of musical wit seem to have been at a minimum.

E. de S. M.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

FEB 4 1931

BOSTON SYMPHONY IN FINAL CONCERT FOR THIS SEASON

The more I see and watch the batonic results of M. Serge Koussevitzky, the more am I impressed with his professionalism, his pride of bearing, his classic manners before his complement of men. Further, he is not an untrained master of pantomime and when he fuses himself into the opening bars of a glowing number, the music feels his presence and follows him through.

This was excitingly true when he honored his countryman, Peter Tchaikovsky, yesterday at Constitution Hall, as the Boston Symphony Orchestra played its final seasonal program under the presentation of Mrs. Wilson-Greene. The Tchaikovsky opus in question was Symphony No. 4 in F Minor, composed when the Russian was edging toward middle life; when he was forgetting his youth, conjuring pictures of old age and remembering scenes from his more mobile days. What Koussevitsky made of the symphony was just that: A sharp and clear cycle of pictures and emotions, quite exquisitely painted, authentically proportioned. A Russian lending unusual talent to a racial companion; a Russian quite as gifted, fully as much the real artist.

Elgar's "Introduction and Allegro for String Orchestra," which opened the program as something of a tribute to Wales, a work filled with nostalgia and the charm of the Welsh hills, is nothing monumental. Rather is it average Elgar, without the often alluring melodic quality with which he endowed many of his works. As for the "Lohengrin" prelude, I was not aware the orchestra was doing half as well by it as Koussevitsky himself; orchestrally, a little half-hearted; directorially, a stalwart Russian feeling great music in his mental recesses.

For undiluted romantic effect and tonal coloring—recalling the much-touted nuances of Debussy and the moderns who followed his musical credo—Maurice Ravel's "La Valse" was a gleaming spotlight on the Koussevitzky menu. Old Vienna in theme; super-George Gershwin in treatment. (A high compliment to Mr. Gershwin, I appreciate, but the analogy is not as far-fetched as at first appears.)

Ravel in this orchestral gem is all artist, performing as might a musical Ruth Draper: He takes the sort of thing Franz Lehar sentimentalizes and transmutes it, via his genius and instrumental control, into a dance design that dazzles, soothes, lulls you for a moment, then flees its way within a maze of tonal lights.

FRANK BAER.

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N. Y. TELEGRAPH

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128

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N. Y. TELEGRAM

FEB 4 -

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Boston Symphony Heard In Concert At Lyric Theater

Works Of Elgar, Strauss And Ravel Mark Program Under Leadership Of Serge Koussevitzky

Baltimore Feb 5

Usually to be counted upon to present the new or at least the unfamiliar in such guise that his orchestra's appearance becomes a reference date, Serge Koussevitzky, leading the Boston Symphony Orchestra, appeared at the Lyric last night in its only concert to be given here this season. On his program were Elgar's Introduction and Allegro for String Orchestra, Op. 47, and Strauss' *Symphonia Domestica.*

The strings of the Boston Orchestra are notably fine, and showed to great advantage in the Elgar work which has choice passages for viola and cellos. The title is applicable to the main theme, the allegro motif, the work as a whole following the general outlines of the symphonic form, and is both dignified and melodious. Mr. Koussevitzky is at his best when he is most serious as he was in the Elgar and in the Prelude to Lohengrin.

The Prelude never seems so transcendently lovely as when given in concert form. Minus the distractions of stage presentation, there is time really to listen to the music which never fails to make the listener react emotionally, when played in the manner of the Bostonians. Not even the slight scratch of the first violin on the last high note could undo its rapt charm.

A big leap from Wagner to Ravel's *La Valse* and Mr. Koussevitzky again demonstrated his versatility in the Frenchman's graphic as well as choreographic poem, which he read with tremendous grace and abandon amounting almost to the orgiastic in the final hectic pages. M'sieu Ravel is a magician when it comes to piling up climaxes.

In Strauss' so-called *Symphonia Domestica,* which he has put into the form of a tone-poem, his best-loved medium and which back in 1903 included four saxaphones in the scoring, one was prepared for the sane, restful, happy moods of the first parts, but could not divine that when the composer reached the third part, the Adagio, he would go off into a rhapsodical and philosophical dissertation before concluding.

The orchestra's and, no less, the director's share in the performance of it made it the outstanding feature of a very fine concert. H. S. T.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

1931

Mme. Matzenauer

Margaret Matzenauer has been secured by the Boston Symphony Orchestra for its Bach festival week beginning March 22. Fraser Gange, baritone, and Amy Evans, soprano, will also be heard.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

FEB 5 - 1931

Boston Symphony Charms Music Lovers at Lyric

It was a pleasure to enter the Lyric last evening, and find the once-so-familiar graded platforms arranged upon the stage, as favored by the tradition of the Boston Symphony, with a great bass fiddles silhouetted high above all.

And the state of things was no less satisfying when Dr. Serge Koussevitsky stepped upon the conductor's stand, to lead his men into the agreeable score of Sir Elward Elgar's "Introduction and Allegro for String Orchestra," which opened the program.

USES STRING ONLY

This composition, as the name proclaims, makes use only of the strings, a device making for the development of a very gracious tone color, especially when founded on so charming a theme as Sir Edward has found to enlarge upon.

This was followed by that music of all else in the world the most magical the prelude to "Lohengrin." From the first mysterious bell-like notes of the opening violins, joined gradually by their full choir, and the other components of the orchestra, the performance grew to its climax of almost unbearable ecstasy, returning eventually to the solitary violins from which sprang the entire composition.

In definite contrast was the Ravel choreographic poem, "La Valse," which preceded the intermission. This was a highly interesting piece of orchestration, as the mists—of memory, we infer—before our gaze were gradually torn away to disclose the dancers in a court ballroom of the fifties.

Just a glimpse or two at first, then more and more clearly we saw them until at last the crowded ballroom was open before us, and we might even hear the laughter of the waltzing crowd.

The "Domestic Symphony" of Richard Strauss, now past its twenty-seventh anniversary of first production, was, no doubt, the featured element of the evening.

FEATURE OF EVENING

Though written in one movement, the four subdivisions are so clearly marked as to provide little difficulty in following: The husband's themes, easy-ging, dreamy and fiery; the wifes' themes, lively, gay and gracious; the simple child motif, leading into the scherzo, suggestive of happy family life, the striking of the hour, and the cradle song.

Quite the most important and successful part of the work is the love scene, with the violins and cellos carrying two glorious themes, followed by the fantastic beauty of the "dreams."

These are interrupted by the striking of seven o'clock in the morning, and a lively day begins, leading to a climastic final of great vivacity, the brasses vying with the violins in presenting their story, the whole accented in effective fashion by the drums and tympani.

Dr. Koussevitsky conducted this varied and stimulating program with that fine taste and sensitive imagination, essential elegance of manner finely directed virility whcih has made his work synonymous with the superlative of its gind. H. A. F. P.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

THE BOSTON SYMPHONY

Mr. Koussevitzky's devotion to modern music found expression again last evening when he conducted the Boston Symphony Orchestra through the second metropolitan performance of Strawinsky's Capriccio for Piano and Orchestra. Jesus Maria Sanroma, the Spanish pianist, was the soloist with the orchestra in its third concert of the season at the Academy of Music.

It seems to us too bad that Mr. Sanroma's talent had to be restricted to an exhibition of that which he was required to do last night. The pianist was a good clean technician when the music gave him cause to be. There were also perceptible, through the limited means by which he was able to display them, a deliberate attack, conscientious application to his task and a fine command of the keyboard. But his abilities cannot in any fairness be measured when he must content himself with setting down, among other things, a disconnected succession of chords followed by spurts of single tones, one of which is sustained as a dissonnat organ point while the orchestra prepares to indulge in contrasting polyphony. What Strawinsky means in this capriccio is something entirely beyond us. Its confused, opposing rhythms, an impoverishment of thematic material, the utter nonsense of what discursive inferences we could draw, all adduce to the conclusion that here is a Strawinsky out of all bounds, out of all proportion to himself.

Mr. Koussevitzky's other, sturdier modern ventures, in which he is so much at home and therefore so excellent, were the Introduction and Allegro for String Orchestra (Op. 47) of Elgar and the Ravel orchestral transcription of Moussorgsky's "Pictures at an Exhibition," the former a brilliant, beautiful example of tonal structure, the latter a lovely descriptive suite in a lovelier Ravelian setting. They furnished adequate recompense even for the inanition one was obliged to bear with at Igor Strawinsky's hands.

B. H.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

FEB 6 1931

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

THE BOSTON SYMPHONY

THIS seems to be the season of the year for the pianists. Last Sunday and again last night distinguished performers upon the keyboard contributed their talents to the concerts of the Philharmonic-Symphony Society, and last night also a fine pianist adorned the stage of the Academy of Music as soloist with Dr. Serge Koussevitsky's Boston Symphony Orchestra.

The pianist in question was Jesus Maria Sanroma, presumably a Mexican, assuredly a good-looking youth and most emphatically a delightful pianist. His piece was the Capriccio, for piano and orchestra, by Stravinsky, and a good time was had by all, except possibly the conductor himself. Certainly Mr. Sanroma seemed to be enjoying himself, and he showed no sign of fatigue upon the close of the long piece, while the members of the orchestra seemed to be as enthusiastic about the player as the audience.

Our own personal programme note, pencilled upon the margin during the performance, indicates that the Capriccio was crazy but enjoyable. It is Stravinsky—plus, with everything that goes with Stravinsky. There seemed to be no rhyme or reason to it, certainly no particular rhythm, and at times it appeared that the pianist was merely beating time with ten of his fingers and two arms pumping like pistons. And yet it was wholly enjoyable. But how on earth one goes about composing such a piece is one of life's mysteries, and an equally great secret is how one can conduct it at all.

The main orchestral number was Moussorgsky's "Pictures at an Exhibition," transcribed for orchestra by Maurice Ravel. One of the composer's great friends was a painter, and when he died Moussorgsky attended an exhibition of his works. He later wrote a piano piece describing the paintings on the wall, which Ravel has orchestrated. The number was one of the most delightful and melodious pieces we have ever heard; stimulating, exciting and in spots even thrilling. The final section, "The Great Gate at Kiev," is one of the most majestic pieces of Russian music we can recall.

The opening number was Sir Edward Edgar's "Introduction and Allegro for String Orchestras." It was very pretty and melodious, but it is the sort of music you hear and enjoy and applaud and forget.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

FEB 6 1931

MUSIC

By HAROLD A. STRICKLAND

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Of the three numbers which he elected to offer Brooklynites, only one was the creation of a non-Slav and the conductor proceeded to render this in typical Russian manner. Elgar's introduction and allegro for string orchestra, which is really a concerto grosso of the Handelian era, was the curtain-raiser and Stravinsky and Moussorgsky followed.

The Elgar work is said to be of Welsh extraction in that it is builded upon a folk tune of that race. Mr. Koussevitsky, however, chose to conceal these antecedents and permitted his own Russian influence to color both the Anglicanism of the composer and the Welsh origin of the work.

And he delighted in the Stravinsky "Capriccio" which followed. Jesus Maria Sanroma was at the piano in this brilliant bit of superficiality, which revealed that Stravinsky, after proceeding in the footsteps of Bach for a time, has gone back to the days of "Le Sacre" and is again the inoclast, sterile in his ideas but skilled in the particular orchestral manipulation which he affects. Vigorous, dazzling and romantic the poem scintillates in tumultuous gaiety, and yet, when all is over, one has merely the memory of fireworks that flashed across the sky but left not even one whiff of acrid smoke. It is the agile composer at work; here the pianoforte is an integral part of the orchestra and it performs its far from minor part in the pyrotechnical display which the master-ringman has staged. It is showmanship, it is theatrical and its beauty is all of this sort. And yet, in content, it is shallow and [illegible] though the structure, [illegible]

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

FEB 7 1931

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* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

FEB 7 1931

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UNDER the direction of Serge Koussewitsky, the Boston Symphony Orchestra gave a concert last evening at Carnegie Hall. The music performed was for the most part unfamiilar, though none of it was new, and included the Italian Pick-Mangiagalli's arrangements for strings of two preludes by Bach (one of them a paraphrase rather than a transcription), the Seventh Symphony of Sibelius and the Symphonia Domestica of Richard Strauss. A more interesting program has not been presented at any orchestral concert of the season, and to Mr. Koussewitsky a vote of thanks is due, as much for the relief afforded from the incessant repetition of a few familiar works to which we are accustomed as for his revivals of those neglected masterpieces to which the greater portion of the evening was devoted: the Sibelius and the Strauss symphonies.

Sibelius' Seventh (and until the present his last) Symphony was first heard in New York five or six seasons ago. It was introduced to us at that time by Mr. Koussewitsky, though subsequent performances of it were given during the same Winter by the New York Symphony Orchestra, of which Otto Klemperer was at that time guest-conductor. In the interval since then it has not been played in this city, sharing the disregard which has been the lot of other of the Sibelius symphonies. Yet it is, as one realized afresh last evening, an original, a powerful and an affecting work—music profoundly subjective and curiously intense in feeling, music that reveals a lofty but acute sensibility, susceptible to the impress only of sublimated emotions, yet to these reacting forcefully and passionately. Last evening it was heard in a performance whose sustained eloquence of tone offset to some degree a certain unclarity of articulation—for there were times when it seemed obvious that Mr. Koussewitsky failed to perceive the music's design, subordinating essential to inessential details.

The Strauss Symphonica Domestica—a treasurable work, despite its many weaknesses and redundancies—was brilliantly played. Here the pattern lies more upon the surface, more easily accessible to Mr. Koussewitsky's eye, and was in consequence more clearly set forth.

EM

N. Y. TELEGRAM

FEB 7 - 1

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If the noble work of the Finnish composer is an example of plenary inspiration, the interpretation vouchsafed it by Mr. Koussevitzky and his men was of a similar exalted plane. The reading was sympathetic, remarkable as much for its breadth and majestic movement as for the clean tranparency of its lyric outlines.

The first of the Pick-Mangiagalli versions of the Bach preludes is the more satisfactory—the orchestration is simple and sensuous, and no effort is made to embellish irreverently the sad and tender melody. The second is more elaborate in counterpoint and development and does not give the illusion of an original orchestral creation. The performance of these was luminous and brilliant.

The boisterous, though glittering, household blandishments of the "Symphonia Domestica" shone with particular brightness and stunning effect under Mr. Koussevitzky's baton, but the petty tonal pleasantries of Strauss' family life were like the loves and differences of garrulous fireflies beside the eternal forces of nature that play in the grim, indigenous music of Sibelius.

Meanwhile another "Madama Butterfly" was presented at the Metropolitan Opera House, and over at the little concert hall of the Barbizon-Plaza, Ann Luckey, soprano, offered a variety of lyrics in Italian, German, French and English.

L. R.

128

THIS CLIPPING FROM
N. Y. TELEGRAM
FEB 4 - 1931

The programs of the Boston Symphony Orchestra for Friday evening and Saturday afternoon in Carnegie Hall have been revised as follows:—Friday, two preludes (Bach-Pick-Mangiagalli), seventh symphony (Sibelius) and the "Symphonia Domestica" (Strauss); Saturday, "Introduction and Allegro" (Elgar), capriccio for piano and orchestra (Stravinsky) and the "Symphonia Domestica" (Strauss).

THIS CLIPPING FROM
N. Y. EVE. WORLD
FEB 4 1931

The Boston Symphony Orchestra has transposed the opening numbers of the programs to be conducted by Dr. Serge Koussevitzky Friday night and Saturday afternoon in Carnegie Hall. The revised lists are: For Friday, two Bach preludes arranged by Pick-Mangiagalli, Sibelius's seventh symphony and Strauss's "Symphonia Domestica"; for Saturday, Elgar's introduction and allegro, Op. 47, for strings; Stravinsky's capriccio for piano and orchestra, with J. M. Sanroma as soloist, and the "Symphonia Domestica."

Boston Symphony Heard In Concert At Lyric Theater

Works Of Elgar, Strauss And Ravel Mark Program Under Leadership Of Serge Koussevitzky

Baltimore Feb 5

Usually to be counted upon to present the new or at least the unfamiliar in such guise that his orchestra's appearance becomes a reference date, Serge Koussevitzky, leading the Boston Symphony Orchestra, appeared at the Lyric last night in its only concert to be given here this season. On his program were Elgar's Introduction and Allegro for String Orchestra, Op. 47, and Strauss' *Symphonia Domestica.*

The strings of the Boston Orchestra are notably fine, and showed to great advantage in the Elgar work which has choice passages for viola and cellos. The title is applicable to the main theme, the allegro motif, the work as a whole following the general outlines of the symphonic form, and is both dignified and melodious. Mr. Koussevitzky is at his best when he is most serious as he was in the Elgar and in the Prelude to Lohengrin.

The Prelude never seems so transcendently lovely as when given in concert form. Minus the distractions of stage presentation, there is time really to listen to the music which never fails to make the listener react emotionally, when played in the manner of the Bostonians. Not even the slight scratch of the first violin on the last high note could undo its rapt charm.

A big leap from Wagner to Ravel's *La Valse* and Mr. Koussevitzky again demonstrated his versatility in the Frenchman's graphic as well as choreographic poem, which he read with tremendous grace and abandon amounting almost to the orgiastic in the final hectic pages. M'sieu Ravel is a magician when it comes to piling up climaxes.

In Strauss' so-called *Symphonia Domestica,* which he has put into the form of a tone-poem, his best-loved medium and which back in 1903 included four saxaphones in the scoring, one was prepared for the sane, restful, happy moods of the first parts, but could not divine that when the composer reached the third part, the Adagio, he would go off into a rhapsodical and philosophical dissertation before concluding.

The orchestra's and, no less, the director's share in the performance of it made it the outstanding feature of a very fine concert. H. S. T.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
FEB 7 - 1931

Mme. Matzenauer

Margaret Matzenauer has been secured by the Boston Symphony Orchestra for its Bach festival week, beginning March 22. Fraser Gange, baritone, and Amy Evans, soprano, will also be heard.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS
FEB 5 - 1931

Boston Symphony Charms Music Lovers at Lyric

It was a pleasure to enter the Lyric last evening, and find the once-so-familiar graded platforms arranged upon the stage, as favored by the tradition of the Boston Symphony, with a great bass fiddles silhouetted high above all.

And the state of things was no less satisfying when Dr. Serge Koussevitsky stepped upon the conductor's stand, to lead his men into the agreeable score of Sir Elward Elgar's "Introduction and Allegro for String Orchestra," which opened the program.

USES STRING ONLY

This composition, as the name proclaims, makes use only of the strings, a device making for the development of a very gracious tone color, especially when founded on so charming a theme as Sir Edward has found to enlarge upon.

This was followed by that music of all else in the world the most magical the prelude to "Lohengrin." From the first mysterious bell-like notes of the opening violins, joined gradually by their full choir, and the other components of the orchestra, the performance grew to its climax of almost unbearable ecstasy, returning eventually to the solitary violins from which sprang the entire composition.

In definite contrast was the Ravel choreographic poem, "La Valse," which preceded the intermission. This was a highly interesting piece of orchestration, as the mists—of memory, we infer—before our gaze were gradually torn away to disclose the dancers in a court ballroom of the fifties.

Just a glimpse or two at first, then more and more clearly we saw them until at last the crowded ballroom was open before us, and we might even hear the laughter of the waltzing crowd.

The "Domestic Symphony" of Richard Strauss, now past its twenty-seventh anniversary of first production, was, no doubt, the featured element of the evening.

FEATURE OF EVENING

Though written in one movement, the four subdivisions are so clearly marked as to provide little difficulty in following: The husband's themes, easy-ging, dreamy and fiery; the wifes' themes, lively, gay and gracious; the simple child motif, leading into the scherzo, suggestive of happy family life, the striking of the hour, and the cradle song.

Quite the most important and successful part of the work is the love scene, with the violins and cellos carrying two glorious themes, followed by the fantastic beauty of the "dreams."

These are interrupted by the striking of seven o'clock in the morning, and a lively day begins, leading to a climastic final of great vivacity, the brasses vying with the violins in presenting their story, the whole accented in effective fashion by the drums and tympani.

Dr. Koussevitsky conducted this varied and stimulating program with that fine taste and sensitive imagination, essential elegance of manner finely directed virility whcih has made his work synonymous with the superlative of its gind. H. A. F. P.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

THE BOSTON SYMPHONY

Mr. Koussevitzky's devotion to modern music found expression again last evening when he conducted the Boston Symphony Orchestra through the second metropolitan performance of Strawinsky's Capriccio for Piano and Orchestra. Jesus Maria Sanroma, the Spanish pianist, was the soloist with the orchestra in its third concert of the season at the Academy of Music.

It seems to us too bad that Mr. Sanroma's talent had to be restricted to an exhibition of that which he was required to do last night. The pianist was a good clean technician when the music gave him cause to be. There were also perceptible, through the limited means by which he was able to display them, a deliberate attack, conscientious application to his task and a fine command of the keyboard. But his abilities cannot in any fairness be measured when he must content himself with setting down, among other things, a disconnected succession of chords followed by spurts of single tones, one of which is sustained as a dissonnat organ point while the orchestra prepares to indulge in contrasting polyphony. What Strawinsky means in this capriccio is something entirely beyond us. Its confused, opposing rhythms, an impoverishment of thematic material, the utter nonsense of what discursive inferences we could draw, all adduce to the conclusion that here is a Strawinsky out of all bounds, out of all proportion to himself.

Mr. Koussevitzky's other, sturdier modern ventures, in which he is so much at home and therefore so excellent, were the Introduction and Allegro for String Orchestra (Op. 47) of Elgar and the Ravel orchestral transcription of Moussorgsky's "Pictures at an Exhibition," the former a brilliant, beautiful example of tonal structure, the latter a lovely descriptive suite in a lovelier Ravelian setting. They furnished adequate recompense even for the inanition one was obliged to bear with at Igor Strawinsky's hands.

B. H.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
FEB 6 1931

...on and Joralemon Streets, in the Borough of Brooklyn, County of Kings, City and State of New York, on the 13th day of February, 1931, at 12 o'clock noon of that day, the premises directed by the said judgment to be sold and therein described as follows: Lot 81 in Block 4806 in Section 15, as shown on the tax map of the Borough of Brooklyn, County of Kings, as said map was on or about the 15th day of March, 1924. —Dated, January 23rd, 1931.

J. HUNTER LACK, Referee.

ALFRED NAGELBERG, Esq., Attorney for Plaintiff, 26 Court Street, Brooklyn, N. Y. 1-23-6-5

SUPREME COURT, KINGS COUNTY —Rosbro Holding Corporation, plaintiff, against Louisiana Building Corporation et al., defendants.—In pursuance of judgment of foreclosure and sale duly made and entered in the above entitled action and bearing date the 19th day of January, 1931, I, the undersigned, the referee in said judgment named will sell at public auction to the highest bidder

The pianist in question was Jesus Maria Sanroma, presumably a Mexican, assuredly a good-looking youth and most emphatically a delightful pianist. His piece was the Capriccio, for piano and orchestra, by Stravinsky, and a good time was had by all, except possibly the conductor himself. Certainly Mr. Sanroma seemed to be enjoying himself, and he showed no sign of fatigue upon the close of the long piece, while the members of the orchestra seemed to be as enthusiastic about the player as the audience.

Our own personal programme note, pencilled upon the margin during the performance, indicates that the Capriccio was crazy but enjoyable. It is Stravinsky—plus, with everything that goes with Stravinsky. There seemed to be no rhyme or reason to it, certainly no particular rhythm, and at times it appeared that the pianist was merely beating time with ten of his fingers and two arms pumping like pistons. And yet it was wholly enjoyable. But how on earth one goes about composing such a piece is one of life's mysteries, and an equally great secret is how one can conduct it at all.

The main orchestral number was Moussorgsky's "Pictures at an Exhibition," transcribed for orchestra by Maurice Ravel. One of the composer's great friends was a painter, and when he died Moussorgsky attended an exhibition of his works. He later wrote a piano piece describing the paintings on the wall, which Ravel has orchestrated. The number was one of the most delightful and melodious pieces we have ever heard; stimulating, exciting and in spots even thrilling. The final section, "The Great Gate at Kiev," is one of the most majestic pieces of Russian music we can recall.

The opening number was Sir Edward Edgar's "Introduction and Allegro for String Orchestras." It was very pretty and melodious, but it is the sort of music you hear and enjoy and applaud and forget.

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TIMES
FEB 6 1931

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Of the three numbers which he elected to offer Brooklynites, only one was the creation of a non-Slav and the conductor proceeded to render this in typical Russian manner. Elgar's introduction and allegro for string orchestra, which is really a concerto grosso of the Handelian era, was the curtain-raiser and Stravinsky and Moussorgsky followed.

The Elgar work is said to be of Welsh extraction in that it is builded upon a folk tune of that race. Mr. Koussevitsky, however, chose to conceal these antecedents and permitted his own Russian influence to color both the Anglicanism of the composer and the Welsh origin of the work.

And he delighted in the Stravinsky "Capriccio" which followed. Jesus Maria Sanroma was at the piano in this brilliant bit of superficiality, which revealed that Stravinsky, after proceeding in the footsteps of Bach for a time, has gone back to the days of "Le Sacre" and is again the inconoclast, sterile in his ideas but skilled in the particular orchestral manipulation which he affects. Vigorous, dazzling and romantic the poem scintillates in tumultuous gaiety, and yet, when all is over, one has merely the memory of fireworks that flashed across the sky but left not even one whiff of acrid smoke. It is the agile composer at work; here the pianoforte is an integral part of the orchestra and it performs its far from minor part in the pyrotechnical display which the master-ringman has staged. It is showmanship, it is theatrical and its beauty is all of this sort. And yet, in content, it is shallow and transparent though the structure, from its external aspect, is not hard to gaze upon. Mr. Koussevitsky read it with the abandon and zeal of a Toscanini adoring a Respighian output.

But it remained for the Moussorgsky poem, "Pictures at an Exhibition," for the Russian conductor to reach the zenith of his powers. Mr. Koussevitsky presented the Ravel arrangement of these piano pieces. If memory is aright, this edition was offered New Yorkers comparatively recently, although your reviewer missed hearing the work.

According to the informative Mr. Hale, the arrangement was made especially for Mr. Koussevitsky and is his personal property. Judging by the ardor with which he read the work last night, the Bostonian leader prizes his possession. And rightly so, for the Basque is superseded by the Slav. Ravel has but placed the pieces in the realm of the orchestra and has refrained from tingeing the arrangement with his own ideas. The result is glorified Russia, not of the period of the Revolution, but in the time of the Czar. Moussorgsky has painted in musical tones the exhibition of portraits created by his friend, Victor Hartmann. And Ravel, in his transcription, has used the orchestra to reveal in larger measure these same pictures. Intensified and glorified, the Hartmann collection is exalted because of the two musical painters. Here is descriptive music that genuinely describes. Here is Russia in all its bizzare panoply, its superstitions, its ancient glory, its Slavonic heritage. And the kaleidoscope, in the Ravel setting, becomes not a muddled portrait but a series of finely etched paintings.

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EAGLE
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EMC

N. Y. TELEGRAM
FEB 7 - 1

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L. B.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE

FEB 7 1931

MUSIC

By LAWRENCE GILMAN

Koussevitzky Revives the "Domestic Symphony" With Boston's Orchestra

Third evening concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Bach....Two Preludes (arranged for orchestra by Pick-Mangiagalli).
2. Symphony No 7.....Sibelius
3. Symphonia Domestica.....Strauss

WE DO not hear the "Domestic Symphony" of Strauss very often these days. Perhaps the work made a bad reputation for itself a quarter century ago, when Strauss was telling interviewers that he wished the symphony to be listened to "purely as music," while at the same time he authorized official descriptions which revealed the fact that the work was based upon an exceedingly detailed program: that it pictured a day in his family life, the fugue at the end "representing papa, mamma and the baby."

When it was observed that this final fugue, ostensibly devoted to the semi-humorous portrayal of a domestic idyl, made the Battle Scene from "Ein Heldenleben" sound like a berceuse, the musical public may have concluded that this was a variety of musical horseplay for which it had little use.

* * *

Whatever the reason, the "Domestic Symphony" has not prospered in this country. In Germany, where the national conception of humor differs somewhat from ours, the work is much more frequently heard. Yet whenever one listens patiently and attentively to this score, as we did last night during Mr. Koussevitzky's devoted performance of it, the conviction is forced upon us that this singular composition, despite its clowning and its occasional tastelessness, its thick-witted, thick-fingered jocosity, its gargantuan fatuities, is disconcertingly streaked with greatness.

* * *

For Strauss is better than his word. It has happened before. He is often, by intention, an intellectual vulgarian; but his wayward, perverse, incalculable genius betrays him, and he gives us, despite himself, poetry and loveliness.

He is capable of recording in the score of the "Domestic Symphony," at the end of the Introduction, those celebrated parental comparisons regarding the Baby. Not content with illustrating the episode musically, he must needs print, above the emphatic, upward-leaping figure in the clarinets and muted trumpets, this verbal notation: "Die Tanten: 'Ganz der Papa!'" and above the uncompromising downward leap of the trombone, horns and woodwind, the words: "Die Onkels: 'Ganz die Mama!'"

* * *

Yet shortly after, he is to give us one of the most exquisite of cradle-songs—music of enamoring caressiveness and sweetness and poetic charm; and, in the Adagio (the so-called "Love Scene") a passage which he has never, perhaps, excelled for quiet intensity and truth of feeling: those three pages that follow the *poco calando*, with their

Serge Koussevitzky

Who conducted last night's Boston Symphony Orchestra concert

interwoven utterances of fervor and tenderness, and the little snatch of folksong at the close of the section which yields us a glimpse into all that is most lovable and persuasive in the German imagination.

* * *

A work sustained at this level, with humor to match the poetry and homeliness to match the beauty—music all of a piece, music continuously fine and costly in texture—would have been a masterpiece, would have been a worthy companion piece to the "Siegfried Idyl." But it took the marvelous Wagner to turn domesticity into attar of poetry; to concentrate the whole of parental and conjugal happiness into twenty minutes of unflawed musical loveliness and consummate art.

One must not ask too much of Strauss—even of the rare, unique Strauss of a quarter-century ago, the Strauss who has passed.

* * *

It was a pleasure to hear the "Domestica" again, and one is grateful to Mr. Koussevitzky for undertaking the enormous labor of its preparation and performance. He gave us some beautiful playing in the course of it—especially in the finest pages of the Adagio, and the audience, apparently forgetting ancient anti-Straussian prejudices, acclaimed him warmly after the deed was done.

* * *

The Seventh Symphony of Sibelius, despite its moments of impressiveness, does not wear so well as its two immediate predecessors. When are we to listen again to the noble, magnificent fifth? Perhaps Mr. Toscanini may be minded to let us hear it. And why has no conductor revived the stripped and drastic and extraordinary Fourth, unheard here since the distant days of Muck?

THIS CLIPPING FROM
N. Y. EVENING POST

FEB 7 1931

Other Music

By OSCAR THOMPSON

Boston Symphony Orchestra—"Flying Dutchman"

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THIS CLIPPING FROM
N. Y. JOURNAL

FEB 7 1931

Boston Orchestra Plays Sibelius Symphony

By IRVING WEIL.

Serge Koussevitzky brought the Boston Symphony Orchestra to Carnegie Hall last night for its third visit of the season and gave the subscribers an evening of music that required about as much concentration as any audience has to give. He presented not the customary single symphony, but two of them; and both, moreover, were the type that play through without pause. The program otherwise held only two preludes of Bach in orchestrations by Riccardo Pick-Mangiagalli.

The two symphonies were the Seventh of the Finn, Jan Sibelius, and the "Domestica" of Richard Strauss. Mr. Koussevitzky has played them both before, but never on the same evening. However, Strauss's musical account of a twenty-four-hour day in his own family circle with its curiously minute disclosures that descend even to the detail of spanking the baby, was something of a relaxation after Sibelius's profound gravity.

SIBELIUS'S LATEST.

The Sibelius symphony is his latest and was completed only some five years ago. At the time he had reached the age of 60, and a great deal had happened in the musical world since his emergence as a figure of international import. A great deal had also happened in his own development. For one thing, he had abandoned the type of composition that was essentially Finnish in its almost strictly national significance. The Seventh Symphony, like at least two that preceded it, is absolute music.

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THIS CLIPPING FROM
N. Y. AMERICAN

FEB 7 1931

'FLYING DUTCHMAN' SUNG WITH WAGNER DAYLIGHT CYCLE ON

By GRENA BENNETT.

Symphony Concert

There was interesting music-making at Carnegie Hall last night by the visiting Boston Symphony Orchestra. Sergei Koussevitzky arranged and presented a program that was well contrasted, containing classic German music according to Bach, modern Finnish music according to Sibelius, and modern German music according to Strauss. The original program listed a composition by Elgar but at the last moment the Bach number was substituted for it.

This last named was the opening work and consisted of two preludes, both scored for strings, one slow and majestic, the other buoyant and spontaneous. Each was played with mastery, the inner voices manifested with clarity of outline, the poliphony managed with equability in its tonal weaving. The one fault was in the preponderance of tone from the bass viols in fortissimo passages. The eight monstrous instruments, which usually blend with the full orchestra, growled their massive diapasons into the mixture of violins, violas and 'cellos almost overwhelming their gentle sounds.

Sibelius' Seventh Symphony, played without pause, was introduced to America nearly five years ago by the Philadelphia Orchestra. Like the earlier symphonies by the same prolific composer, the seventh pays an occasional debt to the folk music of the North. These elemental tunes are incorporated into episodes of varying moods, impressively scored, dextrously developed; elaborated and resolved with imagination and erudition.

THIS CLIPPING FROM
NEW YORK SUN

FEB 7 - 1931

Boston Symphony Concert

Koussevitsky Offers Sibelius, Strauss and Bach Works in Third Program of Season.

The Boston Symphony Orchestra gave its third concert last evening in Carnegie Hall. The date was one day later than usual because the Philharmonic had the hall the previous night. Mr. Koussevitzky treated his audience to a compact program. There were two preludes of Bach, arranged for strings by Pick-Mangiagalli, the seventh symphony of Sibelius and Strauss's "Symphonia Domestica." The Italian composer had made two excellent transcriptions of Bach, discreet, tasteful and thoroughly respectful in style. They were played with a high finish by the Bostonians.

The Sibelius work was first performed here on January 9, 1927, by the men who played it last evening. It is not the kind of music which immediately enlightens the public mind, nor is it likely ever to fire the public soul. It is profoundly introspective and in its manner of speech slow, sober and, one might say, almost hieratic. One is conscious of the brooding of a noble mind, fed upon the solemn splendors of stern mountains and far spaces. In such music there is nothing of the voluptuous enchantment of passionate utterance, nothing of the obvious excitements of vigorous rhythms and clangorous climaxes.

Sibelius composes on broad lines, but with elemental materials. He begins the symphony with an ascending scale proclaimed with a nobility of instrumentation which gives the fullest value to this fundamental musical idea. All through the work, which is in one movement, this scale in various garbs runs as the infinite line of an endless perspective. Such a clearly formed and logically thought piece of composition could have been created only by a master musical mind. But the mournful beauty of this fathomless meditation is not for the sudden appreciation of the multitude. Whether in time and with repetitions it will bore its way down into the general human understanding is not for us to conjecture. Probably it will be better understood twenty years hence, and then all music lovers may perchance say with Bruennhilde, "Alles ward mir nun frei."

Mr. Koussevitzky gave the symphony a reading of fine and human perception. All the dignity and feeling of the composition were liberated and the proportions of the score were admirably exhibited. The orchestra had opportunity to display that opulent sonority and celestial clarity of tone for which the Boston organization is noted.

The chronicler did not remain to listen once again to Richard Strauss's distended version of "Home, Sweet Home." The eminent German master attained the peak of his autobiographical publication when he produced the score of "A Hero's Life." The leading man in the domestic symphony is no more than a self-satisfied papa who regards himself as a person of heroic dimensions because his wife has blossomed into motherhood. There are millions of papas and most of them spoil their children. The babe in the Strauss symphony has to be duly spanked. The best pages are those which paint Mr. Strauss in the act of composing. That was inevitable. But there is none too much of good music in this extract from a family diary.

THIS CLIPPING FROM
N. Y. EVE. WORLD

FEB 7 1931

Enjoy Matinee "Dutchman" at Met

phony Orchestra enraptured a sizable audience with a regally magnificent envisagement of a program consisting of two Preludes of Bach, arranged by Pick-Mangiagalli; the Seventh Symphony, by Sibelius, and Richard Strauss's "Symphonia Dofestica." This was far and away the finest orchestral playing the Bostonians or any other visiting organization has vouchsafed here this season. The tone was marvelously rich and pure in every department. How firm, velvety and sensitive a body of strings can be was first disclosed in the brace of items for bowed instruments devised by Pick-Mangiagalli. His transcriptions of the Prelude to Bach's D Minor Organ Fugua and the Prelude of the E Major Violin Partita were both nobly performed. The former proved the more satisfactory of the two compositions in their new garb. As the organ prelude is without pedal in the original and nowhere suggests change of registration, it was easily transferred to the strings without loss of character. Its solemn, introspective mood was wonderfully brought out by Mr. Koussevitzky, who gave it a memorably poetic reading. For the other prelude, Mr. Mangiagalli had to introduce counterpoint of his own invention, and it was not happily managed. While the first violins negotiated the original solo part in unison, the other strings kept up a rather scrappy and disjointed accompaniment, which refused to blend with the melody. But the virtuosity of the interpretation was startling. Kreisler and other violinists make a show piece of the difficult solo number. But here was the entire ar-egation of first fiddles accomplishing the same feat simultaneously. No wonder the audience was thrilled.

The great treat of the evening was the superb unfolding of the Sibelius symphony, which had not been heard here since 1927, when it was given its local premiere by the same conductor, and also enjoyed two presentations under Mr. Klemperer. As the Sibelius opus parts company with the traditional symphonic form in its one lengthy movement of many varied sections, there is something cryptic about it for the ... listener. But it is hard to understand how anyone present yesterday could fail to appreciate the extraordinary beauties of the composition, its fertility of invention, individuality and intense poesy. A profound debt of gratitude is owed Mr. Koussevitzky reviving this splendid creation. e trusts he will repeat it here soon. acquaint the public further not y with the symphony but his dery of it, which must be reckoned ng the major achievements of the ical year.

The only new fea...re of yesterday's performance was th... Daland provided by Mr. Bohnen, w...se conception of Senta's parent di...ered vitally from that of his predec...sor, Mr. Andresen. Mr. Bohnen appe...d in the role with Barbara Kemp a... Bayreuth in 1914, and, therefore, h... interpretation had the ring of aut...rity. Unlike Mr. Andresen, he ob...ed the composer's injunction agai... dragging the part into the realm... comedy. His Daland was a ca...lly sustained portrayal, so free... of mannerism and excess that it ... once took its place among the mo... ingratiating characterizations t... basso has offered here. He made... he old salt a genial soul, but secre...e, crafty and shrewd. Avarice gleam... from his eyes and cunning show... through his smile. This was pl...sibly the father who would barte... off his daughter to a stranger w...out compunction or an sense of... rong doing—in other words, precise... the type Wagner had in mind. Mr... ohnen's voice was in excellent con...ion and he sang as well as he act... As the Dutchman, Mr. Schorr su...ested more potently the ominous ...ose than the inward anguish of the ...hasuerus of the seas. His vocalism t...oughout was of the superior sort ...xpected from him. Mme. Jeritza e...itted strange sounds which, techni...ly speaking, had nothing to do ...th real singing, nor was her sense ... pitch any too accurate, ... im...ersonation of Senta was e... ...vertheless, reaching its climax in tha... superb bit of business when she fi...t meets the Dutchman which man...es to convey surprise, fear and ...stasy in a single gesture. Mr. ... Laubenthal again shouted his way ...rough Erik's music. The score was gi...

THIS CLIPPING FROM
N. Y. MORN. WORLD

FEB 7 - 1931

Music

By Samuel Chotzinoff

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, Carnegie Hall, 8:30 ...

Introduction and Allegro for String Orchestra, Op. 47.....Elgar
Symphony No. 7.....Sibelius
Symphonia Domestica.....Strauss

The visit of the Bostonians to Carnegie Hall last night brought no modernist shocker for a change. Is it possible that no new symphony, overture, concerto grosso or suite was born since the orchestra played here last?

But notwithstanding the absence of a hot-off-the-griddle masterpiece, last night's fare was pretty distinguished—at least in the matter of celebrated names. Bach, Sibelius and Strauss should make a dependable trio for a musical evening. But unfortunately there was a catch in the Bach preludes, and the music that Mr. Koussevitzky selected from Strauss and Sibelius was not the happiest representation of the stature of either of these two musicians.

The Bach pieces, an organ prelude in D minor and the popular prelude in E major from the third partita for violin, appeared last night in transcription for string orchestra by Mr. Pick-Mangiagalli. The music of Bach is such an inexhaustible quarry that transcribing it for one thing or another has taken on the proportions of a racket. There can be, of course, nothing illegitimate about the practice, and Bach himself was not above indulging in it. The only test of a transcription is its success. Mr. Pick-Mangiagalli succeeded, I thought, in transferring the organ prelude to the strings. The violin prelude did not fare as well, perhaps because the transcriber was called upon to devise Bachian counterpoint under the original fiddle part, an invention which distracted one's interest from the sweep of the melodic line and kept it jumping from one string section to another.

The seventh symphony of Sibelius, for all its characteristic, sunless orchestration, and its many pages of epic music, is a wandering composition, which for the most part offers one only meager clues to its structure and its emotions. Perhaps many repetitions of the work would disclose its musical story. Indeed, signs are not wanting that Sibelius is at last coming into his own, and it is not impossible that in a few years from now his seventh symphony will be played as frequently as Stravinsky's "Sacre." When that happens it may prove to be a composition of importance, beautiful, concise and understandable.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
FEB 7 1931

MUSIC

By LAWRENCE GILMAN

Koussevitzky Revives the "Domestic Symphony" With Boston's Orchestra

Third evening concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Bach....Two Preludes (arranged for orchestra by Pick-Mangiagalli).
2. Symphony No 7.....Sibelius
3. Symphonia Domestica.....Strauss

WE DO not hear the "Domestic Symphony" of Strauss very often these days. Perhaps the work made a bad reputation for itself a quarter century ago, when Strauss was telling interviewers that he wished the symphony to be listened to "purely as music," while at the same time he authorized official descriptions which revealed the fact that the work was based upon an exceedingly detailed program: that it pictured a day in his family life, the fugue at the end "representing papa, mamma and the baby."

When it was observed that this final fugue, ostensibly devoted to the semi-humorous portrayal of a domestic idyl, made the Battle Scene from "Ein Heldenleben" sound like a berceuse, the musical public may have concluded that this was a variety of musical horseplay for which it had little use.

* * *

Whatever the reason, the "Domestic Symphony" has not prospered in this country. In Germany, where the national conception of humor differs somewhat from ours, the work is much more frequently heard. Yet whenever one listens patiently and attentively to this score, as we did last night during Mr. Koussevitzky's devoted performance of it, the conviction is forced upon us that this singular composition, despite its clowning and its occasional tastelessness, its thick-witted, thick-fingered jocosity, its gargantuan fatuities, is disconcertingly streaked with greatness.

* * *

For Strauss is better than his word. It has happened before. He is often, by intention, an intellectual vulgarian; but his wayward, perverse, incalculable genius betrays him, and he gives us, despite himself, poetry and loveliness.

He is capable of recording in the score of the "Domestic Symphony," at the end of the Introduction, those celebrated parental comparisons regarding the Baby. Not content with illustrating the episode musically, he must needs print, above the emphatic, upward-leaping figure in the clarinets and muted trumpets, this verbal notation: "Die Tanten: 'Ganz der Papa!'" and above the uncompromising downward leap of the trombone, horns and woodwind, the words: "Die Onkels: 'Ganz die Mama!'"

* * *

Yet shortly after, he is to give us one of the most exquisite of cradle-songs—music of enamoring caressiveness and sweetness and poetic charm; and, in the Adagio (the so-called "Love Scene") a passage which he has never, perhaps, excelled for quiet intensity and truth of feeling: those three pages that follow the *poco calando*, with their interwoven utterances of fervor and tenderness, and the little snatch of folksong at the close of the section which yields us a glimpse into all that is most lovable and persuasive in the German imagination.

* * *

A work sustained at this level, with humor to match the poetry and homeliness to match the beauty—music all of a piece, music continuously fine and costly in texture—would have been a masterpiece, would have been a worthy companion piece to the "Siegfried Idyl." But it took the marvelous Wagner to turn domesticity into attar of poetry; to concentrate the whole of parental and conjugal happiness into twenty minutes of unflawed musical loveliness and consummate art.

One must not ask too much of Strauss—even of the rare, unique Strauss of a quarter-century ago, the Strauss who has passed.

* * *

It was a pleasure to hear the "Domestica" again, and one is grateful to Mr. Koussevitzky for undertaking the enormous labor of its preparation and performance. He gave us some beautiful playing in the course of it—especially in the finest pages of the Adagio, and the audience, apparently forgetting ancient anti-Straussian prejudices, acclaimed him warmly after the deed was done.

* * *

The Seventh Symphony of Sibelius, despite its moments of impressiveness, does not wear so well as its two immediate predecessors. When are we to listen again to the noble, magnificent Fifth? Perhaps Mr. Toscanini may be minded to let us hear it. And why has no conductor revived the stripped and drastic and extraordinary Fourth, unheard here since the distant days of Muck?

Serge Koussevitzky

Who conducted last night's Boston Symphony Orchestra concert

THIS CLIPPING FROM
N. Y. EVENING POST
FEB 7 1931

Other Music

By OSCAR THOMPSON

Boston Symphony Orchestra—"Flying Dutchman"

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The two symphonies were the Seventh of the Finn, Jan Sibelius, and the "Domestica" of Richard Strauss. Mr. Koussevitzky has played them both before, but never on the same evening. However, Strauss's musical account of a twenty-four-hour day in his own family circle with its curiously minute disclosures that descend even to the detail of spanking the baby, was something of a relaxation after Sibelius's profound gravity.

SIBELIUS'S LATEST.

The Sibelius symphony is his latest and was completed only some five years ago. At the time he had reached the age of 60, and a great deal had happened in the musical world since his emergence as a figure of international import. A great deal had also happened in his own development. For one thing, he had abandoned the type of composition that was essentially Finnish in its almost strictly national significance. The Seventh Symphony, like at least two that preceded it, is absolute music.

Sibelius here seems to have absorbed many of the innovations that originated with other composers in other parts of Europe, to have winnowed the valid from the freakish, and to have bent them all to his own purposes with the authentic touch of genius. The result bears his own stamp and his alone. Its economy of means is spare and austere, but this seems to make its eloquence all the more striking. The symphony is music that is still strange, but its power is unmistakable.

The orchestra played the work with a splendid virtuosity, but its performance bore certain characteristics in Mr. Koussevitzky's treatment that, one should say, scattered emphasis a bit unduly here and there. The Strauss "Domestica" served the conductor [illegible] better in this piece. [illegible] one slow and majestic, the other buoyant and spontaneous. Each was played with mastery, the inner voices manifested with clarity of outline, the poliphony managed with equability in its tonal weaving. The one fault was in the preponderance of tone from the bass viols in fortissimo passages. The eight monstrous instruments, which usually blend with the full orchestra, growled their massive diapasons into the mixture of violins, violas and 'cellos almost overwhelming their gentle sounds.

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THIS CLIPPING FROM
NEW YORK SUN
FEB 7 - 1931

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Driver Asks re Now Antiques

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THIS CLIPPING FROM
N. Y. EVE. WORLD
FEB 7 1931

Lovers of Wagner Enjoy Matinee Of "The Flying Dutchman" at Met

Bohnen Heard as Daland in First of Annual Cycle of Composer's Works

By Noel Straus

With "The Flying Dutchman" as torch bearer of the series, the Metropolitan's annual Wagner cycle got under way yesterday afternoon to the manifest delight of a large houseful of that composer's eager votaries. This was the first festival of the kind under the Gattian regime to include the important early work, a welcome addition made possible by the recent revival of the opera on the Broadway boards.

The only new feature of yesterday's performance was the Daland provided by Mr. Bohnen, whose conception of Senta's parent differed vitally from that of his predecessor, Mr. Andresen. Mr. Bohnen appeared in the role with Barbara Kemp at Bayreuth in 1914, and, therefore, his interpretation had the ring of authority. Unlike Mr. Andresen, he obeyed the composer's injunction against dragging the part into the realm of comedy. His Daland was a carefully sustained portrayal, so free of mannerism and excess that it at once took its place among the most ingratiating characterizations the basso has offered here. He made the old salt a genial soul, but secretive, crafty and shrewd. Avarice gleamed from his eyes and cunning showed through his smile. This was plausibly the father who would barter off his daughter to a stranger without compunction or any sense of wrong doing—in other words, precisely the type Wagner had in mind. Mr. Bohnen's voice was in excellent condition and he sang as well as he acted. As the Dutchman, Mr. Schorr suggested more potently the ominous impose than the inward anguish of the Ahasuerus of the seas. His vocalism throughout was of the superior sort expected from him. Mme. Jeritza emitted strange sounds which, technically speaking, had nothing to do with real singing, nor was her sense of pitch any too accurate, [illegible] impersonation of Senta was [illegible] nevertheless, reaching its climax in that superb bit of business when she first meets the Dutchman which manages to convey surprise, fear and ecstasy in a single gesture. Mr. Laubenthal again shouted his way through Erik's music. The score was given a spirited reading by Bodanzky but he permitted the orchestra to do a good deal of undistinguished work.

At night in Carnegie Mall, Mr. Koussevitzky and the Botson Symphony Orchestra enraptured a sizable audience with a regally magnificent envisagement of a program consisting of two Preludes of Bach, arranged by Pick-Mangiagalli; the Seventh Symphony, by Sibelius, and Richard Strauss's "Symphonia Dofestica." This was far and phonic Domestica." This was far and away the finest orchestral playing the Bostonians or any other visiting organization has vouchsafed here this season. The tone was marvelously rich and pure in every department. How firm, velvety and sensitive a body of strings can be was first disclosed in the brace of items for bowed instruments devised by Pick-Mangiagalli. His transcriptions of the Prelude to Bach's D Minor Organ Fugua and the Prelude of the E Major Violin Partita were both nobly performed. The former proved the more satisfactory of the two compositions in their new garb. As the organ prelude is without pedal in the original and nowhere suggests change of registration, it was easily transferred to the strings without loss of character. Its solemn, introspective mood was wonderfully brought out by Mr. Koussevitzky, who gave it a memorably poetic reading. For the other prelude, Mr. Mangiagalli had to introduce counterpoint of his own invention, and it was not happily managed. While the first violins negotiated the original solo part in unison, the other strings kept up a rather scrappy and disjointed accompaniment, which refused to blend with the melody. But the virtuosity of the interpretation was startling. Kreisler and other violinists make a show piece of the difficult solo number. But here was the entire aggregation of first fiddles accomplishing the same feat simultaneously. No wonder the audience was thrilled.

The great treat of the evening was the superb unfolding of the Sibelius symphony, which had not been heard here since 1927, when it was given its local premiere by the same conductor, and also enjoyed two presentations under Mr. Klemperer. As the Sibelius opus parts company with the traditional symphonic form in its one lengthy movement of many varied sections, there is something cryptic about it for the listener. But it is hard to understand how anyone present yesterday could fail to appreciate the extraordinary beauties of the composition, its fertility of invention, individuality and intense poesy. A profound debt of gratitude is owed Mr. Koussevitzky for reviving this splendid creation. One trusts he will repeat it here soon. to acquaint the public further not only with the symphony but his delivery of it, which must be reckoned among the major achievements of the musical year.

Introduction and Allegro for String Orchestra, Op. 47.....Elgar
Symphony No. 7.....Sibelius
Symphonia Domestica.....Strauss

The visit of the Bostonians to Carnegie Hall last night brought no modernist shocker for a change. Is it possible that no new symphony, overture, concerto grosso or suite was born since the orchestra played here last?

But notwithstanding the absence of a hot-off-the-griddle masterpiece, last night's fare was pretty distinguished—at least in the matter of celebrated names. Bach, Sibelius and Strauss should make a dependable trio for a musical evening. But unfortunately there was a catch in the Bach preludes, and the music that Mr. Koussevitzky selected from Strauss and Sibelius was not the happiest representation of the stature of either of these two musicians.

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THIS CLIPPING
NEW YORK TIMES
FEB 8 1931

CAREER OF CHARLES MARTIN LOEFFLER

The Evolution of a Modern Master—His Sympathies With and Expression of His Age—His Distinguished and Solitary Art

By OLIN DOWNES.

CHARLES MARTIN LOEFFLER celebrated his seventieth birthday on the 30th of January. Forthwith the Boston Symphony Orchestra and now the Philharmonic-Symphony Orchestra observe the event by performances of Loeffler's music. Next Thursday and Friday New York hears the "Pagan Poem" for piano and orchestra. Next Friday and Saturday Boston will hear the "Canticum Fratris Solis" (after St. Francis of Assisi) for voice and orchestra and the "Pagan Poem," with Heinrich Gebhard, in both cities, as the pianist. In Cleveland last Thursday night Mr. Loeffler's "Evocation" had its first performance, a work he was commissioned to write for the opening of Severance Hall. And some music reviewers are writing articles, tributes and other forms of homage to Mr. Loeffler.

This article is neither tribute nor homage, because neither of these two things are needed. These words are in the nature of protest. Why, instead of kind words for a composer whose place will be established by his music and not by any words of contemporaries, do we not hear more of Mr. Loeffler's compositions?

A few of these have been played frequently. But the same lamentable lack of curiosity concerning other compositions of Loeffler is shown by our orchestras and conductors that is shown toward the sum of the work of most creative artists, even those of high reputation and attainment. If a composer does not go down into the marts of trade, or propagandize shamelessly and persistently for himself, the musical organizations and the public in general remain content with one work or another which has happened to attract popular attention. The rest of the composer's output, unless he has an aggressive publisher to act for him, will in the course of human nature await the discoverers of future years. The product of an artist of Mr. Loeffler's achievement should be known to the public in its entirety. It is only in this way that comprehensive knowledge and understanding of a composer's creative purposes can be obtained.

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Bach Preludes Beautifully Played.

The Bach preludes, admirably contrasted, were prophetic of the quality of the evening. The first prelude was played with a simplicity, a lack of unnecessary dynamic contrast, a sustainment of melodic line and mood ideally appropriate to the music. The string choir, having distinguished itself here, then displayed a fire and virtuosity of which any solo violinist could have been proud. This music was to the advantage of the symphony which followed, since the Sibelius of the seventh symphony, in contrast to the youthful composer of earlier works, is a musician of pure line and of sheerly musical intent, and therefore not out of place after Bach.

The Seventh symphony is a very striking example of the evolution of Sibelius's art. The style of the early symphonies, which are beginning to grow popular, was romantic and, one would say, panoramic. Back of the passion and strength of the music was the landscape element—the sounds of the North, its sternness and desolation, its mists and lowering skies. There were also the long, simple melodies which formed the backbone of the symphonic structure.

Sibelius in a New Light.

Now, the symphony heard last night is all melody, but of how different a kind than the splendid outbursts of the first symphonies or the tone-poems "En saga"! All the paraphernalia of those previous scores, imposing and heroic as it was, has been discarded. So, likewise, has the heavy orchestration of the earlier works. From Sibelius's Fourth Symphony onward there is an amazing purification of style—no dramatic gestures, no heaven-defying tragedy or alarms of battle, but sheer beauty for beauty's sake—pure music, obeying its own laws, following inner principles of its own being, and the whole molded in masterly form and design.

Sibelius, in this late work, uses only the simplest phrases. He seems to search for the plainest motives, the most transparent harmonies, the clearest arrangement of ideas. His scoring is largely for the strings. And instead of a symphony built in great blocks of tone you have one which is almost a string quartet in the fineness of its facture and the interweaving of its parts.

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It should be said here that it is hard to think of the Sibelius Seventh Symphony performed with more technical precision and sensitiveness of nuance, and more fidelity to its deepest inner spirit, than were shown on this occasion. As for Sibelius himself, who is as far ahead of public taste in these late works as his earlier scores were ahead of the audiences of thirty years ago, he can afford to await the complete recognition which he is sure to receive.

The performance of Strauss's "Sinfonia Domestica," as we have said, was little short of a glorification of that work. Presented in such a light, it was impossible to sustain long and logically held objections to it. The plentitude of melody and the endless richness of Strauss's counterpoint last night were simply irresistible, if only for the splendor and virtuosity of the orchestra's playing.

What is one to do with this Strauss? What right has a composer to go suburban, to foist on an audience the private life of his household from evening to dawn, inclusive, and succeed in making music.

It is all very well to say that the proceeding is in bad taste—which is true—and that it cannot be done. Unfortunately for the argument, it is done. It may not be done with the distinction that pertains to an "Eulenspiegel" or "Don Quixote," but in the same "Sinfonia domestica" there is page upon page of exulting, kindling music, and there is such bravura of counterpoint that when it is expounded as last night the listener was welling up in him a tendency to shout "Hurrah." The proof of the music was in the performance. No wonder that this was followed by a demonstration.

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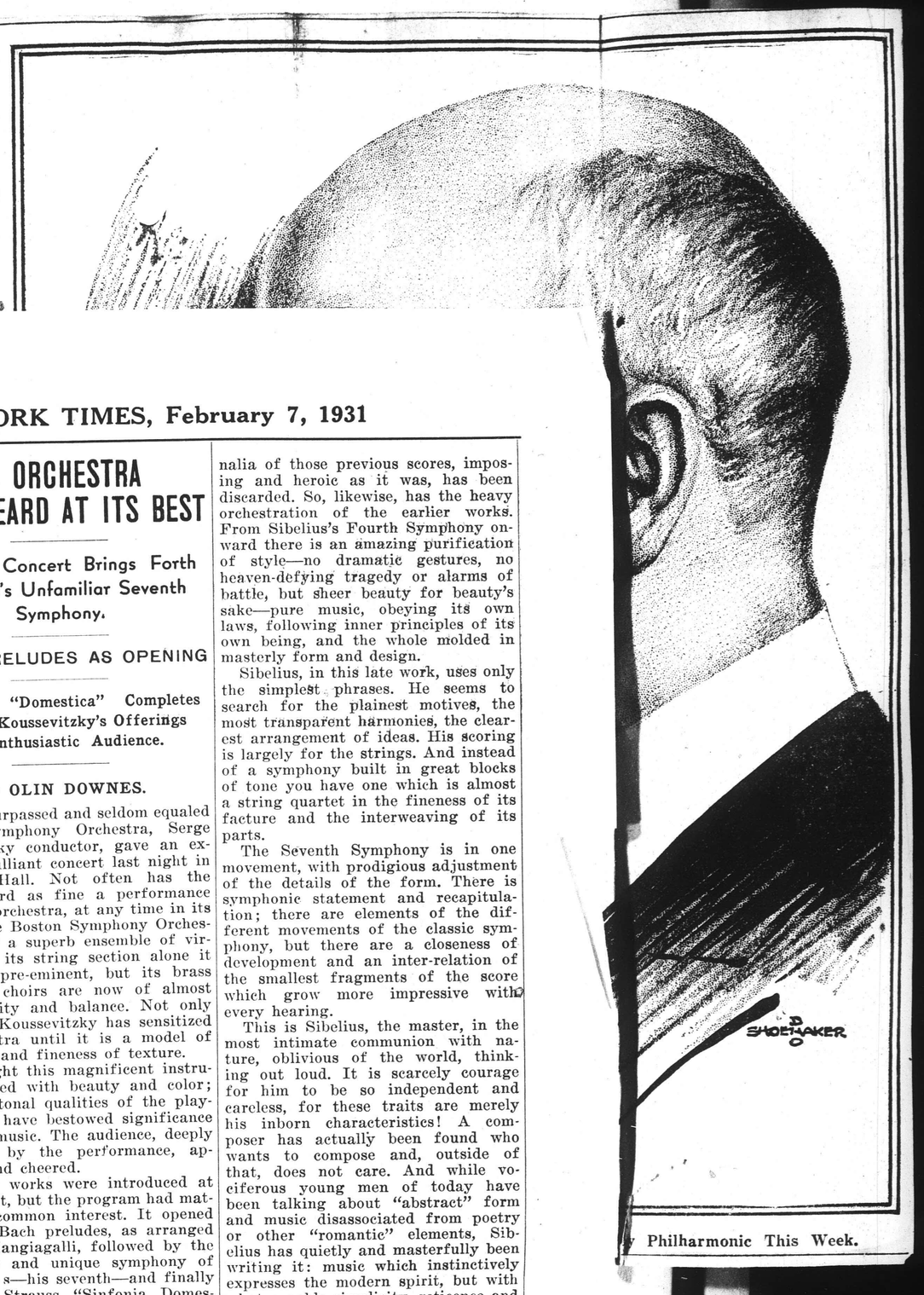

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© New York Times

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A few of these have been played frequently. But the same lamentable lack of curiosity concerning other compositions of Loeffler is shown by our orchestras and conductors that is shown toward the sum of the work of most creative artists, even those of high reputation and attainment. If a composer does not go down into the marts of trade, or propagandize shamelessly and persistently for himself, the musical organizations and the public in general remain content with one work or another which has happened to attract popular attention. The rest of the composer's output, unless he has an aggressive publisher to act for him, will in the course of human nature await the discoverers of future years. The product of an artist of Mr. Loeffler's achievement should be known to the public in its entirety. It is only in this way that comprehensive knowledge and understanding of a composer's creative purposes can be obtained.

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It is possible that Mr. Loeffler, who is a law unto himself, is partly responsible for his comparatively small showing on concert platforms. He is known to his intimates as an extremely fastidious—sometimes we wonder if he is not morbidly fastidious—and self-critical workman. He may look upon this or that composition as unrepresentative, and he may deliberately discourage conductors when they come in quest of a new or unfamiliar work to put on their programs. It is known that more than one score, finished after long days and nights of labor, has remained in his desk, never to see the light. So that the chief culprit in the case may be the man of simple life and ways, well acquainted in various cities, and yet, in actual truth, the very solitary Charles Martin Loeffler. But scores there are, some of them virtually unknown, and a conductor bent upon their exposition would find a way to them.

The major compositions of Loeffler immediately recalled by this writer as having been played in New York in the last six years are "La Bonne Chanson" and the "Pagan Poem," both given repeated performances; "La Mort de Tintagiles," recently played by Mr. Hadley's Manhattan Symphony Orchestra; the "Canticum Fratris Solis," for soprano and orchestra; the noble quartet, "Music for Four Stringed Instruments," inspired by the death of Victor Chapman in the war, played here by the Flonzaleys before their disbandment, and the choral "Ode for One Who Fell in Battle." This is probably not a full list, but it represents the principal aspects of Loeffler's music for the local public.

Where is the "Villanelle du Diable," after Rollinat? Where is the symphony "Hora Mystica" (1917) for orchestra and male chorus, a work which asks the utmost of conductor and executants, and is one of the most characteristic scores that Loeffler has produced? When this work was first performed in Boston in 1917 it was enigmatic to reviewers and public alike. Opinion was divided about it. The forces required for its adequate representation, the wholly mystical and impersonal character of the music, are not the things that make for immediate effect with audiences. In the perspective of time this notable score may prove one of the most distinctive in the category of Loeffler's compositions, or it may be seen as a spiritual adventure of a modern master which did not completely materialize in tone.

We would like to hear it again. We would like to hear again the five superb settings of Irish poems for tenor and orchestra, composed, if memory serves, for, and at any rate, brilliantly sung at Boston Symphony concerts by John McCormack in 1922. We want to know better the "Music for Four Stringed Instruments," and also would fain hear some of Mr. Loeffler's earlier compositions for quartet and for various chamber music combinations. No doubt these compositions of earlier vintage would show influences of another period. Possibly, again, Mr. Loeffler has ruthlessly drawn his pencil through them. But, we repeat, we would like to know.

* * *

We would then be in a position to gain at least a partial perspective of the music of the composer of unique gifts and tendencies, and we would behold Loeffler as a creative artist standing clearly forth against the background of the modern musical movement.

What is Loeffler's relation to this movement? To this period? He has been, and is, in it, but he is not, and never was, wholly of it. The influences of his early formative years were various. Born at Mulhouse, in Alsace, he was taken as a child to Russia, later to Hungary. He is familiar with the folk-music of both countries, and in later years he was impressed by the chant of both Greek and Roman Churches. In 1875 he was in Switzerland, where he stayed two years, laying the foundations of a professional violinist's career. He studied the violin with Joachim in Berlin and Massart in Paris, and composition with famous French and German teachers. He had orchestral experience with Pasdeloup in Paris, in the private orchestra of Baron Paul von Derweis at Nice and Lugano. In New York, in 1881, he played under Theodore Thomas and Leopold Damrosch, and the following year went to Boston and the Boston Symphony Orchestra, which had the honor of giving many of the first performances of his works as they came from his pen. From 1885 till 1903 he shared the first violin desk of the Boston Orchestra with Franz Kneisel, the concertmaster. He then retired from the orchestra to devote himself to teaching and composition. Since 1910 Mr. Loeffler has lived on his farm at Medfield, and his life has been a plain one, devoted principally to creative work and a few favored pupils and companions.

* * *

When he came to America he brought with him an unusually wide experience and background and a culture exceptional among musicians—exceptional at least until those days of the late nineteenth century which saw the intimacy that developed between composers and men in other arts and letters in Paris. The significant consequence of that association, the group of composers headed by Debussy and d'Indy, then known as the modern French school. With the music of this period in France, and with musical associations of childhood years in Russia, Loeffler was deeply imbued. With modern literature, especially French literature and certain of the English and Irish poets and the American, Poe, he was especially sympathetic. The predilection of modern French composers of the Debussyan wing for modal harmony and for impressionistic effect was also felt by Loeffler, not in the spirit of imitation but with the consciousness of a young musician, coming from post-Wagnerian France, in a poetic and impressionable stage of development.

But Loeffler was never completely an impressionist, nor was he ever an unconditional Debussyite. His admiration for that master was passionate, but it was one phase of his receptivity and eclecticism. By the side of his inevitable response to the beauty to which Debussy pointed the way, witness Loeffler's devotion to plain chant and his profound admiration for the line, the form, of the austere and anti-impressionistic d'Indy.

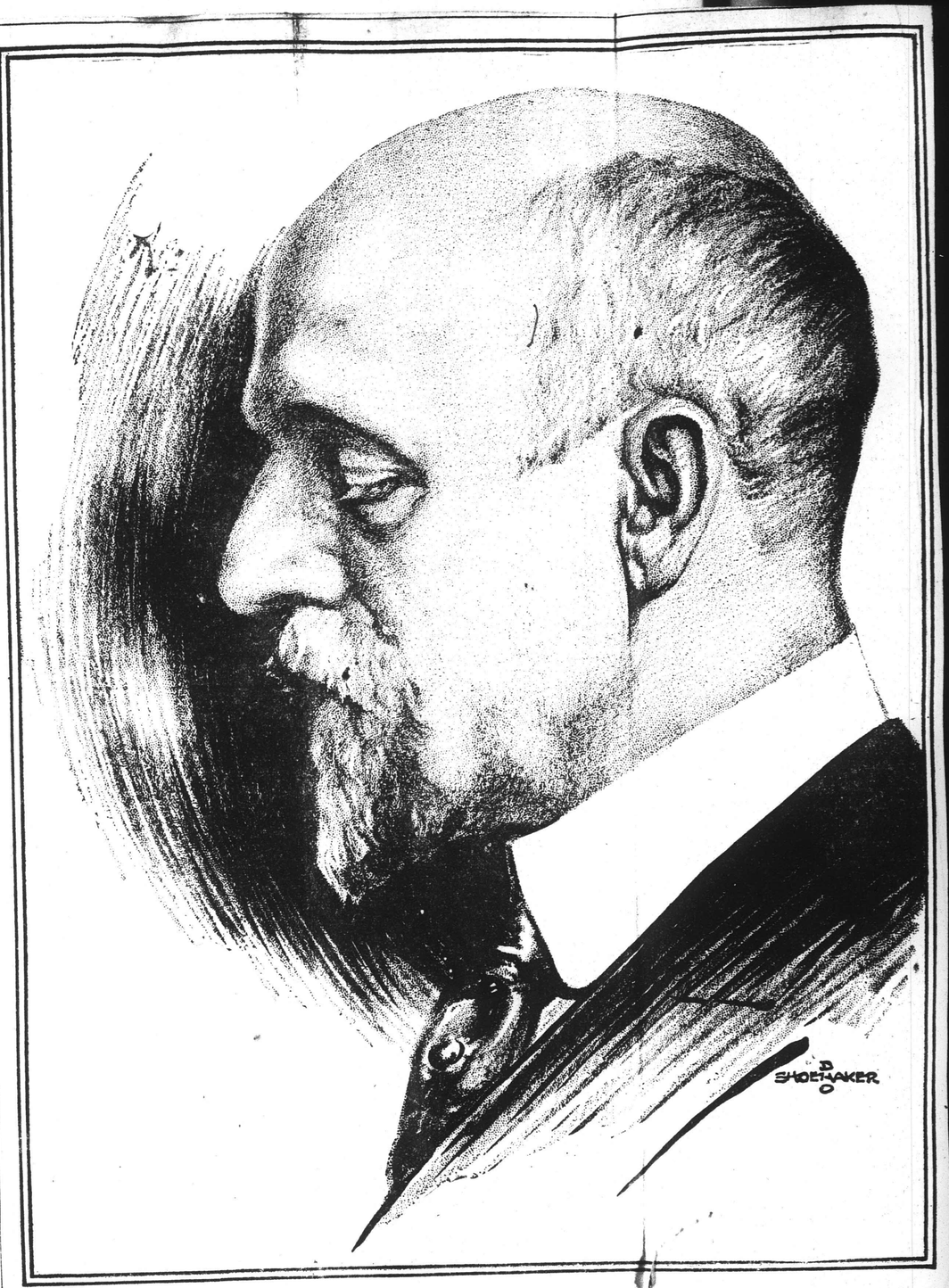
The works of d'Indy were attentively and comprehendingly regarded by Loeffler, who then proceeded to write a music of his own. Speaking now from the memory of some of his early chamber music and the magnificent evocations of the orchestra of "La Mort de Tintagiles," Loeffler's early phase appears to betoken a very beautiful flowering of youthful, romantic feeling. "La Mort de Tintagiles" has for us less the terror and the note of the macabre in Maeterlinck's text than it has the flavor of a romanticist's view of the drama. Let us put it another way: The Loeffler of "Mort de Tintagiles," with all its mystery, drama and orchestral splendor, is spiritually nearer "Der Freischütz" than he is to "Pelléas et Mélisande"! It is the romantic apprehension of night and the night's terror rather than that of the mystic or symbolist, which inspires these pages.

The date of "Mort de Tintagiles," the first version of the tone poem, was 1898. "La Villanelle du Diable," in which, when it is heard today, there might be a distant echo of Berlioz, is, however, in its irony and fantasy, a departure from what had preceded. In the "Pagan Poem" there is not only a greatly enriched technical procedure, but—a fact irrespective of the classic source of inspiration in an Eclogue of Vergil—an anticipation of the tendencies in music which have only become pronounced today. That is, a new emphasis of line and rhythm, a more classic and architectural spirit, and almost a volte-face from impressionism in the developments and the emotional vigor and glow of the music.

* * *

And here we are, inveterate in habits of discussion, attempting, long before it is possible or wise to do so, to estimate Mr. Loeffler's position as a composer! But after all, only to attempt to designate certain main lines of his progress.

"La Bonne Chanson," after Verlaine, and "La Villanelle du Diable" came in 1902, the "Pagan Poem" in 1907. Since that time Mr. Loeffler appears to have gone more in the direction of absolute music and away from dramatic or poetical inspirations for his works, with every year that passes. The "Hora Mystica" was one indication of this, the "Music for Four Stringed Instruments" another, and, as an earnest indication of artistic aims, even more significant. In the course of this progress Loeffler has kept clear of all the cynicism, the affectation and the materialistic spirit of so many of his contemporaries. While the young men prate of rhythm and line, and music freed from romantical dross, Loeffler, long since arrived at similar conclusions, says nothing, but writes singularly purified and masterly music. The trends of the last fifty years have been felt in his scores as in the scores of others, but they have been transfigured and alembicated in his music. He is one of the representative musicians of an age, but his expression of that age has come from within, and not, as an imitation of fads and shibboleths of the hour, from outside. From the very beginning of his creative career Loeffler has retained his conscience, his scorn of cheap or bad workmanship, his possibly extreme fastidiousness, and the passionate worship of the mystery of beauty which is part of himself. He has not had to follow the professed musical leaders of his period. He has kept his own counsel; he has let his period come to him, in terms of his own soul, and the mysterious art of music.



Charles Martin Loeffler. Whose "Pagan Poem" Will Be Played by Philharmonic This Week.

NEW YORK TIM

BOSTON ORCHES
HEARD AT

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BACH PRELUDES A

Strauss's "Domestica"
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By OLIN DOW

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"Canticum Fratris Solis," with Povla
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FEB 8 1931

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NEWS TRIBUNE

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Any conclusive comment upon the Elgar music does not seem possible at this time. We would prefer to hear it again. It isn't so very new at that—not nearly as pristine and arousing as Richard Strauss's Symphonia Domestica, heard so seldom nowadays that it has become almost an innovation. Mr. Koussevitzky, repeating it yesterday, gave the Strauss scenario a finely etched but vivid performance. Herr Strauss meanders a bit and nods in his dramatic labors, but it is a work worthy of more frequent attention.

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NEW YORK TIMES

FEB 8 1931

KOUSSEVITZKY HEARD AGAI

Conducts Boston Symphony Three Modern Works.

The Boston Symphony Orchestr Serge Koussevitzky conducting, pr sented a program of modern mus at Carnegie Hall yesterday afte noon. The three works on the li were chosen from as many countrie each composed by the dean of h school: Elgar's "Introduction an Allegro" for string orchestra, Op. 47 Stravinsky's "Capriccio" for pian and orchestra, with Jesús Marí Sanromá as the soloist, and Strauss's "Symphonia Domestica," Op. 53. The Strauss music w-- also played by the orchestra Friday evening.

The music presented served once more to reveal the lyric gifts and splendid tone of the visitors, particularly in the infrequently heard Straussian forty-five-minute tonal history of connubial felicity and tribulation.

After the "Capriccio," the auditors recalled Mr. Sanromá, who played brilliantly and without notes on that occasion, and after the Strauss music the instrumentalists rose and shared the enthusiastic applause with the conductor.

N. Y. JOURNAL

FEB 9 1931

BOSTON SYMPHONY, PHILHARMONIC PLAY

Both the Philharmonic and the Boston Symphony Orchestras gave concerts over the week-end. Bernardino Molinari led the former yesterday at Carnegie Hall in repetitions from earlier programs, including the Beethoven C-minor symphony. Serge Koussevitzky directed the visitors, also chiefly in repetitions, but varied by Sir Edward Elgar's "Introduction and Allegro." Large audiences attended both concerts in spite of the weather.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE

1931

Boston Orchestra Offers Second Concert of Week

Carnegie Hall Program Includes Sanroma as Soloist

The Boston Symphony Orchestra presented its second concert of the week in Carnegie Hall yesterday afternoon. Mr. Koussevitzky's program was given over to compositions by three distinguished contemporary composers: the Introduction and Allegro, Op. 47, for string orchestra, of Elgar; Stravinsky's Capriccio for piano and orchestra, and Strauss's "Symphonia Domestica." The Stravinsky work was introduced to local audiences on the occasion of the orchestra's last previous visit here. The soloist then, as yesterday, was Jesus Maria Sanroma. The Strauss symphony was part of last Thursday night's Boston Symphony program.

Elgar's Introduction and Allegro dates from 1905 and is based on a pseudo Welsh theme. It is undisturbing and mildly agreeable music which adds little to the composer's stature. It was well played, though not without some cloudiness in the fugato passages. The Stravinsky Capriccio, too, is one of the Russian master's lesser contributions. Mr. Sanroma again played with aplomb and elegance. After these somewhat trivial pieces, the Strauss "Domestica" loomed large. It was brilliantly and persuasively set forth. The applause was moderate.

J. D. B.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

FEB 9 1931

A MUSICAL INDICTMENT

A REPORTER of Richmond claims to have elicited an opinion from the conductor of the Boston Symphony Orchestra which fails to fit the facts. Dr. Serge Koussevitzky is quoted to the effect that Philadelphia audiences are "more attuned to the martial music of Sousa's band than to that of a symphony orchestra."

How may the truth be determined in a matter of such moment? We submit two arguments that must be considered, even at the expense of a distinguished musician's standing as a critic of sound judgment. Philadelphia, though tuned to martial music, sponsors the finest symphony orchestra in America. Secondly, this city is not content with a single instrument of symphonic music but has recently welcomed a new orchestral organization which proposes to play something besides martial marches to appreciative audiences. And there may be added the testimony of last summer's concerts in Robin Hood Dell, which were every whit as well patronized by Philadelphians as Sousa and his band in Willow Grove Park.

There is no need to deprecate the taste for the sounding brass, the drum and cymbals and the rousing rhythms of a full-blown band. These also make music which can lift the hair, stir the soul and shake the diaphragm. But it is very near to nonsense to say that Philadelphia likes nothing else or that its tastes are "attuned" to a more popular and less esthetic pitch than those of other cities. Not even Boston has the right to think or say so.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

FEB 12 1931

A CORRECTION

[Telegram]

To the Editor of the Evening Ledger:

Sir—Statements attributed to me editorial EVENING LEDGER February nine incorrect. I saw no reporters and gave no interviews in Richmond. Will greatly appreciate correction.

SERGE KOUSSEVITZKY.

Boston, Mass.

The editorial in question was based on an alleged interview published in a Richmond newspaper, which included the statements quoted. To "add artistic verisimilitude" the article was accompanied by photographs. We regret that the distinguished conductor of the Boston Symphony Orchestra was misquoted and misrepresented, and that we were misled by an apparently authentic interview.—The Editor.

THIS CLIPPING FROM
N. Y. EVENING POST

1931

Other Music

Boston Symphony, Roxy Concert and Segovia's Guitar

THE excellent playing of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon had the curious effect of revealing the relative inferiority of three compositions of three contemporary composers.

The first was Elgar's Introduction and Allegro, Op. 47, for String Orchestra. This is a work nicely wrought and pleasant to hear and wholly unexciting. To Ernest Newman, formerly a "guest" music critic for this newspaper, Sir Edward Elgar remarked that the main theme was a pseudo-Welsh tune, which came to him as a result of hearing some singing at a distance in Wales. The work is dedicated to a friend, Professor S. S. Sanford, Yale University. The orchestration is centered on a string quartet and there are solo parts, all taken with distinction on Saturday.

The Stravinsky Capriccio for Piano and Orchestra was the second number. This had been played at a recent concert by the Boston visitors, and again the soloist was Jesus Maria Sanroma. Here also the impression was that soloist and orchestra were giving a prodigiously expert performance of a piece extremely brilliant and vigorous, although of no large importance.

The third number was the Strauss Symphonia Domestica, Op. 53. More orchestral opulence here, and plenty to interest, if indeed little to enthrall, an audience.

The fifth "dollar" concert at the [illegible]eatre yesterday morning was some[illegible] of the mightiest [illegible] Wagner's greatest [illegible] a large audience [illegible] much

THIS CLIPPING FROM
NEW YORK SUN

Boston Symphony Orchestra Plays Stravinsky's Work

The tonal splendors of the Boston Symphony Orchestra again resounded through Carnegie Hall Saturday, when Dr. Koussevitzky gave the organization's matinee concert and with a large audience in attendance. The program comprised Elgar's "Introduction and Allegro" for string orchestra, opus 47, first announced for Friday evening's concert, but finally not played; Stravinsky's capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and the "Symphonia Domestica" of Richard Strauss, which was repeated from the orchestra's program of the evening before.

The Stravinsky work, which Mr. Koussevitzky had introduced to America, was given in New York by his orchestra last month at its evening concert, with Mr. Sanroma, then as now, the pianist. The Elgar introduction and allegro, which is seldom heard here, was composed a quarter of a century and more ago.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE

FEB 14 1931

Bach Festival To Be Held In Boston on March 24-29

College Societies to Participate in Symphony Program

As a special feature of its fiftieth season, the Boston Symphony Orchestra will give a Bach festival under Serge Koussevitzky's direction in Symphony Hall, Boston, from Tuesday, March 24, through the following Sunday, March 29 The program for March 25 will be dedicated to the memory of the orchestra's founder, Major Henry L. Higginson. Bliss Perry will deliver a memorial address.

Participants with the Boston Symphony in this festival include the Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club of Boston; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, barytone; Alexander Borovsky, pianist; Regina Patorni-Casadesus, harpsichordist, and Wallace Goodrich, organist.

Bach's B minor Mass is scheduled both for March 24 and 28. On March 25, besides Professor Perry's address, the program includes organ and harpsichord numbers. On March 26 the second Brandenburg concerto, first orchestral suite, D minor piano concerto and the Magnificat will be heard; on the afternoon of March 27 the third orchestral suite, concerto for two violins and cantatas "Ich bin ein guter Hirt" and "O Ewigkeit." On Saturday evening, March 28, the cantatas "Christus lag in Todesbanden" and "Ein feste Burg," fifth Brandenburg concerto and piano numbers will be performed.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 14 1931

Boston Will Have Bach Music Series

Symphony Orchestra to Celebrate Half Century Season With Festival Opening March 24

A Bach festival to be given through the last week of March will be the culminating feature of the Boston Symphony Orchestra's half century season. The festival will be performed in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Programs.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the Festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, Soprano, Margaret Matzenauer, Mezzo-Soprano, Richard Crooks, tenor, and Fraser Gange, Baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), and Suites (Nos. 1 and 3). The Concerto for Two Violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D. minor, and also preludes and fugues from the "Well-tempered Chlavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory, and formerly organist with this orchestra.

Anniversary Year.

THIS CLIPPING FROM
NEW YORK
Saturday Theatre Review

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Any conclusive comment upon the Elgar music does not seem possible at this time. We would prefer to hear it again. It isn't so very new at that—not nearly as pristine and arousing as Richard Strauss's Symphonia Domestica, heard so seldom nowadays that it has become almost an innovation. Mr. Koussevitzky, repeating it yesterday, gave the Strauss scenario a finely etched but vivid performance. Herr Strauss meanders a bit and nods in his dramatic labors, but it is a work worthy of more frequent attention.

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N.Y. WORLD
FEB. 8 - Mu

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THIS CLIPPING FROM
NEW YORK TIMES
FEB 8 1931

KOUSSEVITZKY HEARD AGAI

Conducts Boston Symphony Three Modern Works.

The Boston Symphony Orchestr Serge Koussevitzky conducting, pr sented a program of modern mus at Carnegie Hall yesterday afte noon. The three works on the li were chosen from as many countrie each composed by the dean of h school: Elgar's "Introduction an Allegro" for string orchestra, Op. 47 Stravinsky's "Capriccio" for pian and orchestra, with Jesús Marí Sanromá as the soloist, and Strauss's "Symphonia Domestica," Op. 53. The Strauss music w-- also played by the orchestra Friday evening.

The music presented served once more to reveal the lyric gifts and splendid tone of the visitors, particularly in the infrequently heard Straussian forty-five-minute tonal history of connubial felicity and tribulation.

After the "Capriccio," the auditors recalled Mr. Sanromá, who played brilliantly and without notes on that occasion, and after the Strauss music the instrumentalists rose and shared the enthusiastic applause with the conductor.

N. Y. JOURNAL
FEB 9 1931

BOSTON SYMPHONY, PHILHARMONIC PLAY

Both the Philharmonic and the Boston Symphony Orchestras gave concerts over the week-end. Bernardino Molinari led the former yesterday at Carnegie Hall in repetitions from earlier programs, including the Beethoven C-minor symphony. Serge Koussevitzky directed the visitors, also chiefly in repetitions, but varied by Sir Edward Elgar's "Introduction and Allegro." Large audiences attended both concerts in spite of the weather.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
1931

Boston Orchestra Offers Second Concert of Week

Carnegie Hall Program Includes Sanroma as Soloist

The Boston Symphony Orchestra presented its second concert of the week in Carnegie Hall yesterday afternoon. Mr. Koussevitzky's program was given over to compositions by three distinguished contemporary composers: the Introduction and Allegro, Op. 47, for string orchestra, of Elgar; Stravinsky's Capriccio for piano and orchestra, and Strauss's "Symphonia Domestica." The Stravinsky work was introduced to local audiences on the occasion of the orchestra's last previous visit here. The soloist then, as yesterday, was Jesus Maria Sanroma. The Strauss symphony was part of last Thursday night's Boston Symphony program.

Elgar's Introduction and Allegro dates from 1905 and is based on a pseudo Welsh theme. It is undisturbing and mildly agreeable music which adds little to the composer's stature. It was well played, though not without some cloudiness in the fugato passages. The Stravinsky Capriccio, too, is one of the Russian master's lesser contributions. Mr. Sanroma again played with aplomb and elegance. After these somewhat trivial pieces, the Strauss "Domestica" loomed large. It was brilliantly and persuasively set forth. The applause was moderate.

J. D. B.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER
FEB 9 - 1931

A MUSICAL INDICTMENT

A REPORTER of Richmond claims to have elicited an opinion from the conductor of the Boston Symphony Orchestra which fails to fit the facts. Dr. Serge Koussevitzky is quoted to the effect that Philadelphia audiences are "more attuned to the martial music of Sousa's band than to that of a symphony orchestra."

How may the truth be determined in a matter of such moment? We submit two arguments that must be considered, even at the expense of a distinguished musician's standing as a critic of sound judgment. Philadelphia, though tuned to martial music, sponsors the finest symphony orchestra in America. Secondly, this city is not content with a single instrument of symphonic music but has recently welcomed a new orchestral organization which proposes to play something besides martial marches to appreciative audiences. And there may be added the testimony of last summer's concerts in Robin Hood Dell, which were every whit as well patronized by Philadelphians as Sousa and his band in Willow Grove Park.

There is no need to deprecate the taste for the sounding brass, the drum and cymbals and the rousing rhythms of a full-blown band. These also make music which can lift the hair, stir the soul and shake the diaphragm. But it is very near to nonsense to say that Philadelphia likes nothing else or that its tastes are "attuned" to a more popular and less esthetic pitch than those of other cities. Not even Boston has the right to think or say so.

THIS CLIPPING FROM
PHILADELPHIA, PA.
EVE. PUBLIC LEDGER
FEB 12 1931

A CORRECTION

[Telegram]

To the Editor of the Evening Ledger:

Sir—Statements attributed to me editorial EVENING LEDGER February nine incorrect. I saw no reporters and gave no interviews in Richmond. Will greatly appreciate correction.

SERGE KOUSSEVITZKY.

Boston, Mass.

The editorial in question was based on an alleged interview published in a Richmond newspaper, which included the statements quoted. To "add artistic verisimilitude" the article was accompanied by photographs. We regret that the distinguished conductor of the Boston Symphony Orchestra was misquoted and misrepresented, and that we were misled by an apparently authentic interview.—The Editor.

THIS CLIPPING FROM
N. Y. EVENING POST
1931

Other Music

Boston Symphony, Roxy Concert and Segovia's Guitar

THE excellent playing of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon had the curious effect of revealing the relative inferiority of three compositions of three contemporary composers.

The first was Elgar's Introduction and Allegro, Op. 47, for String Orchestra. This is a work nicely wrought and pleasant to hear and wholly unexciting. To Ernest Newman, formerly a "guest" music critic for this newspaper, Sir Edward Elgar remarked that the main theme was a pseudo-Welsh tune, which came to him as a result of hearing some singing at a distance in Wales. The work is dedicated to a friend, Professor S. S. Sanford, Yale University. The orchestration is centered on a string quartet and there are solo parts, all taken with distinction on Saturday.

The Stravinsky Capriccio for Piano and Orchestra was the second number. This had been played at a recent concert by the Boston visitors, and again the soloist was Jesus Maria Sanroma. Here also the impression was that soloist and orchestra were giving a prodigiously expert performance of a piece extremely brilliant and vigorous, although of no large importance.

The third number was the Strauss Symphonia Domestica, Op. 53. More orchestral opulence here, and plenty to interest, if indeed little to enthrall, an audience.

The fifth "dollar" concert at the Theatre yesterday morning was some of the mightiest Wagner's greatest a large audience much

THIS CLIPPING FROM
NEW YORK SUN

Boston Symphony Orchestra Plays Stravinsky's Work

The tonal splendors of the Boston Symphony Orchestra again resounded through Carnegie Hall Saturday, when Dr. Koussevitzky gave the organization's matinee concert and with a large audience in attendance. The program comprised Elgar's "Introduction and Allegro" for string orchestra, opus 47, first announced for Friday evening's concert, but finally not played; Stravinsky's capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and the "Symphonia Domestica" of Richard Strauss, which was repeated from the orchestra's program of the evening before.

The Stravinsky work, which Mr. Koussevitzky had introduced to America, was given in New York by his orchestra last month at its evening concert, with Mr. Sanroma, then as now, the pianist. The Elgar introduction and allegro, which is seldom heard here, was composed a quarter of a century and more ago. Well written, but rather dull to hear, the score was played under Dr. Koussevitzky's searching baton in a highly finished style.

As a special feature of its [illegible] season, the Boston Symphony Orchestra will give a Bach festival under Serge Koussevitzky's direction in Symphony Hall, Boston, from Tuesday, March 24, through the following Sunday, March 29. The program for March 25 will be dedicated to the memory of the orchestra's founder, Major Henry L. Higginson. Bliss Perry will deliver a memorial address.

Participants with the Boston Symphony in this festival include the Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club of Boston; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, pianist; Regina Patorni-Casadesus, harpsichordist, and Wallace Goodrich, organist.

Bach's B minor Mass is scheduled both for March 24 and 28. On March 25, besides Professor Perry's address, the program includes organ and harpsichord numbers. On March 26 the second Brandenburg concerto, first orchestral suite, D minor piano concerto and the Magnificat will be heard; on the afternoon of March 27 the third orchestral suite, concerto for two violins and cantatas "Ich bin ein guter Hirt" and "O Ewigkeit." On Saturday evening, March 28, the cantatas "Christus lag in Todesbanden" and "Ein feste Burg," fifth Brandenburg concerto and piano numbers will be performed.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
FEB 14 1931

Boston Will Have Bach Music Series

Symphony Orchestra to Celebrate Half Century Season With Festival Opening March 24

A Bach festival to be given through the last week of March will be the culminating feature of the Boston Symphony Orchestra's half century season. The festival will be performed in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Programs.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the Festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, Soprano, Margaret Matzenauer, Mezzo-Soprano, Richard Crooks, tenor, and Fraser Gange, Baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), and Suites (Nos. 1 and 3). The Concerto for Two Violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D. minor, and also preludes and fugues from the "Well-tempered Chlavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory, and formerly organist with this orchestra.

Anniversary Year.

Other events of the fiftieth anniversary season have been the first performances of scores written especially for the Orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter, and Hanson. A Beethoven festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

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THIS CLIPPING FROM
NEW YORK SUN

FEB 14 1931

Music and Musicians

By W. J. HENDERSON

SOME years ago—never mind just when; dates are dry food—Arthur Whiting, musician, composer, scholar and observer, gave a musical party. It was a coming-out party. The debutant was not a fair maiden, but a group of songs. The place was the Whiting studio. About thirty men gathered in the room. There were fire light, the dull glow of lamps and the enshrouding veil of fragrant tobacco smoke. Before the songs were sung Vincent D'Indy, composer of the "Ishtar," variations and high priest of the Schola Cantorum of Paris, read with elegant diction the texts by Paul Verlaine, from which the songs were made. Then we heard the music.

Francis Rogers sang the lyrics, Arthur Whiting played the piano, and the composer of the songs played the viola obbligato. After the group had been revealed to us, we had an interval for conversation, beer, sandwiches and continued smoke. Then we resumed our seats and the songs were sung again. It was in the intermission that Walter Damrosch said to his brother:

"Frank, this man Loeffler has something that the rest of them have not."

And that was straight talk. It took many of them years to find it out and there are dullards in the world of music who do not know it yet. However, there are celebrations just now because Charles Martin Loeffler has attained the Biblical three score and ten. He has been dwelling for several years in the seclusion of his home in Medford, Mass., but Boston, which knew him when he sat at the first desk of its great orchestra beside Franz Kneisel, has drawn him out of his den and turned the white light of its approbation upon him.

What Walter Damrosch said was the pith of the whole matter. Loeffler is one of the composers who was developed under the spread of the Debussy influence of music. Loeffler's art is inconceivable except as part of the beginning of the modernist advance. But it is none the less strikingly original and distinguished by certain qualities of imaginative creation and by aristocracy of style. Loeffler, the reflective, introspective and highly cultivated man, the student of Vergil and Horace, the lover of long natural vistas and of the thoughts of men, speaks in every work, whether it be the "Death of Tintagiles," the "Pagan Poem" or the "Villanelle du Diable."

It is fitting that this musician should be honored by his fellows. He has lived in this country many years and is an American citizen. He was born and studied abroad, but he is thoroughly Americanized. He is at any rate the foremost composer in this country. More than that, he is one of the foremost composers of his time. The world of music, not only here but across the seas, has reason to be proud of him.

* * *

A Word to Wise Fiddlers.

THE Boston Symphony Orchestra has a remarkable history. Older music lovers will recall the seasons when at the first two desks sat Kneisel and Loeffler, Tim Adamowski and Otto Roth, all of whom appeared at various times as solo artists at concerts of the organization. On one occasion Mr. Loeffler was not only soloist, but composer. This was at the fourth concert of the twelfth season of the orchestra in this city. It was in the Metropolitan Opera House. The program comprised Beethoven's "Egmont" overture, Mr. Loeffler's divertimento for violin and orchestra, Mrs. Beach's "Gaelic" symphony, the customary three excerpts from the "Damnation of Faust" and Rimsky-Korsakov's Scheherazade." Mr. Loeffler was the soloist in his own work. Mr. Kneisel played the solos in the Rimsky-Korsakov music.

Just why violinists, who are none too well supplied with material, do not examine this piece is a subject for wonder. It is not one of Mr. Loeffler's loftiest creations, but it is distinctly good violin stuff and grateful for the soloist. It is in three movements, preamble, "Eclogue" (the classic view of the composer already characteristic) and "Carnival des Mortes." This finale is a set of brilliant variations on the "Dies Irae." The composition is rich in melody, color and effective orchestration.

It is crowded with difficulties and perhaps in these days might be rudely pushed aside by Brahmins as a virtuoso piece, but since violinists persistently perform compositions which have only technical displays to recommend them, this divertimento of Loeffler, which is also good music, might be worth at least one hearing. It is not necessary to descant upon the merits of the composer's better known works. They deserve to enjoy a long period of active life. They possess individuality and musical beauty of a high order.

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

FEB 1 1931

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Arthur Honneger's new symphony, written especially for the celebration of the fiftieth anniversary of the founding of the Boston Symphony orchestram, was given its first performance under Mr. Koussevitzky's direction last evening in Boston. On the same program was Loeffler's "Pagan Poem" and "Canticum Fratis Solis" with Povla Frijsh as soloist.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

FEB 15 1931

In a visit to New York the Boston Symphony Orchestra, Serge Koussevitzky conducting, has played Strauss' "Domestic" Symphony, Sibelius' Seventh Symphony, Stravinsky's "Capriccio" and Elgar's "Introduction and Allegro."

THIS CLIPPING FROM THE
ATTLEBORO, MASS.
SUN

FEB 18 1931

SIR GEORGE HENSCHEL REACHES 81ST BIRTHDAY

London, Feb. 18—(AP)— Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is 81 years of age today but still "young and healthy."

He recalled today the pleasure he felt at the reception given him in the United States when he went back to conduct the Boston orchestra again after fifty years.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 15 1931

NEWLY RECORDED MUSIC

Elman Plays Tchaikovsky Concerto—Koussevitzky Conducts Ravel's 'Mother Goose'

By COMPTON PAKENHAM.

DROPPING back a few numbers to fill out the blanks, Victor's repressing of the Tchaikovsky violin concerto in D (Op. 35), by Mischa Elman and the London Symphony Orchestra, under John Barbirolli, which has been on the imported list for some months, is now issued as Masterpiece No. 79.

As is only to be expected, the one-time prodigy performs extraordinary feats with the concerto, originally dedicated to his late master, Leopold Auer, declined by him without thanks, and later transferred to Adolph Brodsky. In fact, the four records included in the album are so completely dominated by Mischa Elman, that the Barbirolli who has frequently contributed such excellently balanced recordings to the H. M. V. list—his "Eine Kleine Nachtmusik" of Mozart was included in the special release of Victor which came out in November—is left very much in the background. To be exact, over a couple of stretches he is found struggling bravely, and with quick success, to catch up with his meteoric soloist.

It is probably inevitable that this should be so, but surely some adjustment might have been made whereby the Elman stature could have been reduced and the general perspective straightened out. It should not have been difficult to increase the size of the instruments handed out to the orchestra until they were even half the size of Elman's giant fiddle. The pity for this is greater on account of the obvious excellence of what is going on behind the soloist. Barbirolli gives part of the first movement a triumphant swing which sounds new to us, and between them he and Elman have managed to make the whole work sound as though it was a far greater matter than it is—or we had suspected. As compared with the Bronislaw Hubermann version—with the Berlin State Orchestra under Wilhelm Steinberg—(Columbia Masterworks No. 131), the solo part is suaver, more fruity and with little of Hubermann's savagery in it.

A colorful exhibition which shows Elman from several angles, at times a rousing performance of a composition which starts out right stoutly, but before it has run its course seems to lose itself in uncharted futility with the predominant idea of giving as many opportunities as possible for display.

* * *

On two loose records in the same list Victor gives us Serge Koussevitzky and the Boston Symphony Orchestra with Ravel's "Ma mère l'Oye" (Mother Goose) suite, a comparatively familiar collection of five "Pièces Enfantines" (7370-1). Dating from a year or so before 1910, during which the suite was played as a four-hand piano piece at a concert of the Société Musicale Indépendante by two performers, whose united ages added up to sixteen years, Mother Goose received her first ballet performance with orchestra in January, 1912, at the Théâtre des Arts, Paris.

Adhering strictly to a program, the pieces derive from the tales familiar in every nursery. There is the pavane of the Sleeping Beauty, a dainty, dignified dance suggesting mystery; the Tom Thumb episode, in which the diminutive hero, hoping to find his way home by following the trail of bread crumbs he has dropped but which the birds have eaten up, wanders fearfully in circles; the serenade to Laideronette in her bath, played by the Pagodes, little china figurines inlaid with precious stones, who use instruments built to scale; the conversation of Beauty and the Beast, a dialogue between clarinet and contrabassoon, and finally the Fairy Garden, in which Prince Charming finds and wakes the sleeper, to the obvious joy of all the characters concerned.

How define the qualities that go to make up sound, pregnant nonsense? Mere double entente, of which incidentally we can remember no musical example, is not the way to the hearts of children from one to 100; for the wide-eyed infant who has not as yet overlaid its natural intuition with the smartness which eventually may grow to wisdom can run rings around the man of the world in the matter of sophistication.

As would-be imitators have found to their surprised chagrin, the Anderson-Carroll-Barrie-Milne tradition fails to respond when attempts are made to reduce it to a table of rules of technique. Musically, the problem becomes still more complicated. The makers of the old English pantomime dodged the issue with doubtful success. They tried to compromise by amusing the youngsters with the sight of familiar figures in the flesh and lavish spectacles, while entertaining the less critical portion of the audience with a series of current popular ditties which they prayed the kids might not understand. How many children have been caught humming the airs they have just heard in a performance of "Hänsel und Gretel"? Fraser Simpson's settings to the Christopher Robin and Pooh songs second the lyrics admirably, but away from them would they have any particular significance?

Unhampered by words, or without suggestive lyrics to help him, Ravel's task came into an only related class and, to one who met Mother Goose somewhat late in life, he has succeeded in conveying the delicate spirit of his subjects. Laideronette's miniature orchestra (its instruments were fashioned from such odds and ends as nutshells) plays music that might be expected from it, and the growling voice of the Beast is enough in itself to have repelled the object of his affections. Only in the finale does the music threaten to leave the setting in an orchestral deluge, and it is only there that it fails to convince.

Photo by A B C News Service.

Serge Koussevitzky, Who Conducts Ravel's "Mother Goose" in Recent Recording.

Koussevitzky and the recording staff have done excellently by this material. Clarity is essential to such a performance and, helped by the essential simplicity of the score, the detail throughout is as close to perfection as we can expect at present. The Fairy Garden does give the impression of being played by another orchestra.

Previous recordings of Mother Goose are by Albert Coates and orchestra (H. M. V.) and Walter Damrosch with the old New York Symphony Orchestra in Columbia Masterworks No. 74. This, which runs to five sides, will be kept, despite the new arrival, if only for the reason that on the odd face is the same orchestra in a trifle of Pierné's—the entirely delightful "Entrance of the Little Fauns."

The new Segovia recording—Torroba's Preludio and Fandanguillo (Victor 1487)—compares well with his first surprising releases. Then the discovery that the solo guitar could be made to do so much and could be handled in such a manner as to record so satisfactorily came as a revelation to many, and the wonder lasts. Would it be too much to suggest another couple from Bach?

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

THIS CLIPPING FROM
NEW YORK TIMES

FEB 15 1931

To the Editor of The New York Times:

Judging by various criticisms in last week's papers and the letter published in yesterday's TIMES there seems to be an awakening as to the Toscanini-Molinari régime and the poor programs that have been offered by these gentlemen.

It might be interesting for these masters of the baton to know that the audience they play to knows good music when they hear it and do not want to be fed on a lot of Italian sugar-water, but are used to stronger things and should be allowed to hear some Bruckner, Mahler, Bloch, Reger and numerous other great composers who never appear on Philharmonic programs.

No one doubts the genius of Toscanini, but this position entails obligations to give the public the best in music. Mr. Koussevitzky is the only conductor whose programs seem to be entirely satisfactory, and whose concerts this season are the only ones which I have thoroughly enjoyed.

J. S. WOLF.

New York, Feb. 9, 1931.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

FEB 15 1931

* * *

Another orchestral visitor from out-of-town to treat New York symphony lovers to an unusually brilliant concert, recently, was the Boston Symphony Orchestra under Serge Koussevitzky. In fact, the occasion was marked by one of the most brilliant performances ever heard here from this organization, and the audience quick to grasp unusual merit, not only applauded enthusiastically throughout but cheered as well.

This time, Mr. Koussevitzky did not introduce any new works but, nevertheless, his offerings were of unusual interest. The program opened with two Bach preludes arranged by Pick-Mangiagalli [illegible] by the litt[illegible] symphony [illegible] Strauss, "Sin[illegible]

THIS CLIPPING FROM
NEWPORT, R. I.
NEWS

FEB 19 1931

HENSCHEL EIGHTY-ONE.

First Conductor of Boston Symphony Orchestra Still Young.

LONDON, Feb. 19 (AP)—Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is eighty-one years old Wednesday, but still young and healthy." He recalled the pleasure he felt at the reception given him in the United States when he went back to conduct the Boston orchestra again after 50 years.

"It was the crowning joy of my career," he said, "to be asked to go back to conduct that orchestra—my orchestra, as I like to think of it—at some of its jubilee celebrations." It was only a year or so ago that Sir George, in a radio broadcast, sang a program of songs with all his old expression and clear diction. Within a fortnight—[illegible] is to conduct the big British Broadcasting Company Orchestra in the same program given in his Boston jubilee concert.

[illegible] of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer, who was the biographer and close friend of Major Higginson, will then make an address. Chamber music of Bach will likewise be played.

THIS CLIPPING FROM THE
NEW BRITAIN, CONN.
HERALD

FEB 18 1931

SIR HENSCHEL 81

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

FEB 15 1931

[illegible] Essen, Max [illegible]ce conductor [illegible]y Orchestra, [illegible]ms program

THIS CLIPPING FROM
NEW YORK SUN
FEB 14 1931

Music and Musicians

By W. J. HENDERSON

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And that was straight talk. It took many of them years to find it out and there are dullards in the world of music who do not know it yet. However, there are celebrations just now because Charles Martin Loeffler has attained the Biblical three score and ten. He has been dwelling for several years in the seclusion of his home in Medford, Mass., but Boston, which knew him when he sat at the first desk of its great orchestra beside Franz Kneisel, has drawn him out of his den and turned the white light of its approbation upon him.

What Walter Damrosch said was the pith of the whole matter. Loeffler is one of the composers who was developed under the spread of the Debussy influence of music. Loeffler's art is inconceivable except as part of the beginning of the modernist advance. But it is none the less strikingly original and distinguished by certain qualities of imaginative creation and by aristocracy of style. Loeffler, the reflective, introspective and highly cultivated man, the student of Vergil and Horace, the lover of long natural vistas and of the thoughts of men, speaks in every work, whether it be the "Death of Tintagiles," the "Pagan Poem" or the "Villanelle du Diable."

It is fitting that this musician should be honored by his fellows. He has lived in this country many years and is an American citizen. He was born and studied abroad, but he is thoroughly Americanized. He is at any rate the foremost composer in this country. More than that, he is one of the foremost composers of his time. The world of music, not only here but across the seas, has reason to be proud of him.

* * *

A Word to Wise Fiddlers.

THE Boston Symphony Orchestra has a remarkable history. Older music lovers will recall the seasons when at the first two desks sat Kneisel and Loeffler, Tim Adamowski and Otto Roth, all of whom appeared at various times as solo artists at concerts of the organization. On one occasion Mr. Loeffler was not only soloist, but composer. This was at the fourth concert of the twelfth season of the orchestra in this city. It was in the Metropolitan Opera House. The program comprised Beethoven's "Egmont" overture, Mr. Loeffler's divertimento for violin and orchestra, Mrs. Beach's "Gaelic" symphony, the customary three excerpts from the "Damnation of Faust" and Rimsky-Korsakov's Scheherazade." Mr. Loeffler was the soloist in his own work. Mr. Kneisel played the solos in the Rimsky-Korsakov music.

Just why violinists, who are none too well supplied with material, do not examine this piece is a subject for wonder. It is not one of Mr. Loeffler's loftiest creations, but it is distinctly good violin stuff and grateful for the soloist. It is in three movements, preamble, "Eclogue" (the classic view of the composer already characteristic) and "Carnival des Mortes." This finale is a set of brilliant variations on the "Dies Irae." The composition is rich in melody, color and effective orchestration.

It is crowded with difficulties and perhaps in these days might be rudely pushed aside by Brahmins as a virtuoso piece, but since violinists persistently perform compositions which have only technical displays to recommend them, this divertimento of Loeffler, which is also good music, might be worth at least one hearing. It is not necessary to descant upon the merits of the composer's better known works. They deserve to enjoy a long period of active life. They possess individuality and musical beauty of a high order.

* * *

THIS CLIPPING FROM
NEW YORK TIMES
FEB 15 1931

NEWLY RECORDED MUSIC

Elman Plays Tchaikovsky Concerto—Koussevitzky Conducts Ravel's 'Mother Goose'

By COMPTON PAKENHAM.

DROPPING back a few numbers to fill out the blanks, Victor's repressing of the Tchaikovsky violin concerto in D (Op. 35), by Mischa Elman and the London Symphony Orchestra, under John Barbirolli, which has been on the imported list for some months, is now issued as Masterpiece No. 79.

As is only to be expected, the one-time prodigy performs extraordinary feats with the concerto, originally dedicated to his late master, Leopold Auer, declined by him without thanks, and later transferred to Adolph Brodsky. In fact, the four records included in the album are so completely dominated by Mischa Elman, that the Barbirolli who has frequently contributed such excellently balanced recordings to the H. M. V. list—his "Eine Kleine Nachtmusik" of Mozart was included in the special release of Victor which came out in November—is left very much in the background. To be exact, over a couple of stretches he is found struggling bravely, and with quick success, to catch up with his meteoric soloist.

It is probably inevitable that this should be so, but surely some adjustment might have been made whereby the Elman stature could have been reduced and the general perspective straightened out. It should not have been difficult to increase the size of the instruments handed out to the orchestra until they were even half the size of Elman's giant fiddle. The pity for this is greater on account of the obvious excellence of what is going on behind the soloist. Barbirolli gives part of the first movement a triumphant swing which sounds new to us, and between them he and Elman have managed to make the whole work sound as though it was a far greater matter than it is—or we had suspected. As compared with the Bronislaw Hubermann version—with the Berlin State Orchestra under Wilhelm Steinberg—(Columbia Masterworks No. 131), the solo part is suaver, more fruity and with little of Hubermann's savagery in it.

A colorful exhibition which shows Elman from several angles, at times a rousing performance of a composition which starts out right stoutly, but before it has run its course seems to lose itself in uncharted futility with the predominant idea of giving as many opportunities as possible for display.

* * *

On two loose records in the same list Victor gives us Serge Koussevitzky and the Boston Symphony Orchestra with Ravel's "Ma mère l'Oye" (Mother Goose) suite, a comparatively familiar collection of five "Pièces Enfantines" (7370-1). Dating from a year or so before 1910, during which the suite was played as a four-hand piano piece at a concert of the Société Musicale Indépendante by two performers, whose united ages added up to sixteen years, Mother Goose received her first ballet performance with orchestra in January, 1912, at the Théâtre des Arts, Paris.

Adhering strictly to a program, the pieces derive from the tales familiar in every nursery. There is the pavane of the Sleeping Beauty, a dainty, dignified dance suggesting mystery; the Tom Thumb episode, in which the diminutive hero, hoping to find his way home by following the trail of bread crumbs he has dropped but which the birds have eaten up, wanders fearfully in circles; the serenade to Laideronette in her bath, played by the Pagodes, little china figurines inlaid with precious stones, who use instruments built to scale; the conversation of Beauty and the Beast, a dialogue between clarinet and contrabassoon, and finally the Fairy Garden, in which Prince Charming finds and wakes the sleeper, to the obvious joy of all the characters concerned.

How define the qualities that go to make up sound, pregnant nonsense? Mere double entente, of which incidentally we can remember no musical example, is not the way to the hearts of children from one to 100; for the wide-eyed infant who has not as yet overlaid its natural intuition with the smartness which eventually may grow to wisdom can run rings around the man of the world in the matter of sophistication.

As would-be imitators have found to their surprised chagrin, the Anderson-Carroll-Barrie-Milne tradition fails to respond when attempts are made to reduce it to a table of rules of technique. Musically, the problem becomes still more complicated. The makers of the old English pantomime dodged the issue with doubtful success. They tried to compromise by amusing the youngsters with the sight of familiar figures in the flesh and lavish spectacles, while entertaining the less critical portion of the audience with a series of current popular ditties which they prayed the kids might not understand. How many children have been caught humming the airs they have just heard in a performance of "Hänsel und Gretel"? Fraser Simpson's settings to the Christopher Robin and Pooh songs second the lyrics admirably, but away from them would they have any particular significance?

Unhampered by words, or without suggestive lyrics to help him, Ravel's task came into an only related class and, to one who met Mother Goose somewhat late in life, he has succeeded in conveying the delicate spirit of his subjects. Laideronette's miniature orchestra (its instruments were fashioned from such odds and ends as nutshells) plays music that might be expected from it, and the growling voice of the Beast is enough in itself to have repelled the object of his affections. Only in the finale does the music threaten to leave the setting in an orchestral deluge, and it is only there that it fails to convince.

Koussevitzky and the recording staff have done excellently by this material. Clarity is essential to such a performance and, helped by the essential simplicity of the score, the detail throughout is as close to perfection as we can expect at present. The Fairy Garden does give the impression of being played by another orchestra.

Previous recordings of Mother Goose are by Albert Coates and orchestra (H. M. V.) and Walter Damrosch with the old New York Symphony Orchestra in Columbia Masterworks No. 74. This, which runs to five sides, will be kept, despite the new arrival, if only for the reason that on the odd face is the same orchestra in a trifle of Pierné's—the entirely delightful "Entrance of the Little Fauns."

The new Segovia recording—Torroba's Preludio and Fandanguillo (Victor 1487)—compares well with his first surprising releases. Then the discovery that the solo guitar could be made to do so much and could be handled in such a manner as to record so satisfactorily came as a revelation to many, and the wonder lasts. Would it be too much to suggest another couple from Bach?

Photo by A B C News Service.

Serge Koussevitzky, Who Conducts Ravel's "Mother Goose" in Recent Recording.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
FEB 1 1931

* * *

Arthur Honneger's new symphony, written especially for the celebration of the fiftieth anniversary of the founding of the Boston Symphony orchestram, was given its first performance under Mr. Koussevitzky's direction last evening in Boston. On the same program was Loeffler's "Pagan Poem" and "Canticum Fratis Solis" with Povla Frijsh as soloist.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
FEB 15 1931

In a visit to New York the Boston Symphony Orchestra, Serge Koussevitzky conducting, has played Strauss' "Domestic" Symphony, Sibelius' Seventh Symphony, Stravinsky's "Capriccio" and Elgar's "Introduction and Allegro."

THIS CLIPPING FROM THE
ATTLEBORO, MASS.
SUN
FEB 18 1931

SIR GEORGE HENSCHEL REACHES 81ST BIRTHDAY

London, Feb. 18—(AP)— Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is 81 years of age today but still "young and healthy."

He recalled today the pleasure he felt at the reception given him in the United States when he went back to conduct the Boston orchestra again after fifty years.

THIS CLIPPING FROM
NEW YORK TIMES
FEB 15 1931

To the Editor of The New York Times:

Judging by various criticisms in last week's papers and the letter published in yesterday's TIMES there seems to be an awakening as to the Toscanini-Molinari régime and the poor programs that have been offered by these gentlemen.

It might be interesting for these masters of the baton to know that the audience they play to knows good music when they hear it and do not want to be fed on a lot of Italian sugar-water, but are used to stronger things and should be allowed to hear some Bruckner, Mahler, Bloch, Reger and numerous other great composers who never appear on Philharmonic programs.

No one doubts the genius of Toscanini, but this position entails obligations to give the public the best in music. Mr. Koussevitzky is the only conductor whose programs seem to be entirely satisfactory, and whose concerts this season are the only ones which I have thoroughly enjoyed.

J. S. WOLF.

New York, Feb. 9, 1931.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
FEB 15 1931

* * *

Another orchestral visitor from out-of-town to treat New York symphony lovers to an unusually brilliant concert, recently, was the Boston Symphony Orchestra under Serge Koussevitzky. In fact, the occasion was marked by one of the most brilliant performances ever heard here from this organization, and the audience quick to grasp unusual merit, not only applauded enthusiastically throughout but cheered as well.

This time, Mr. Koussevitzky did not introduce any new works but, nevertheless, his offerings were of unusual interest. The program opened with two Bach preludes arranged by Pick-Mangiagalli followed by the little performed, seventh symphony of Sibelius, and the Strauss, "Sinfonia Domestica."

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
FEB 15 1931

Boston Symphony to Give Bach Festival in March

A Bach festival to be given through the last week of March will be the culminating feature of the Boston Symphony Orchestra's half century season. The festival will be held in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer, who was the biographer and close friend of Major Higginson, will then make an address. Chamber music of Bach will likewise be played.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
FEB 15 1931

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Regular conductor at Essen, Max Fiedler, 72 years old, once conductor of the Boston Symphony Orchestra, recently directed a Brahms program in Berlin.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 16 1931

BOSTON TO HAVE BACH FESTIVAL

Symphony Orchestra on 50th Anniversary to Honor Henry L. Higginson.

WILL CONTINUE SIX DAYS

Feature Will Be Two Performances of Mass in B-Minor Under Dr. Koussevitzky

On the occasion of its 50th anniversary the Boston Symphony orchestra will hold a Bach Festival late next month in honor of Henry L. Higginson, who founded the orchestra. Orchestral, choral and chamber music by Johann Sebastian Bach will be included in the program to be offered in Boston six March days beginning Tuesday, the 24th. The Harvard Glee Club and the Radcliffe Choral Society, Dr. Archibald T. Davison, conductor, and the Bach Cantata Club, G. Wallace Woodworth, conductor, will be assisting organizations, and a number of vocal and instrumental soloists will appear.

The feature of the Symphony Hall festival under Dr. Serge Koussevitzky will be two performances of the Mass in B-minor on the first and last days, Tuesday, March 24, and Sunday, March 29. On each day the Mass will be performed in two parts—at 4:30 and 8:30.

The soloists will include: Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Patorni-Casadesus, harpsichord; Wallace Goodrich, organ. Bliss Perry is announced as a speaker for the Wednesday concert, when he will eulogize the founder.

The mid-week bills are announced as follows: Wednesday, March 25 at 8:30: Organ Prelude; Harpsichord—Prelude and Fugue; Fantasia; Italian Concerto; Organ—Toccata.

Thursday, March 26 at 8:30: Brandenberg Concerto No. 2 (with solo violin, flute, oboe and trumpet); Suite for Orchestra, No. 1 in C major; Piano Concerto in D minor; Magnificat (chorus and orchestra).

Friday, March 27 at 2:30: Suite for Orchestra, No. 3 in D; Concerto for two violins; cantata—"Ich bin ein guter Hirt;" Cantata—"O, Ewigkeit."

Saturday, March 28 at 8:15: Cantata—"Christ lag in Todesbanden;" Brandenberg Concerto No. 5 (with solo piano, violin, and flute); Piano solo—Preludes and Fugues; Cantata—"Ein feste Burg."

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN
FEB 16 1931

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THIS CLIPPING FROM
NEW YORK SUN
FEB 16 1931

From the Northern Venice.

Music Editor of The Sun: In your issue of January 14 you remark apropos Gabrilowitsch's conducting of Schubert's symphony of the heavenly length, that "since the day of Bruckner and Mahler this symphony does not seem of inordinate length." It does not. Nor does Bruckner's fifth symphony, played here yesterday by the Hamburg Philharmonic under Muck, strike me as inordinately long. It took one hour and fifteen minutes in performance, and came at the close of a concert which began with the overture to the "Magic Flute," followed by Mozart's concerto for piano and orchestra in C major, Kochel 401, the piano part being taken by Walter Gieseking. It was an admirable program, admirably played. Muck's conducting has all the patrician qualities of old, and his collaboration with Gieseking in the piano concerto was something to be treasured. The audience, including the soloist, stayed till the end of the symphony, and at the close tendered Muck an ovation of Toscanini proportions.

Bruckner's place among the immortals is assured—at least in Germany and Austria. There are no disputes concerning Bruckner's work, as there are no disputes concerning Wagner's. He has been admitted to the august company of the great B.'s, Bach, Beethoven and Brahms—with no reservations.

I find Mahler's place not quite so secure even in Vienna even among musicians. The layman is taking to Mahler as he has in turn taken to Wagner, Brahms and Bruckner. It is the musician, and the pseudo musician, of the learned scribes, who gives Mahler the cold shoulder. I can quite appreciate his problem. The job to study Mahler—or Bruckner for that—is not the easiest in the world. What we don't know is suspect. What we don't understand it is best to attack. It was trouble enough to get acquainted with Beethoven, Brahms and Wagner; why bother about the garrulous Mahler and Bruckner? The endless repetitions, this lack of form, this diffuseness! This is not music in accordance with the canons of musical art as Mozart saw them. True. Nor is Wagner's! Nor are the writings of Shakespeare, Goethe, Kant, Balzac, Dostoevsky, James Joyce and many besides, if we were to apply the same principles to literature and philosophy.

Bruckner and Mahler will become as popular in America as they are here. Not all conductors will permit themselves to be cowed by a press which arrogates to itself the right to judge that which it neither knows nor understands, nor cares to understand. The opportunities to become familiar with the music of these giants have been too few. The public, drugged with Brahms and Tschaikowsky, will demand more Bruckner and Mahler, and will get what it wants. We get the kind of music and the kind of government that we deserve!

The Hamburg Philharmonic, under Muck, plays much like the Boston Symphony played under Muck, or the Bayreuth orchestra did when this incomparable leader presided over "Parsifal" and "Meistersinger." I heard him in these works in the summer of 1925. There is to be no more Bayreuth for Muck. He confirmed to me the report that he is not going back this summer. "Thirty years is enough," he said. "Since Siegfried Wagner is dead Bayreuth is not the same to me any more."

ALFRED LIEBAN.

Hamburg, Feb. 2.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
FEB 18 1931

GRAND OLD MAN OF ENGLISH MUSIC IS 81

London, Feb. 18.—(AP)—Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is 81 today but still "young and healthy."

He recalled today the pleasure he felt at the reception given him in the United States when he went back to conduct the Boston orchestra again after five years.

"It was the crowning joy of my career," he said, "to be asked to go back to conduct that orchestra—my orchestra, as I like to think of it—at some of its jubilee celebrations."

It was only a year or so ago that Sir George, in a radio broadcast, sang a program of songs with all his old expression and clear diction. Within a fortnight he is to conduct the big British Broadcasting Company Orchestra in the same program given in his Boston jubilee concert.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
FEB 19 1931

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
FEB 19 1931

MODERN GREEK CHAIR PROPOSED

Boston Meeting Also Criticises Dr. Serge Koussevitzky.

Devotion of a $100,000 fund for the establishment in an American univer... of a chair for instruction of mod... Greek was approved by members ...e Greek-American Progressive as...tion meeting in convention at Bos... according to the Christian Science ...itor.

...aptain George Demeter, the grand ...rnor, presided at the meeting at ...ch there were some 300 delegates ... announced the donations. He ex...ned that the association is a na...al organization with 185 lodges in United States, organized to pro...

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN
FEB 18 1931

MOMENTS

By SIDNE...

To Whom Announcements a... Matters May Be Ad...

Boston Programs.

On the program of the Boston Symphony orchestra for Friday afternoon and Saturday evening this week Mr. Koussevitzky has set as chief piece Stravinsky's "Psalms-Symphony," which will enlist the services of an assisting chorus from the Cecelia. The other numbers will be the Handel Concerto Grosso for Strings, Op. 6, No. 9 and Berlioz's Fantastic Symphony.

J. R. Sanroma, heard with pleasure at Rogers Hall last week was assisting pianist with the Flute-Players at a concert at the Art Club on Sunday.

This morning at the Statler the artist will be Maria Jeritza of the Metropolitan Opera.

Sunday afternoon in Symphony hall Florence Austral will give a program of operatic airs and songs.

Amy Ward Durfee, contralto, who was heard here recently in recital at the Normal school, is to sing before the MacDowell Club in Boston this afternoon. She is to make her radio debut next week over WEAF, the New York station of the N. B. C.

A Bach Festival.

A Bach festival to be given through the last week of March will be the culminating feature of the Boston Symphony Orchestra's half century season. The festival will be performed in Symphony hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer, who was Maj. Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), and Suites (Nos. 1 and 3). The

THIS CLIPPING FROM
SO. MANCHESTER, CONN.
HERALD
FEB 18 1931

SIR GEORGE HENSCHEL 81 YEARS OLD TODAY

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SPRINGFIELD, MASS.
UNION
FEB 19 1931

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First Conductor of Boston Symphony Orchestra "Young, Healthy."

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PROVIDENCE, R. I.
JOURNAL
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DANBURY, CONN.
NEWS
FEB 19 1931

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NEWS
NEWPORT, R. I.
FEB 19 1931

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HENSCHEL EIGHTY-ONE.

First Conductor of Boston Symphony Orchestra Still Young.

LONDON, Feb. 19 (AP)—Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is eighty-one years old Wednesday, but still young and healthy." He recalled the pleasure he felt at the reception given him in the United States when he went back to conduct the Boston orchestra again after 50 years.

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THIS CLIPPING FROM
N. Y. EVENING POST
FEB 18 1931

HENSCHEL 'YOUNG' AT 81

First Conductor of Boston Symphony in Good Health

THIS CLIPPING FROM
LOWELL, MASS.
SUN
FEB 18 1931

THIS CLIPPING FROM
N. Y. AMERICAN
FEB 19 1931
NEWARK, N. J.
EVE. NEWS

First Conductor of Boston Symphony Is Active at 81

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HERALD
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THIS CLIPPING FROM

Washington

Mrs. Hoover attended the concert of the Boston Symphony. First one in some time.

James Hay, Jr., has been added to the writing forces of the George Washington Bicentennial.

Kate Smith, the Washington girl who landed on Broadway, is currently a headliner at the Earle.

With dew...

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Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), and Suites (Nos. 1 and 3). The

THIS CLIPPING FROM
N. Y. EVENING POST
FEB 18 1931

HENSCHEL 'YOUNG' AT 81

First Conductor of Boston Symphony in Good Health

THIS CLIPPING FROM
LOWELL, MASS.
SUN
FEB 18 1931

1 French city containing famous cathedral.
6 Baked beans are associated with ——?
11 Electrified particle.
12 Frozen water.
14 Pertaining to air.
15 To immerse.
17 Orb.
18 Pronoun.
19 Tradesmen.
20 No good.
21 Age.
22 Mother-of-
34 To dine.
35 Indian.
37 Hurrah!
38 Eagle.
39 Serf.
41 Cereal grass.
43 Like.
44 Pastry.
45 To sin.
47 Toward.
48 Part of the eye.

YESTERDAY'S

CROSS
ALONE
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Washington

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James Hay, Jr., has been added to the writing forces of the George Washington Bicentennial.

Kate Smith, the Washington girl who landed on Broadway, is currently a headliner at the Par-

With de...

...ous Specials
...nds 57c
...ry Butter
...hite Rose

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"Last autumn," Judge Cabot explained, "a Greek player of the double bass was not given a new contract. That was not a criticism of him in any sense nor an implication that he is not an excellent musician. It is simply a question whether his particular talents will fit into the musical organization on a sufficient basis."

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Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

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THIS CLIPPING FROM
N. Y. EVENING POST

FEB 18 1931

HENSCHEL 'YOUNG' AT 81

First Conductor of Boston Symphony in Good Health

LONDON, Feb. 18 (AP).—Sir George Henschel, grand old man of English music and first conductor of the Boston Symphony Orchestra, is eighty-one today, but still "young and healthy."

He recalled today the pleasure he felt at the reception given him in the United States when he went there to conduct the Boston orchestra again after fifty years.

THIS CLIPPING FROM
N. Y. AMERICAN

FEB 19 1931

Sir George Henschel Stays 'Young' at 81

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THIS CLIPPING FROM

FEB 11 1931

Washington

Mrs. Hoover attended the concert of the Boston Symphony. First one in some time.

James Hay, Jr., has been added to the writing forces of the George Washington Bicentennial.

Kate Smith, the Washington girl who landed on Broadway, is currently a headliner at the Earle.

With dep...

cast, sang a program of songs with all his old expression and clear diction. Within a fortnight he is to conduct the big British Broadcasting Company Orchestra in the same program given in his Boston jubilee concert.

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134

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

FEB 21 1931

In the WORLD of MUSIC

BY W. J. HENDERSON.

New York, Feb. 21.—Some years ago—never mind just when; dates are dry food—Arthur Whiting, musician, composer, scholar and observer, gave a musical party. It was a coming-out party. The debutant was not a fair maiden, but a group of songs. The place was the Whiting studio. About thirty men gathered in the room. There were fire light, the dull glow of lamps and the enshrouding veil of fragrant tobacco smoke. Before the songs were sung, Vincent D'Indy, composer of the "Ishtar," variations and high priest of the Schola Cantorum of Paris, read with elegant diction the texts by Paul Verlaine, from which the songs were made. Then we heard the music.

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"Frank, this man Loeffler has something that the rest of them have not."

And that was straight talk. It took many of them years to find it out and there are dullards in the world of music who do not know it yet. However, there are celebrations just now because Charles Martin Loeffler has attained the Biblical three score and ten. He has been dwelling for several years in the seclusion of his home in Medford, Mass., but Boston, which knew him when he sat at the first desk of its great orchestra beside Franz Kneisel, has drawn him out of his den and turned the white light of its approbation upon him.

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It is fitting that this musician should be honored by his fellows. He has lived in this country many years and is an American citizen. He was was born and studied abroad, but he is thoroughly Americanized. He is at any rate the foremost composer in this country. More than that, he is one of the foremost composers of his time. The world of music, not only here but across the seas, has reason to be proud of him.

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A Word to Wise Fiddlers.

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NEW HAVEN, CONN.
JOURNAL COURIER

FEB 21 1931

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A Bach Festival in Boston next month, and the playing of a number of scores this season especially written by the foremost living composers for this orchestra's anniversary year, are other features which will make this the outstanding year of its long and notable career. A special radio concert was given on Saturday evening, Oct. 4th, as the orchestra's contribution to the Tercentenary Program of the Massachusetts Bay Colony, Serge Koussevitzky conducting the concert which was broadcast over the entire nation.

Sir George Henschel's trip to America to lead the Boston Symphony last Fall was his first since his conductorship of forty-seven years ago, and he came to find the orchestra almost doubled in number and having acquired a long standing reputation of the very highest in the world of musical performance.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson— to give America a permanent orchestra, the very finest that individual effort and expenditure could create. For thirty-seven years this noted financier and patron of the arts devoted his best energies and limit of his income to perfecting his orchestra. He obtained the most skillful musicians of the time, and the greatest living conductors to shape them into an ensemble of ideal beauty.

George Henschel ,having firmly established the orchestra, was followed by Wilhelm Gericke who through twelve years drilled it into subtilty of performance which made it one of the first in the world. Arthus Nikisch, the most illustrious conductor of his day, had a shorter term, as did also Emil Paur, and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's to its highest point of perfection and fame. In his 79th year, the orchestra's founder left it in control of a board of trustees. After the two French conductors, Henri Rebaud and Pierre Monteux, Dr. Serge Koussevitzky

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 21 1931

THE WORKS OF STRAVINSKY

Subject to Analysis and Criticism by Mr. Duffy

To the Editor of The Courant:—

We wonder how New Yorkers received Stravinsky's "Capriccio" for piano and orchestra when the Boston Symphony Orchestra gave that work recently. The writer recently had the pleasure of listening to a recording (and a very fine one), of this work, with the composer, I believe, at the piano.

A year ago, Leopold Stokowski described the music of "Sacre du Printemps" as being the greatest music of our time, a statement which finds favor, we may well believe, with Stokowski only! Let's hope so. What would he say of the "Capriccio"? There is some difference between these two works of one and the same composer, and neither is worthy of posterity. In fact, we have reason to wonder if Stravinsky's music will find a permanent place among the great works of musical history.

Stravinsky has always aimed to play to the fancies of his public. From about 1908 till about 1913. Ballet-music was in vogue Ravel had produced during that period his "Daphnis et Chloe"; Debussy had written three ballets; Roussel had written a few. But none of these had created the unprecedented sensations which resulted from Stravinsky's "Oiseau de Feu" and "Petrouchka." What was there about these works that made them so popular?

In the first place, they were musically different. While "L'Oiseau de Feu" saps here and there of Debussy, there is nevertheless a strong tendency toward an individualism which found its full fruition in "Petrouchka" and "Sacre du Printemps." There was, in all three of these works, a new harmonic idiom, coupled with the most dazzling orchestral coloring, so indispensable to Russian music. There was even confusion of tonalities, complication of rhythms, and at times lack of both. It is music which demands action for its appreciation.

Then came the war. And now that it's over, and things may seem to commence settling down to something like normal, folks have somehow become more serious, thinks Stravinsky, and are tired of ballets. And so, he has commenced to "study up" on the classics; and one of the results of this study is the "Capriccio," a work which, though very modern, (for no reason at all other than to be just a little different), nevertheless has strong tonal tendencies. The work ends semi-tumultuously, on a solid G-Major chord; and more than once do we find our composer landing on solid major or minor triads. There is a perfectly nice section in this if you please. And yet, with all this return to definite tonalities, the work is light and almost frivolous. Stravinsky has said his bit in his ballets. All, or practically all, that follows these is of less serious consequence. There may be attempts to make the "Capriccio" a sensational piece; but there isn't enough material of im-

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DAYTON, O.
NEWS

Deserved Tribute Is Paid Composer Who Has Reached His Seventieth Milestone

BY W. J. HENDERSON

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It is fitting that this musician should be honored by his fellows. He has lived in this country many years and is an American citizen. He was born and studied abroad, but he is thoroughly Americanized. He is at any rate the foremost composer in this country. More than that, he is one of the foremost composers of his time. The world of music, not only here but across the seas, has reason to be proud of him.

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Just why violinists who are none too well supplied with material, do not examine this piece is a subject for wonder. It is not one of Mr. Loeffler's loftiest creations, but it is distinctly good violin stuff and grateful for the soloist. It is in three movements, preamble, "Eclogue" (the classic view of the composer already characteristic) and "Carnival des Mortes." This finale is a set of brilliant variations on the "Dies Irae." The composition is rich in melody, color and effective orchestration.

It is crowded with difficulties and perhaps in these days might be rudely pushed aside by Brahmins as a virtuoso piece, but since violinists persistently perform compositions which have only technical displays to recommend them, this divertimento of Loeffler, which is also good music, might be worth at least one hearing. It is not necessary to descant upon the merits of the composer's better known works. They deserve to enjoy a long period of active life. They possess individuality and musical beauty of a high order.

See Page 141 for Feb. comments

THIS CLIPPING FROM
NEW YORK TIMES

FEB 22

AN outstanding event of the Boston Symphony Orchestra's fiftieth anniversary celebration this year will be a Bach festival, to be held in Symphony Hall in Boston from March 24 to March 29, with Mr. Koussevitzky conducting. On Wednesday evening, March 25, the program will be dedicated to the memory of Henry L. Higginson, who was the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer, who was Major Higginson's biographer and close friend, will deliver an address that evening. Bach's chamber music will be played.

The Mass in B minor will open the festival on Tuesday and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works.

Four cantatas (Nos. 4, 30, 80, 85) are to be sung on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5) and Suites (Nos. 1 and 3). The Concerto for Two Violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor and also preludes and fugues from the "Well-Tempered Clavichord."

Mme. Patorni-Casadesus of the "Société des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory and formerly organist with the orchestra.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

FEB 22 1931

Boston Symphony Is 50 Years Old

Serge Koussevitzky who will conduct the Boston Symphony Orchestra at Woolsey Hall March 4

The Boston Symphony Orchestra, which comes to Woolsey Hall on Wednesday evening, March 4, is this year celebrating with features of importance and interest the 50th year of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, came from Europe to open the season in Boston's Symphony Hall last October. Dr. Serge Koussevitzky resumed the conductorship on the following week, thus beginning his seventh season at its head.

A Bach Festival in Boston next month, and the playing of a number of scores this season especially written by the foremost living composers for this orchestra's anniversary year, are other features which will make this the outstanding year of its long and notable career. A special radio concert was given on Saturday evening, October 4, as the orchestra's contribution to the Tercentenary program of the Massachusetts Bay Colony, Serge Koussevitzky conducting the concert which was broadcast over the entire nation.

Sir George Henschel's trip to America to lead the Boston Symphony last Fall was his first since his conductorship of 47 years ago, and he came to find the orchestra almost doubled in number and having acquired a long standing reputation of the highest in the world of musical performance.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson—to give America a permanent orchestra, the very finest that individual effort and expenditure could create. For 37 years this noted financier and patron of the arts devoted his best energies and the limit of his income to perfecting his orchestra. He obtained the most skillful musicians of the time, and the greatest living conductors to shape them into an ensemble of ideal beauty.

George Henschel, having firmly established the orchestra, was followed by Wilhelm Gericke, who through 12 years drilled it into subtlety of performance which made it one of the first in the world. Arthur Nikisch, the most illustrious conductor of his day, had a shorter term, as did also Emil Paur and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's, to its highest point of perfection and fame. In his 79th year, the orchestra's founder left it in control of a board of trustees. After the two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

134

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TIMES
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JOURNAL COURIER
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COURANT
FEB 21 1931

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Subject to Analysis and Criticism by Mr. Duffy

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In the first place, they were musically different. While "L'Oiseau de Feu" saps here and there of Debussy, there is nevertheless a strong tendency toward an individualism which found its full fruition in "Petrouchka" and "Sacre du Printemps." There was, in all three of these works, a new harmonic idiom, coupled with the most dazzling orchestral coloring, so indispensable to Russian music. There was even confusion of tonalities, complication of rhythms, and at times lack of both. It is music which demands action for its appreciation.

Then came the war. And now that it's over, and things may seem to commence settling down to something like normal, folks have somehow become more serious, thinks Stravinsky, and are tired of ballets. And so, he has commenced to "study up" on the classics; and one of the results of this study is the "Capriccio," a work which, though very modern, (for no reason at all other than to be just a little different), nevertheless has strong tonal tendencies. The work ends semi-tumultuously, on a solid G-Major chord; and more than once do we find our composer landing on solid major or minor triads. There is a perfectly nice section in this if you please. And yet, with all this return to definite tonalities, the work is light and almost frivolous. Stravinsky has said his bit in his ballets. All, or practically all, that follows these is of less serious consequence. There may be attempts to make the "Capriccio" a sensational piece; but there isn't enough material of importance to produce this effect. Certainly, while we welcome a return to concord, a work such as this can never hope to be called great, as the word great goes nowadays. No. Not until Stravinsky has studied the three B's a bit more, can he hope to equal any one or all three of them.

JOHN J. DUFFY.

Hartford, Feb. 16, 1931.

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DAYTON, O.
NEWS

Deserved Tribute Is Paid Composer Who Has Reached His Seventieth Milestone

BY W. J. HENDERSON

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Francis Rogers sang the lyrics, Arthur Whiting played the piano, and the composer of the songs played the viola obbligato. After the group had been revealed to us, we had an interval for conversation, beer, sandwiches and continued smoke. Then we resumed our seats and the songs were sung again. It was in the intermission that Walter Damrosch said to his brother:

"Frank, this man Loeffler has something that the rest of them have not."

And that was straight talk. It took many of them years to find it out and there are dullards in the world of music who do not know it yet. However, there are celebrations just now because Charles Martin Loeffler has attained the biblical threescore and ten. He has been dwelling for several years in the seclusion of his home in Medford, Mass., but Boston, which knew him when he sat at the first desk of its great orchestra beside Franz Kneisel, has drawn him out of his den and turned the white light of its approbation upon him.

What Walter Damrosch said was the pitch of the whole matter. Loeffler is one of the composers who was developed under the spread of the Debussy influence of music. Loeffler's art is inconceivable except as part of the beginning of the modernist advance. But it is none the less strikingly original and distinguished by certain qualities of imaginative creation and by aristocracy of style. Loeffler, the reflective, introspective and highly cultivated man, the student of Vergil and Horace, the lover of long natural vistas and of the thoughts of men, speaks in every work, whether it be the "Death of Tintagiles," the "Pagan Poem" or the "Villanelle du Diable."

It is fitting that this musician should be honored by his fellows. He has lived in this country many years and is an American citizen. He was born and studied abroad, but he is thoroughly Americanized. He is at any rate the foremost composer in this country. More than that, he is one of the foremost composers of his time. The world of music, not only here but across the seas, has reason to be proud of him.

* * *

The Boston symphony orchestra has a remarkable history. Older music lovers will recall the seasons when at the first two desks sat Kneisel and Loeffler, Tim Adamowski and Otto Roth, all of whom appeared at various times as solo artists at concerts of the organization. On one occasion Mr. Loeffler was not only soloist, but composer. This was at the fourth concert of the 12th season of the orchestra in this city. It was in the Metropolitan Opera House. The program comprised

eethoven's "Egmont" overture, r. Loeffler's divertimento for olin and orchestra, Mrs. Beach's Gaelic" symphony, the customary ree excerpts from the "Damna- on of Faust" and "Rimsky-Kor- kov's Scheherazade." Mr. Loef- er was the soloist in his own work. Mr. Kneisel played the Rimsky-Korsakov music.

Just why violinists who are none too well supplied with material, do not examine this piece is a subject for wonder. It is not one of Mr. Loeffler's loftiest creations, but it is distinctly good violin stuff and grateful for the soloist. It is in three movements, preamble, "Eclogue" (the classic view of the composer already characteristic) and "Carnival des Mortes." This finale is a set of brilliant variations on the "Dies Irae." The composition is rich in melody, color and effective orchestration.

It is crowded with difficulties and perhaps in these days might be rudely pushed aside by Brahmins as a virtuoso piece, but since violinists persistently perform compositions which have only technical displays to recommend them, this divertimento of Loeffler, which is also good music, might be worth at least one hearing. It is not necessary to descant upon the merits of the composer's better known works. They deserve to enjoy a long period of active life. They possess individuality and musical beauty of a high order.

himself; "Apollo Musagètes," "Four Studies for Orchestra" and the overture to the little opera "Mavra."

SEE PAGE 141 for FEB. comments

are to be sung on ... by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5) and Suites (Nos. 1 and 3). The Concerto for Two Violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor and also preludes and fugues from the "Well-Tempered Clavichord."

Mme. Patorni-Casadesus of the "Société des Instruments Anciens" will also come from Europe to play group of pieces on the harpsichord. rgan numbers will be played by Wallace Goodrich, director of the New England Conservatory and formerly organist with the orchestra.

Serge Koussevitzky who will conduct the Boston Symphony Orchestra at Woolsey Hall March 4

The Boston Symphony Orchestra, which comes to Woolsey Hall on Wednesday evening, March 4, is this year celebrating with features of importance and interest the 50th year of its existence. Sir George Henschel, who was the first conductor of the orchestra in 1881-84, came from Europe to open the season in Boston's Symphony Hall last October. Dr. Serge Koussevitzky resumed the conductorship on the following week, thus beginning his seventh season at its head.

A Bach Festival in Boston next month, and the playing of a number of scores this season especially written by the foremost living composers for this orchestra's anniversary year, are other features which will make the outstanding year of its long and notable career. A special radio concert was given on Saturday evening, October 4, as the orchestra's contribution to the Tercentenary program of the Massachusetts Bay Colony, Serge Koussevitzky conducting the concert which ~~was broad~~cast over the entire nation.

Sir George Henschel's trip to America to lead the Boston Symphony last Fall was his first since his conductorship of 47 years ago, and he came to find the orchestra almost doubled in number and having acquired a long standing reputation of the highest in the world of musical performance.

The Boston Symphony Orchestra was the life dream of Henry L. Higginson—to give America a permanent orchestra, the very finest that individual effort and expenditure could create. For 37 years this noted financier and patron of the arts devoted his best energies and the limit of his income to perfecting his orchestra. He obtained the most skillful musicians of the time, and the greatest living conductors to shape them into an ensemble of ideal beauty.

George Henschel, having firmly established the orchestra, was followed by Wilhelm Gericke, who through 12 years drilled it into subtlety of performance which made it one of the first in the world. Arthur Nikisch, the most illustrious conductor of his day, had a shorter term, as did also Emil Paur and Max Fiedler. Dr. Karl Muck, from 1906, carried the orchestra, which was Major Higginson's, to its highest point of perfection and fame. In his 79th year, the orchestra's founder left it in control of a board of trustees. After the two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

THIS CLIPPING FROM
CLEVELAND, OHIO
PLAIN DEALER

FEB 22 1931

Symphony to Resume Its Season Here

BY JAMES H. ROGERS.

Boston Symphony Festival.

The 50th season of the Boston Symphony Orchestra, which has been observed in various ways throughout the year, will culminate in a Bach Festival in March. There will be, in a series of concerts beginning March 24, two performances of the B minor mass, given each time in two parts, afternoon and evening—a very sensible idea; two orchestral suites and two of the Brandenburg concertos; piano pieces, organ pieces, a concerto for two violins, four cantatas and the Magnificat.

Quite a lot of Bach for one short week. The choral forces engaged are the Harvard Glee Club and the Radcliffe Choral Society, both of which organizations Dr. Archibald T. Davison is conductor, and the Bach Cantata Club, G. Wallace Goodrich, conductor. Also, of course, numerous soloists. Dr. (honoris causa? Serge Koussevitzky will be, naturally, generalissimo of this impressive array of performers.

In great part, indeed, principally, the whole celebration will be held to honor the memory of Col. Henry L. Higginson, who founded the orchestra in 1881. No more devoted patron of music has ever lived. A man of great wealth, he paid, year after year, the very considerable deficits of the orchestra. He was the first, though not the last, American Maecenas.

Real Benefactor.

Then came the war, and the profoundly regrettable Karl Muck incident, which may well, at this late day, be consigned to oblivion. No citizen of Boston has ever deserved better of his fellow townsmen than Col. Higginson.

And not only in Boston should his name be held in high esteem. More than any other man he was instrumental in spreading the gospel of lofty orchestral standards throughout the land. For in the old days the Boston Orchestra traveled extensively, giving concerts in all parts of the country.

An interesting feature of this 50th anniversary season has been the large number of new works by celebrated composers specially written for it. There have been first performances of scores by Stravinsky, Honegger, Prokofieff, Roussel, Dukas and Respighi as the foreign contributions, and works by Copland, Hill, Carpenter and Hanson to hold up the American end.

Finally, it is worthy of particular note that Sir George Henschel, the first conductor of the orchestra, came over from England to direct the first concert of the jubilee season, repeating the original initial program of 50 years ago. Talk about your hardy veterans!

THIS CLIPPING FROM
NEW YORK JOURNAL

FEB 24 1931

Pleads in War Time for German Musician

During the war, when the American public had foolishly banned German music at the Metropolitan Opera House and concert halls, Melba came to me one day in a most agitated state of mind.

"You must aid me," she commanded, "your pen can help one of my close friends."

I was the music critic of an important newspaper at that time, and I assured the excited celebrity that my column was at her disposition.

"Help Muck," she said. "He is not a German spy. I know that he is not, but I cannot speak in his behalf. I am responsible for his presence in the United States, for I persuaded Charles Ellis to engage him as conductor of the Boston Symphony. He is one of the world's greatest musicians, but his enemies have vowed to destroy him. There is not a single shred of evidence to prove that he is a spy, but the Federal authorities have discovered another reason for sending him to the Atlanta penitentiary. I cannot tell you now, but I shall when the war is over. But take my word. He is guiltless of espionage."

At the risk of being suspected of Germanic sympathies I, in so far as I was able, did write in defense of this genius of the baton.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

FEB 25 1931

Boston Programs.

Novelty on the program of the Boston Symphony Orchestra at the regular concerts Friday afternoon and Saturday evening this week will be Edward Burlingame Hill's new Symphony written for the jubilee anniversary year of the orchestra. The composer is a Cambridge man and for some time has been on the faculty of Harvard university in the department of music. Besides many compositions in the smaller forms he has written a number of orchestral works, some of which the Boston orchestra has presented from time to time. In addition he has contributed many articles on various musical topics to magazines and the press. The programs this week will be notable also for the assistance of Jascha Heifetz, violinist, who will play the Beethoven Concerto for violin and orchestra. Other pieces on the list will be an Entr' act from Chabrier's "Gwendoline" and the Egmont Overture of Beethoven.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

FEB 27 1931

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George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emal Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory —new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows:

George Henschel	1881-1884
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Arthur Nikisch	1889-1893
Emil Paur	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

FEB 28 1931

Boston Symphony at Smith College.

The annual visit of the Boston Symphony Orchestra to Smith College will be made Tuesday night. Serge Koussivitsky will conduct. The program has not reached us, but Koussivitsky is sure to arrange an attractive program, with a novelty or two included. Needless to write, tickets will be at a premium.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 27 1931

CRITIC WILL DESCRIBE SYMPHONY PROGRAM

Dr. W. Louis Chapman to Speak Sunday in Providence Public Library.

An informal music talk, descriptive of the Providence Symphony Society's concert March 8, will be given Sunday afternoon in the children's rooms of the Providence Public Library by Dr. W. Louis Chapman, music critic of the Providence Journal. As has been the case with Dr. Chapman's similar talks prior to the Boston Symphony concerts, the lecture is sponsored by the Monday Morning Musical Club.

Dr. Chapman will consider the program announced by Wassili Leps, conductor for the special testimonial concert in honor of Roswell H. Fairman. The speaker will use the piano and other instruments for a demonstration of the themes in the three principal works, Beethoven's Fifth Symphony in C minor, Weber's Euryanthe Overture and Mozart's Serenade for String Orchestra, "Eine Kleine Nachtmusik."

The lecture will begin at 4 o'clock.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
EAGLE

FEB 28 1931

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Karl Muck	1906-1903
Max Fiedler	1903-[illegible]
Karl Muck	[illegible]

THIS CLIPPING FROM
N. Y. TELEGRAM

FEB 28 1931

Psalm Symphony To Be Played Here

Igor Stravinsky's latest work, the "Symphony of Psalms," written specially for the fiftieth anniversary of the Boston Symphony Orchestra, will be introduced to New York at the Carnegie Hall concert of the orchestra next Thursday evening and repeated in the same hall next Saturday afternoon. The score is a setting of Psalms XXXVIII., XXXIX. and CL. The assisting chorus will be that of the Schola Cantorum.

Arthur Honegger's new symphony, which was likewise composed for the Boston orchestra's anniversary, will be another "first time in New York" at the Thursday concert. To open the program Mr. Koussevitzky has chosen Handel's twelfth concerto grosso for string orchestra; to close it, Ravel's "La Valse."

The Saturday program will open with Handel's sixth concerto grosso for string orchestra and close with Rimsky-Korsakoff's "Caprice on Spanish Themes." The concert's novelty will be Edward Burlingame Hill's second symphony, in C major.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

FEB 28 1931

VARIATIONS

By WILLARD M. CLARK

Melba, the greatest vocalist of her day, is dead and with her passing only Sembrich remains to carry on the traditions of the "Golden Age of Music" through her teaching. Melba sang until the last and so great was her art that although the top notes of early days were gone the middle voice had warmed and grown so that she gave pleasure whenever she sang.

According to available records Melba sang here twice, the first time in 1895 at a festival of the Hampden County Musical Association directed by George W. Chadwick and a second time when she was brought here in 1915 by Edward H. Marsh.

In spite of the great demands made upon her Melba was most conscientious in keeping her dates. She was forced to cancel her concert for Mr. Marsh and several thousand dollars was returned but she was reengaged and arrived in the city suffering from a high temperature but she kept her engagement because she had been forced to cancel the first time.

Back on the Discs.

The approaching Bach Festival in Boston, given by the Boston Symphony Orchestra next month, brings to mind the wide interest in Bach music in the past few years. The Bach vogue seems to have started when Harold Samuel, the English pianist, was brought to this country for one of the Coolidge festivals in Pittsfield. At his first New York recital Samuel created a sensation and has had a brilliant career in this country ever since.

In line with the Bach vogue various recording companies issued series of Bach discs and one company alone has issued 16 compositions. One may now hear piano recordings of the "English Suite in A minor"; the Prelude and Fugue in C minor" and the Sarabande. There are organ recordings of the Prelude and Fugue in G major and E minor, the "Fugue in C minor," the "Fantasia in C minor," aria from the "Orchestra Suite in D" and the allegro from "Sonata No. 1." The great "Missa Sollenes" has been recorded in its entirety and new Bach discs are coming out at frequent intervals. With the finest Bach interpreters making these recordings they are of inestimable value from the educational standpoint as well as for historical purposes.

[illegible] of the concert March 8 will be Deems Taylor's lovely "Through the Looking Glass," conducted by the composer.

THIS CLIPPING FROM
N. Y. EVENING POST

FEB 28 1931

Symphonies by Philharmonic

One Novelty on Toscanini's Program—Boston Orchestra in Three Numbers New to New York

TWO symphonies, one not in the repertory since 1886, will make up next week's program of the Philharmonic-Symphony Orchestra under the direction of Arturo Toscanini. Bruckner's Seventh Symphony, in E major, has not been played by the orchestra since November 13, 1886, when Theodore Thomas was conductor; Thomas gave it first in this country in Chicago July 29 of the same year. Beethoven's Fifth Symphony is the other, which will be given in Carnegie Hall Wednesday evening, Friday afternoon, Saturday evening and Sunday afternoon. Tomorrow afternoon the program in the Metropolitan Opera House will consist of the Overture to Weber's "Oberon," Schumann's Fourth Symphony in D minor, and Dvorak's "From the New World" Symphony. A week from today will come the last children's morning concert of the season under the direction of Ernest Schelling, when a request program will be given and prizes awarded to the children who have sent in the best notebooks.

Serge Koussevitzky will present at both concerts of the Boston Symphony Society in Carnegie Hall Thursday evening and Saturday afternoon "Symphonie de Psaumes" by Igor Stravinsky This is the Russian composer's latest work, which was written especially for the fiftieth anniversary of this orchestra and has had its first performance in Boston. The score is a musical setting of Psalms XXXVIII, XXXIX and CL. A chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, will also be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse." The matinee concert will open with another Concerto Grosso of Handel—No. 6 for string orchestra—and, in addition to Stravinsky's "Symphonie de Psaumes," will include a performance of Edward Burlingame Hill's Symphony in C Major, No. 2, to be heard for the first time in New York. The afternoon will [illegible]

THIS CLIPPING FROM
NEW YORK SUN

[illegible]

Notes of Music Events

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon, March 5 and 7.

Serge Koussevitzky will present at both concerts the "Symphonie de Psaumes" by Igor Stravinsky. This is the Russian composer's latest work, which was written especially for the fiftieth anniversary of this orchestra and has had its first performance in Boston. A chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, will also be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse."

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PLAIN DEALER
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Quite a lot of Bach for one short week. The choral forces engaged are the Harvard Glee Club and the Radcliffe Choral Society, both of which organizations Dr. Archibald T. Davison is conductor, and the Bach Cantata Club, G. Wallace Goodrich, conductor. Also, of course, numerous soloists. Dr. (honoris causa? Serge Koussevitzky will be, naturally, generalissimo of this impressive array of performers.

In great part, indeed, principally, the whole celebration will be held to honor the memory of Col. Henry L. Higginson, who founded the orchestra in 1881. No more devoted patron of music has ever lived. A man of great wealth, he paid, year after year, the very considerable deficits of the orchestra. He was the first, though not the last, American Maecenas.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
FEB 28 1931

Boston Symphony at Smith College.

The annual visit of the Boston Symphony Orchestra to Smith College will be made Tuesday night. Serge Koussivitsky will conduct. The program has not reached us, but Koussivitsky is sure to arrange an attractive program, with a novelty or two included. Needless to write, tickets will be at a premium.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
FEB 27 1931

CRITIC WILL DESCRIBE SYMPHONY PROGRAM

Dr. W. Louis Chapman to Speak Sunday in Providence Public Library.

An informal music talk, descriptive of the Providence Symphony Society's concert March 8, will be given Sunday afternoon in the children's rooms of the Providence Public Library by Dr. W. Louis Chapman, music critic of the Providence Journal. As has been the case with Dr. Chapman's similar talks prior to the Boston Symphony concerts, the lecture is sponsored by the Monday Morning Musical Club.

Dr. Chapman will consider the program announced by Wassili Leps, conductor for the special testimonial concert in honor of Roswell H. Fairman. The speaker will use the piano and other instruments for a demonstration of the themes in the three principal works, Beethoven's Fifth Symphony in C minor, Weber's Euryanthe Overture and Mozart's Serenade for String Orchestra, "Eine Kleine Nachtmusik."

The lecture will begin at 4 o'clock.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
EAGLE
FEB 28 1931

Illustrious Half Century of the Boston Symphony Orchestra.

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...tions

By ...

...day, is dead and ... Sembrich remains to carry on the traditions of the "Golden Age of Music" through her teaching. Melba sang until the last and so great was her art that although the top notes of early days were gone the middle voice had warmed and grown so that she gave pleasure whenever she sang.

According to available records Melba sang here twice, the first time in 1895 at a festival of the Hampden County Musical Association directed by George W. Chadwick and a second time when she was brought here in 1915 by Edward H. Marsh.

In spite of the great demands made upon her Melba was most conscientious in keeping her dates. She was forced to cancel her concert for Mr. Marsh and several thousand dollars was returned but she was reengaged and arrived in the city suffering from a high temperature but she kept her engagement because she had been forced to cancel the first time.

Back on the Discs.

The approaching Bach Festival in Boston, given by the Boston Symphony Orchestra next month, brings to mind the wide interest in Bach music in the past few years. The Bach vogue seems to have started when Haroid Samuel, the English pianist, was brought to this country for one of the Coolidge festivals in Pittsfield. At his first New York recital Samuel created a sensation and has had a brilliant career in this country ever since.

In line with the Bach vogue various recording companies issued series of Bach discs and one company alone has issued 16 compositions. One may now hear piano recordings of the "English Suite in A minor"; the Prelude and Fugue in C minor" and the Sarabande. There are organ recordings of the Prelude and Fugue in G major and E minor, the "Fugue in C minor," the "Fantasia in C minor," aria from the "Orchestra Suite in D" and the allegro from "Sonata No. 1." The great "Missa Sollenes" has been recorded in its entirety and new Bach discs are coming out at frequent intervals. With the finest Bach interpreters making these recordings they are of inestimable value from the educational stand-

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THIS CLIPPING FROM
N. Y. EVENING POST
FEB 28 1931

Symphonies by Philharmonic

One Novelty on Toscanini's Program—Boston Orchestra in Three Numbers New to New York

TWO symphonies, one not in the repertory since 1886, will make up next week's program of the Philharmonic-Symphony Orchestra under the direction of Arturo Toscanini. Bruckner's Seventh Symphony, in E major, has not been played by the orchestra since November 13, 1886, when Theodore Thomas was conductor; Thomas gave it first in this country in Chicago July 29 of the same year. Beethoven's Fifth Symphony is the other, which will be given in Carnegie Hall Wednesday evening, Friday afternoon, Saturday evening and Sunday afternoon. Tomorrow afternoon the program in the Metropolitan Opera House will consist of the Overture to Weber's "Oberon," Schumann's Fourth Symphony in D minor, and Dvorak's "From the New World" Symphony. A week from today will come the last children's morning concert of the season under the direction of Ernest Schelling, when a request program will be given and prizes awarded to the children who have sent in the best notebooks.

Serge Koussevitzky will present at both concerts of the Boston Symphony Society in Carnegie Hall Thursday evening and Saturday afternoon "Symphonie de Psaumes" by Igor Stravinsky This is the Russian composer's latest work, which was written especially for the fiftieth anniversary of this orchestra and has had its first performance in Boston. The score is a musical setting of Psalms XXXVIII, XXXIX and CL. A chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, will also be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse." The matinee concert will open with another Concerto Grosso of Handel—No. 6 for string orchestra—and, in addition to Stravinsky's "Symphonie de Psaumes," will include a performance of Edward Burlingame Hill's Symphony in C Major, No. 2, to be heard for the first time in New York. The afternoon will close with Rimsky-Korsakoff's "Caprice on Spanish Themes."

Mischa Levitzki will be the soloist with the symphony orchestra of 200 led by Erno Rapee tomorrow morning in the Roxy Theatre, playing Liszt's Piano Concerto in E flat. The orchestra will also be heard in Beethoven's First Symphony and Respighi's "Pines of Rome." A feature of the concert March 8 will be Deems Taylor's lovely "Through the Looking Glass," conducted by the composer.

THIS CLIPPING FROM
NEW YORK SUN

Notes of Music Events

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon, March 5 and 7.

Serge Koussevitzky will present at both concerts the "Symphonie de Psaumes" by Igor Stravinsky. This is the Russian composer's latest work, which was written especially for the fiftieth anniversary of this orchestra and has had its first performance in Boston. A chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, will also be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse."

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THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 8 1931

HUB SYMPHONY NEXT THURSDAY

On next Wednesday evening the Boston Symphony Orchestra will be heard in Woolsey Hall, the event climaxing one of the finest season's of fine music that this city has ever enjoyed. Serge Koussevitsky, the Orchestra's great Russian leader, will conduct the concert, and the occasion takes on particular significance by reason of the fact that this is the 50th anniversary year of the organization. Many of the programs that have been given this season have been planned to commemorate the reaching of the Boston Symphony's half-century milestone, and the list of numbers New Haven will hear were selected with this thought in mind.

A new symphony by Honegger, written especially for the Orchestra's anniversary, will be one of the principal numbers played here next Wednesday. The piece was recently played for the first time in Boston, and was pronounced both a success and the masterpiece of the French composer up to this time.

Another important rendition will be the Caprice on Spanish themes by Rimsky-Korsakov, one of the most brilliant of all orchestral pieces and that it will be tremendously acclaimed there is no doubt.

Other numbers on the program will include a concerto grosso for string orchestra by Handel, and two Wagner pieces, one the Ride of the Valkyries from 'Die' Walkure" and the other the Perlude to "Lohengrin".

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In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The complete program and order of numbers for the forthcoming concert is as folows:

Handel ..... Concerto Grosso for String Orchestra Op. 6, No. 12.
Honegger ..... Symphony
I. Allegro marcato
II. Adagio
III. Presto
(Composed for the 50th Anniversary of the Boston Symphony Orchestra)
Ten minute intermission.
Wagner ..... Ride of the Valkries from "Die Walkure"
Wagner .. Prelude to "Lohengrin"
Rimsky-Korsakov ..... Caprice on Spanish Themes, Op. 34.
1. Alborada
II. Variations

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 28 1931

SE part in the jousting. Heading th New Haven cast will be Emer Scarra, Mount Carmel state amateu heavyweight champion, who will b given another real opponent in th ctar bout of the evening's presen tation.

In addition to Scarra, Stanle Bethke, also of Mount Carmel, wil also appear under the Arena A. C colors. Bethke, a novice welter weight, fought twice on the last am ateur card and won inside of round on each occasion. Considere a real comer because of his spee and punching power, Bethke is ex pected to develop into a highly ef fective gloveman, before the end o the current indoor season.

Bob Riccio, a veteran lightweight will also represent the Arena gym Riccio made several brilliant fight on other amateur programs at th Arena, where he was a real favor

McClelland Referee Of Bout In Miami

Miami, Fla., Feb. 27 (AP)—The Miami Boxing commission today announced the appointment of Elme (Slim) McClelland, Detroit, to referee the ten-round fight betwee Primo Carnera and Jimmy Malone here March 5 .

McClelland was picked over John ny Martin, Boston, whose selectio was advocated by Dan Carroll, Maloney's manager.

The referee will have full powe as to the decision of the contest in asmuch as the boxing commissio decided not to require three judges as has been customary.

THIS CLIPPING FROM
NEW YORK JOURNAL

FEB 28 1931

STRAVINSKY—PSALMIST.

About the last thing any one expected Igor Stravinsky, creator of the pagan "Rite of Spring," to turn to for inspiration was the Psalms. But that is precisely what he has done in his latest work. "The Symphony of Psalms," and it will be disclosed for the first time next Thursday by Serge Koussevitzky and the Boston Orchestra.

On this same program will also be Arthur Honegger's new symphony (both this and the Stravinsky music were written especially for the fiftieth anniversary of the Boston Orchestra). Handel and Ravel will fill out the evening. E. W. Hill's new symphony will replace the Honegger work at the Saturday concert.

Arturo Toscanini's next program with the Philharmonic, which will be given four times next week, beginning Wednesday, holds Anton Bruckner's Seventh Symphony and Beethoven's Fifth.

Symphony Conc

Old Concerto, New Symphony, Rare Fragment

Resurrection from Chabrier, Heifetz and Beethoven, Mr. Hill Virtuoso

THOUGH the polite program-book makes no such distinction, an "assisting artist" is one thing at the Symphony Concerts, a "soloist" another. The "assisting artist" comes to serve the needs of a piece of music. Usually it is a "novelty" or a "revival." The conductor would include it in a pair of concerts. It contains a solo-part. No doubt, X, Y or Z would "get it up" for the sake of an appearance with a celebrated orchestra. He might even be interested in the piece for itself. X, Y or Z accepts the invitation—and the honorarium; plays the solo-part ably; if he is clear-minded, foresees his own fate. The discriminating will regard him as an accessory to the piece in hand, blending applause for him with applause for it and the composer. The casual may resent both and, subconsciously, let this distaste cool their warmths toward him. At best he is shackled to a task. He cannot soar through his own glories. He must be a very clear-minded virtuoso to count the piece and the occasion more important than himself.

Not so with the "soloist" in the full sense of the word. He also may come because the conductor desires to set a particular piece upon a program. Usually it is a classic Concerto, long familiar. Two audiences will listen to it as to a thing of custom; whereas they will hear the "soloist" as occasion for rare pleasure. They already know him as eminent hand upon violin or piano. Rightly enough, they believe him summoned that the given Concerto may shine anew in the radiance of his perfections. They will receive him as the whole house, yesterday, received Mr. Heifetz when he came to his place by the conductor's stand. The season through, for no "soloist"—not even for Mr. Gieseking—has there been such a burst of applause, so long, hearty and general. In five months, more rapt ears have not followed any piece played at these concerts. The first audience for this Violin-Concerto of Beethoven could hardly have listened more intent. "Publicity counsellors" and devotees of Mr. Heifetz may be left to number the recalls at the end. As usual Dr. Koussevitzky forsook the stage; but it is an old story that no conductor, within memory at the Symphony Concerts, is so solicitous as he with the orchestral part of a Concerto. Felicitous as well, since he fuses the whole into a symphonic piece, yet not once overclouds the "soloist."

The poised Heifetz is an objective musician. He sees the music before him clear and whole; hears it in character. Beethoven, in these middle years, preferred the violin as a songful instrument; wrote for it and for his friend, Clementi, a lyric Concerto. The so-called knocking motiv may haunt the first movement; the finale may run away into crisp rhythm and exuberant phrase. Throughout, however, it is the first concern of the violin to be songful. It is variously such over the long Allegro. In the slow division it sounds and transfigures melody. Not once through the whole Concerto did Mr. Heifetz depart from this particular and pervading quality. As he played them, the cadenzas—from his master, Auer—reiterated this quality. In spite of its air of lyric innocence, the Concerto contains exacting, even displayful, measures, as virtuoso-fiddling went in 1806. Mr. Heifetz took them so evenly, so easily, that the listener felt rather than perceived—much less considered—this mastery. It came and went as the impression of the passing moment.

The Concerto is not a highly emotionalized music. The scale is less ambitious and aspiring, the musical thought less deep, the creative ardor less glowing than they were to be in Beethoven's next Concerto—"The Emperor" for the piano. There is not even the poetized conflict of orchestra and piano that perpetuates the slow movement of the preceding Concerto in G major. Violin and orchestra go amiably, sympathetically. They join together in euphonies melting upon the ear. Or the orchestra sets in a luminous background, stream-like, for the flowing violin. The "knocking" phrase animates, rather than troubles, the first movement. The engrossing Heifetz left room for more than a thought of Dr. Koussevitzky's sensibility to every curve, accent and shading, of his quick ear and instant hand for every fusion or contrast of solo and orchestral parts; of a unanimity that bound together composer, conductor and violinist in a single voice and style.

Violin and orchestra are, indeed, embarked by Beethoven's will upon a single-hearted quest. They seek, all three, the beauty which only music may compass and convey. It is born in this Concerto of no external suggestion. It springs from no inner emotional conflict. It is a self-contained passion for an ideal beauty of songful sound in the particular voice of the violin. The Allegro gains it variously in a gentle fervor of creation. In the Larghetto the violin and the orchestra first speak it one to another; then the violin takes it to itself; carries it, as a bird wings upward, through the last ineffable measures. The orchestra recalls the violin to the light vigors of the finale; but through the interstices still plays that beauty in another phase.

Whatever the music, this disembodied beauty of sound, pellucid, unflawed, finely measured, is the essence of Mr. Heifetz's violin-playing. Yesterday he had only to join the beauty which he emanates to the kindred beauty which Beethoven would create. From first bar to last, the jointure was complete and unbroken, equally of the spirit within and the tone without. Kreisler and Muck, Heifetz and Koussevitzky—twice within twenty years Beethoven's Violin-Concerto has been Ariel's music of an enchanted air.

It is the moment for an intermezzo about another rare performance. The Introduction to the Second Act of Chabrier's opera, "Gwendoline," began the concert. On paper, it seemed a convenience. For the congenitally tardy must be served, lest their late and inconsiderate entrances disturb—as they did yesterday—more important music. And "Gwendoline" itself? One of the operas written in Paris when the example of Wagner was potent upon the generation of the eighties. Perhaps, the best of them; now fallen out of the repertory everywhere, preserved only by an Overture and this Introduction. To lift the curtain upon an amorous second act, Chabrier wrote misty, longing, dreamful measures; distributed them to the woodwinds and the strings of a hushed orchestra; swelled them to climax; bade them droop and sigh and vanish into silence. Dr. Koussevitzky and his choirs played them with a diaphanous beauty and a gentle intensity renewing and transfiguring Chabrier's pages. The effect was momentary; but it vies in recollection with that of the Concerto itself.

Finally to the new Symphony of Professor Hill, in C major and the full panoply of four movements, played for the first time, and in the applauded presence of the composer. His fellow townsfolk do not forget his services in Boston and Cambridge to the art of music; to that art liberalized and falling upon open ears and minds. Before them of late he has proved his maturing quality as composer, excelling with the concentration of full-furnished years the more desultory adventures of younger days. If their applause yesterday seemed more hesitant than of old, the explanation is the nature of this second Symphony.

For it seemed, in the casual impressions of first performance, a virtuoso-music. It is entirely self-contained. It addresses itself wholly to the creation of a musical substance and a musical movement that shall generate purely musical reactions. It abounds with ready resource. It teems with adroit devices. A manifold craftsmanship never declines into routine or academic exercise, sustaining momentum, keeping animation throughout. By the same token it is a Symphony of this immediate day, frankly but not calculatingly modernistic: neither mannered nor opinionated; preferring the play of sonorities, rhythms, timbres to emotionalized or poetized expression; a young man's Symphony, were youth to be blessed with the readiness and abundance of Mr. Hill at middle age.

The first movement passes swiftly, vividly — with inexhaustible rhythmic flexibility, quick changes of pace and mood, diversified and animated working of the musical material, spirited and pointed play of instrumental voices. Throughout go the modern freedoms, the modern vitalizing, upon orthodox form . . . The following scherzo is virtuoso exercise with rhythmic figures, driven at high speed, whipped and colored with fancy; relaxing this tonal sport for brief lyric interludes; never reiterating, beating nothing out too thin. . . . The succeeding slow movement develops and enriches a single musical thought; foregoes rhythmic flexibility for rhythmic intensity; searches out darker timbres; ebbs and flows sensitively; swells into broad or deep sonority. . . . The finale returns to the rhythmic energy, the vitalizing freedom, the animation and urgency of the beginning—to the end a quick-spirited, unflagging music, be the hand upon it vigorous or light.

A virtuoso-symphony—the listener repeated to himself—peradventure a brilliant symphony; such a symphony as should go into European festivals of contemporary music to prove that an American composer can do that sort of thing and do it notably well. Then came the reservations. By the evidence of those very qualities, Mr. Hill has written a cosmopolitan Symphony that any composer of his abilities might have accomplished anywhere. There are no marks of an environment and a soil; whereas Mr. Hill's first Symphony sounded out of New England; was seldom tuned to an eclectic modernism. Yet again—scarcely one of Mr. Hill's motivs in this Second Symphony lays immediate hold on the ear; individualizes itself to the listening mind. At first hearing, they sound as matter for treatment, and that treatment soon becomes everything. . . . But a composer has unquestionable right to make a symphony in whatever mood and to whatever end may possess him.

H. T. P.

PERFORMANCE BY HEIFETZ BRILLIANT

By MOSES SMITH

Jascha Heifetz is the soloist at this week's pair of Boston Symphony concerts, and naturally he overshadows the rest of the program. Though he has played with the Boston Symphony Orchestra only twice previously, using the Beethoven Concerto in 1919, he again selected this masterpiece.

His performance at the matinee of yesterday was great—if you put back in that word the meaning it has lost in this age of superlatives. Heifetz played with the flawless technical skill, beauty of tone and exquisite musicality that made him a unique figure among violinists. Only an occasional distortion of rhythm could prevent one's calling this performance as fine an interpretation of Beethoven's classic score as Heifetz gave two years ago in the Brahms Concerto. And the latter was, in our estimation, the finest violin playing Boston has heard in the decade and a half during which we have frequented local concert halls.

Heifetz emphasis was primarily lyrical, and so was Mr. Koussevitzky's with the orchestral part. Sensitively as many phrases were moulded by the conductor, however, and beautiful as many passages were, there were spots when the accompaniment was—to blurt out an ugly word—incompetent. Whether, in these places, the fault was the orchestral players' or Mr. Koussevitzky's

Music

Boston Symphony Orchestra

A new symphony, No. 2 in C major, by Edward Burlingame Hill, graced the program of the seventeenth pair of concerts by the Boston Symphony Orchestra, scheduled for Feb. 27 and 28 in Symphony Hall, Boston. Besides boasting a definite tonality, this novelty had the added distinction of not having been written for the fiftieth

SCIENCE MONITOR,

anniversary of the orchestra.

"The second symphony, like the first," said the composer in a note contributed to the program book, "has no descriptive background, no literary quotations appended. I find myself in sympathy with those of the younger generation who feel that music has enough intrinsic problems of its own without adding those of other arts." And this professor of music in Harvard University adds: "I have kept to the traditional forms, thinking I had not had sufficient experience to experiment."

Mr. Hill's style is much the same whether he is setting down notes or words, except that musically he speaks mainly French. His new score, dedicated to his colleague, Prof. Walter R. Spalding, opens with a movement in sonata form in which the principal theme has the "feminine" quality usually associated with a second theme. Then comes a Scherzo with Trio. The third is the slow movement, marked "Maestoso ma non troppo lento." The Finale is an "Allegro energico." All is logical and orderly.

The musical ideas of the composer are characteristically his own, the idiom in which he conveys them that of the modern French school. This symphony therefore, though more considerable, is a companion piece to its author's Symphony in B flat and his "Lilacs," after Amy Lowell's poem. Rhythmic patterns are perhaps somewhat more complex than in the former works, but the influence of the modern Russians is slight. It is hardly necessary to add that in both composition and orchestration, the symphony is the work of a master hand. It was received with marked favor.

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L. A. S.

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THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 8 1931

HUB SYMPHONY NEXT THURSDAY

On next Wednesday evening the Boston Symphony Orchestra will be heard in Woolsey Hall, the event climaxing one of the finest season's of fine music that this city has ever enjoyed. Serge Koussevitsky, the Orchestra's great Russian leader, will conduct the concert, and the occasion takes on particular significance by reason of the fact that this is the 50th anniversary year of the organization. Many of the programs that have been given this season have been planned to commemorate the reaching of the Boston Symphony's half-century milestone, and the list of numbers New Haven will hear were selected with this thought in mind.

A new symphony by Honegger, written especially for the Orchestra's anniversary, will be one of the principal numbers played here next Wednesday. The piece was recently played for the first time in Boston, and was pronounced both a success and the masterpiece of the French composer up to this time.

Another important rendition will be the Caprice on Spanish themes by Rimsky-Korsakov, one of the most brilliant of all orchestral pieces and that it will be tremendously acclaimed there is no doubt.

Other numbers on the program will include a concerto grosso for string orchestra by Handel, and two Wagner pieces, one the Ride of the Valkyries from 'Die' Walkure" and the other the Perlude to "Lohengrin".

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards a phenomenon then unknown in America. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the Orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the Orchestra in his three seasons of 1881-1884. The came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did Emil Paud and Max Fiedler. In 1900, Symphony Hall, the Orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the Orchestra to an unprecedental degree of virtuosity and beauty.

In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors; Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertoire—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The complete program and order of numbers for the forthcoming concert is as folows:

Handel ..... Concerto Grosso for String Orchestra Op. 6, No. 12.
Honegger ..... Symphony
I. Allegro marcato
II. Adagio
III. Presto
(Composed for the 50th Anniversary of the Boston Symphony Orchestra)
Ten minute intermission.
Wagner ..... Ride of the Valkries from "Die Walkure"
Wagner .. Prelude to "Lohengrin"
Rimsky-Korsakov ..... Caprice on Spanish Themes, Op. 34.
I. Alborada
II. Variations

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

FEB 28 1931

SERGE KOUSSEVITZKY, CONDUCTOR OF BOSTON SYMPHONY, AT WOOLSEY HALL NEXT WEDNESDAY

THIS CLIPPING FROM
NEW YORK JOURNAL

FEB 28 1931

STRAVINSKY—PSALMIST.

About the last thing any one expected Igor Stravinsky, creator of the pagan "Rite of Spring," to turn to for inspiration was the Psalms. But that is precisely what he has done in his latest work. "The Symphony of Psalms," and it will be disclosed for the first time next Thursday by Serge Koussevitzky and the Boston Orchestra.

On this same program will also be Arthur Honegger's new symphony (both this and the Stravinsky music were written especially for the fiftieth anniversary of the Boston Orchestra). Handel and Ravel will fill out the evening. E. W. Hill's new symphony will replace the Honegger work at the Saturday concert.

Arturo Toscanini's next program with the Philharmonic, which will be given four times next week, beginning Wednesday, holds Anton Bruckner's Seventh Symphony and Beethoven's Fifth.

Symphony Conc

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it is a classic Concerto. Two audiences will listen to it as to a thing of custom; whereas they will hear the "soloist" as occasion for rare pleasure. They already know him as eminent hand upon violin or piano. Rightly enough, they believe him summoned that the given Concerto may shine anew in the radiance of his perfections. They will receive him as the whole house, yesterday, received Mr. Heifetz when he came to his place by the conductor's stand. The season through, for no "soloist"—not even for Mr. Gieseking—has there been such a burst of applause, so long, hearty and general. In five months, more rapt ears have not followed any piece played at these concerts. The first audience for this Violin-Concerto of Beethoven could hardly have listened more intent. "Publicity counsellors" and devotees of Mr. Heifetz may be left to number the recails at the end. As usual Dr. Koussevitzky forsook the stage; but it is an old story that no conductor, within memory at the Symphony Concerts, is so solicitous as he with the orchestral part of a Concerto. Felicitous as well, since he fuses the whole into a symphonic piece, yet not once overclouds the "soloist."

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The poised Heifetz is an objective musician. He sees the music before him clear and whole; hears it in character. Beethoven, in these middle years, preferred the violin as a songful instrument; wrote for it and for his friend, Clementi, a lyric Concerto. The so-called knocking motiv may haunt the first movement; the finale may run away into crisp rhythm and exuberant phrase. Throughout, however, it is the first concern of the violin to be songful. It is variously such over the long Allegro. In the slow division it sounds and transfigures melody. Not once through the whole Concerto did Mr. Heifetz depart from this particular and pervading quality. As he played them, the cadenzas—from his master, Auer—reiterated this quality. In spite of its air of lyric innocence, the Concerto contains exacting, even displayful, measures, as virtuoso-fiddling went in 1806. Mr. Heifetz took them so evenly, so easily, that the listener felt rather than perceived—much less considered—this mastery. It came and went as the impression of the passing moment.

The Concerto is not a highly emotionalized music. The scale is less ambitious and aspiring, the musical thought less deep, the creative ardor less glowing than they were to be in Beethoven's next Concerto—"The Emperor" for the piano. There is not even the poetized conflict of orchestra and piano that perpetuates the slow movement of the preceding Concerto in G major. Violin and orchestra go amiably, sympathetically. They join together in euphonies melting upon the ear. Or the orchestra sets in a luminous background, stream-like, for the flowing violin. The "knocking" phrase animates, rather than troubles, the first movement. The engrossing Heifetz left room for more than a thought of Dr. Koussevitzky's sensibility to every curve, accent and shading, of his quick ear and instant hand for every fusion or contrast of solo and orchestral parts; of a unanimity that bound together composer, conductor and violinist in a single voice and style.

Violin and orchestra are, indeed, embarked by Beethoven's will upon a single-hearted quest. They seek, all three, the beauty which only music may compass and convey. It is born in this Concerto of no external suggestion. It springs from no inner emotional conflict. It is a self-contained passion for an ideal beauty of songful sound in the particular voice of the violin. The Allegro gains it variously in a gentle fervor of creation. In the Larghetto the violin and the orchestra first speak it one to another; then the violin takes it to itself; carries it, as a bird wings upward, through the last ineffable measures. The orchestra recalls the violin to the light vigors of the finale; but through the interstices still plays that beauty in another phase.

Whatever the music, this disembodied beauty of sound, pellucid, unflawed, finely measured, is the essence of Mr. Heifetz's violin-playing. Yesterday he had only to join the beauty which he emanates to the kindred beauty which Beethoven would create. From first bar to last, the jointure was complete and unbroken, equally of the spirit within and the tone without. Kreisler and Muck, Heifetz and Koussevitzky—twice within twenty years Beethoven's Violin-Concerto has been Ariel's music of an enchanted air.

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It is the moment for an intermezzo about another rare performance. The Introduction to the Second Act of Chabrier's opera, "Gwendoline," began the concert. On paper, it seemed a convenience. For the congenitally tardy must be served, lest their late and inconsiderate entrances disturb—as they did yesterday—more important music. And "Gwendoline" itself? One of the operas written in Paris when the example of Wagner was potent upon the generation of the eighties. Perhaps, the best of them; now fallen out of the repertory everywhere, preserved only by an Overture and this Introduction. To lift the curtain upon an amorous second act, Chabrier wrote misty, longing, dreamful measures; distributed them to the woodwinds and the strings of a hushed orchestra; swelled them to climax; bade them droop and sigh and vanish into silence. Dr. Koussevitzky and his choirs played them with a diaphanous beauty and a gentle intensity renewing and transfiguring Chabrier's pages. The effect was momentary; but it vies in recollection with that of the Concerto itself.

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Finally to the new Symphony of Professor Hill, in C major and the full panoply of four movements, played for the first time, and in the applauded presence of the composer. His fellow towns folk do not forget his services in Boston and Cambridge to the art of music; to that art liberalized and falling upon open ears and minds. Before them of late he has proved his maturing quality as composer, excelling with the concentration of full-furnished years the more desultory adventures of younger days. If their applause yesterday seemed more hesitant than of old, the explanation is the nature of this second Symphony.

For it seemed, in the casual impressions of first performance, a virtuoso-music. It is entirely self-contained. It addresses itself wholly to the creation of a musical substance and a musical movement that shall generate purely musical reactions. It abounds with ready resource. It teems with adroit devices. A manifold craftsmanship never declines into routine or academic exercise, sustaining momentum, keeping animation throughout. By the same token it is a Symphony of this immediate day, frankly but not calculatingly modernistic: neither mannered nor opinionated; preferring the play of sonorities, rhythms, timbres to emotionalized or poetized expression; a young man's Symphony, were youth to be blessed with the readiness and abundance of Mr. Hill at middle age.

The first movement passes swiftly, vividly—with inexhaustible rhythmic flexibility, quick changes of pace and mood, diversified and animated working of the musical material, spirited and pointed play of instrumental voices. Throughout go the modern freedoms, the modern vitalizing, upon orthodox form. . . . The following scherzo is virtuoso-exercise with rhythmic figures, driven at high speed, whipped and colored with fancy; relaxing this tonal sport for brief lyric interludes; never reiterating, beating nothing out too thin. . . . The succeeding slow movement develops and enriches a single musical thought; foregoes rhythmic flexibility for rhythmic intensity; searches out darker timbres; ebbs and flows sensitively; swells into broad or deep sonority. . . . The finale returns to the rhythmic energy, the vitalizing freedom, the animation and urgency of the beginning—to the end a quick-spirited, unflagging music, be the hand upon it vigorous or light.

A virtuoso-symphony—the listener repeated to himself—peradventure a brilliant symphony; such a symphony as should go into European festivals of contemporary music to prove that an American composer can do that sort of thing and do it notably well. Then came the reservations. By the evidence of those very qualities, Mr. Hill has written a cosmopolitan Symphony that any composer of his abilities might have accomplished anywhere. There are no marks of an environment and a soil; whereas Mr. Hill's first Symphony sounded out of New England; was seldom tuned to an eclectic modernism. Yet again—scarcely one of Mr. Hill's motivs in this Second Symphony lays immediate hold on the ear; individualizes itself to the listening mind. At first hearing, they sound as matter for treatment, and that treatment soon becomes everything. . . . But a composer has unquestionable right to make a symphony in whatever mood and to whatever end may possess him.

H. T. P.

PERFORMANCE BY HEIFETZ BRILLIANT

By MOSES SMITH

Jascha Heifetz is the soloist at this week's pair of Boston Symphony concerts, and naturally he overshadows the rest of the program. Though he has played with the Boston Symphony Orchestra only twice previously, using the Beethoven Concerto in 1919, he again selected this masterpiece.

His performance at the matinee of yesterday was great—if you put back in that word the meaning it has lost in this age of superlatives. Heifetz played with the flawless technical skill, beauty of tone and exquisite musicality that made him a unique figure among violinists. Only an occasional distortion of rhythm could prevent one's calling this performance as fine an interpretation of Beethoven's classic score as Heifetz gave two years ago in the Brahms Concerto. And the latter was, in our estimation, the finest violin playing Boston has heard in the decade and a half during which we have frequented local concert halls.

Heifetz emphasis was primarily lyrical, and so was Mr. Koussevitzky's with the orchestral part. Sensitively as many phrases were moulded by the conductor, however, and beautiful as many passages were, there were spots when the accompaniment was—to blurt out an ugly word—incompetent. Whether, in these places, the fault was the orchestral players' or Mr. Koussevitzky's is not for us to say. But it comes strongly from a band that distinguished itself immediately afterward with a glowing performance of the Beethoven "Egmont" Overture.

Chabrier's Entr'acte to the second act of "Gwendoline" began the program, and Edward Burlingame Hill's Second Symphony followed. Recently composed, and played yesterday for the first time, it disclosed familiar qualities. Some of the themes are original and charming. Others are derivative from French impressionism, but not offensively. The work is discriminately written, tastefully orchestrated.

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L. A. S.

SERGE KOUSSEVITSKY

ere was born in Tver, Russia, ly 26, 18 4, a man who will his place among the notable alities to whom the Ameri- blic owes so much. At the twelve, Serge Koussevitsky his career by conducting chestra of his home town. He raduated from Moscow Con- ory and was known as a bass virtuoso. He was said finest performer on this nt in Europe, and is, in world's foremost authority s noble instrument. He d a Russian musical edition ve many Russian composers gement by publishing their When Kerensky became ister of Russia, he was ll powers with regard to al questions in Russia. He cept, however, because it terfere too much with his

evitsky fell in love with e Constantinown Ouschakoff, rming, cultured, as well as wealthy, young Russian maid- They were married in 1905, a short courtship. They set- led in Berlin and maintained a beautiful home there, where they entertained lavishly.

first began practicing con- ng with an orchestra at the Berlin High School. He was often seen in a box at the concerts of the Philharmonic Orchestra, tak- ing notes on the conducting of Nikisch, one of the world's most famous conductors. He made his debut with this orchestra in 1906 and made frequent appearances as its conductor thereafter.

Koussevitsky and his wife then returned to Moscow where they established such a mansion that thirteen servants were required. Here he founded his own personal orchestra of seventy-three of the best players in Europe. This was the largest and most proficient pri- vate orchestra ever kept in musical history. He maintained this at his own expense of two hundred thou- sand roubles (one hundred thou- sand dollars). It was also charac- teristic of him to travel all over Russia with his orchestra, carrying symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave con- certs in town after town. In this way he was able to develop his own great resources and acquire surpassing skill. Much praise is due to Madame Koussevitsky for her great service to music in en- abling her husband to develop his genius and gain such experience. It is well to make it known here that Madame Koussevitsky attends every one of her husband's rehear- sals and is his most severe critic.

After the war, he had great suc- cesses in London and Paris, and then Boston. Under his leadership, the Boston Symphony Orchestra has come to occupy first place among the leading orchestras of the world, for all round technical perfection, tonal purity and beauty, resonance, instrumental balance, and general excellence of ensem- ble.

Koussevitsky proceeds to the scene of action as though he were the person in the hall least con- cerned about subsequent events. There is no pose, no fussy trick in order to attract attention. But one feels for all the modesty and quiet- ness of entrance that he will have his hand on every essential point. He is a real live wire when stand- ing in front of an orchestra and welds his orchestra into one great sensitive and responsive instru- ment. He feels every note of the work with an emotional intensity that electrifies the audience. He also seems to be able to humanize the old masters. Some one has said that his "heart and soul are at the end of his baton" and that "his in- terpretative art wakes the dust of ages into life".

He has been described as a lead- er of rare magnetism and forceful- ness which certainly makes itself known to the listeners. His unique personality compels immediate at- tention. One may notice that on entering the stage, he takes only twelve steps to his stand. Masterly poise predominates throughout all his conducting, whether strenuous or not. All he does has its own sig- nificance, and it is interesting to note that he seems to draw the music forth from the musicians. The mood of a selection shows it- self upon the countenance of the conductor. When the music re- quires great effort on the part of the conductor, one would think that the vein across his temple would burst, and great beads of perspiration stand out on his fore- head. At the end of his piece, he

Concerts and Composers and Conversations

Corridor Interludes Around Chabrier and Beethoven, Miss Ehrhart Gains

Trans. Mar. 2

ON SATURDAY, as on Friday, at the Symphony Concert, the frag- ment from Chabrier's "Gwendo- line" surprised many that heard. It had not been played at Symphony Hall for nine years. Recollection dims quickly as one season, or even one concert, suc- ceeds another. Between the spring of 1922 and the winter of 1931, a consider- able part of the audience had been re- newed. Probably a full half of it, possi- bly more, heard this Introduction to Act II as "new: first time." Piece and per- formance touched it equally. Here was a strange, romantic music, intensified and poetized. Absorbed listening and warm applause were the proof—and cor- ridor prattle besides.

Some were quick to say that since Dr. Koussevitzky and the orchestra play Chabrier so well, they should play him oftener. Likely enough The Pops had worn "España" thread- bare; but in Dr. Muck's time it was one of the orchestra's show-pieces. Others recalled the Overture to "Gwen- doline" and believed it worth revival; or Mottl's orchestral version of Chabrier's piano-piece, "Bourrée Fantasque." A few spoke more mysteriously of an over- ture to an opéra-comique, "Le Roi mal- gré lui," and of a Polonaise later on. But these, probably, were numbers for The Pops.

One or two next made bold to sug- gest that Chabrier's contemporary, Lalo, was equally neglected composer at Sym- phony Hall. Was the Overture to "Le Roi d'Ys" quite outmoded? And what of a Suite from his ballet, "Namouna," like- wise in Dr. Muck's repertory? They even wondered for an instant about Chausson —his Symphony, his tone-poem, "Vivi- ane," his "Poem" for violin and orches- tra? Were they also stone-dead? Occa- sionally in Chicago, Mr. Stock still plays the Symphony. Ixe, the incorrigible Ro- mantic, was even harping on Liszt. By all the signs and all the saints, Dr. Kous- sevitzky could release "Tasso," or "Ma- zeppa," or even "Orpheus," from the lim- bo into which they had fallen. But Liszt is dead and buried, interposed Zed, his friend and contradictor. "Our romanti- cism is the romanticism of Honegger in 'Pacific 2-3-1' or in 'Rugby.'" Before they could join issue, the bell rang, timely.

This was not all. At the end of Beetho- ven's Violin-Concerto and of Mr. Heifetz, Ixe and Zed departed together, fleeing un- der a common impulse from the Over- ture to "Egmont." Encountering Pen- stock, their friend, they hastened to con- fide their feelings to him—in the innocent hope that he would put them into print. Outside the nine Symphonies and two or three Concertos, did the immortal Lud- wig write nothing for orchestra except the "Egmont," the "Coriolan" and the third "Leonora" overture? Their friend admitted that he had written more or less; but by common consent it was in- ferior stuff, better left to gather dust on the shelves.

They retorted with "The Dedication of the House," which had sounded "rather well" from Sir George Henschel last Oc- tober. They were all for a suite of dances from Beethoven's Promethean ballet which, they said, had been played in Ge icke's time. Or for the Overture to "King Stephen" resurrected by Monteux? Or for the First "Leonora?" Did anyone hear that nowadays? All this, they urged, might be Grade C Beethoven; but at least it was fresh Beethoven; whereas—but it was wisest to escape while Ixe and Zed were estimating how many times they had conducted Count Egmont to his doom. Before the evening was over, they undoubtedly drank to the memory of the Duke of Alva who ordered the execution.

Concert-Chronicle

Dr. Muck and Baireuth

Mar 9

TO CLEAR away misunderstandings about his departure from Baireuth, Dr. Muck lately sent to the princi- pal German newspapers copies of his letter of resignation despatched last September to Frau Winifred Wagner, Siegfried's widow. The New York Times translates it as follows:

"After mature deliberation I have come to the firm and irrevocable resolution to regard my activities in Baireuth as ended. In 1908 I gave Frau Cosima Wag- ner my word to help Siegfried with the Baireuth work as long as it was possible to me. I have kept this word so far as lay in my power. I have kept my word not only because I pledged it to Frau Cosima but because I felt myself bound to Siegfried by ties of true friendship. Through years of labor in a common cause, Siegfried and the work at Bai- reuth remained before my eyes—despite every change of time and place—as a firm, invariable idea, to which my ar- tistic conscience and the highest sense of duty always recalled me.

"Now a cruel fate has torn Siegfried from his work. Baireuth has lost its leader. The work must be advanced anew, new forces must be put in con- trol; and it must be upon young shoul- ders that the overwhelming burdens and responsibilities can be laid. For this sort of wheelwork I no longer am fit — I, whose artistic standpoint and convic- tions, so far as Baireuth is concerned, stem from the preceding century. I feel convinced that you will understand and appreciate the reasons that move me. It is self-evident that I shall always stand at your disposal, should you per- haps require my advice at any future time. In true friendship

"Your Old
KARL MUCK

Incidents and Prospects

Cambridge, where Professor Hill lives, and Harvard, where he works, are to hear his new Symphony, produced suc- cessfully in Boston last week and an- nounced for New York next Saturday. To make room for it Dr. Koussevitzky has altered the program for the Symphony Concert in Sanders Theater on Thursday, March 12. It now stands:

Introduction to Act II of the Opera, "Gwendoline" ..... Chabrier
Symphony, No. 2, in C major ..... Hill
Prelude and Finale from the Opera, "Tristan and Isolde" ..... Wagner
Caprice on Spanish Themes ... Rimsky-Korsakov

Pieces in which a chorus assists the orchestra will fill the last pair, but one, of Symphony Concerts on Friday and Sat- urday, April 24 and 25, viz.: Constant Lambert's "The Rio Grande" to be heard for the first times in Boston; Skriabin's "Prometheus" in revival; a new piece by the elder Cherepnin in memory of Boro- din, the composer. For all three Arthur Fiedler is preparing a chorus from The Cecilia.

The fiftieth anniversary of the death of Musorgsky falls at the end of March, to be precise on March 28. To mark it, Mr. Karolik, the Russian tenor, will be heard a few days later at Symphony Hall in a program containing only Mu- sorgsky's songs. Any noting of the anni- versary by the Symphony Orchestra seems difficult. Ravel's transcription of "Pictures at an Exhibition" was played last November; the Prelude to "Kho- vantschina," however characteristic, is only a fragment; while "A Night on the Bald Mountain" does Musorgsky any- thing but justice.

By invitation of the Department of

MADE TRUSTEE OF SYMPHONY

William Phillips Elected Member of Board

Post Mar 2

William Phillips of Boston and Beverly has been elected a member of the board of trustees of the Boston Symphony Orchestra. The election took place last Friday but public announcement from Symphony Hall was not made until yes- terday. A grand nephew of Wendell Phillips, Mr. Phillips was the first American minister to Canada. Previous to that he had been minister to the Netherlands and to Belgium and still earlier secretary to Joseph F. Choate when the latter was ambassador to Eng- land.

William Phillips, settled in Bos- ton and Beverly since he retired from the diplomatic service as United States Minister to Canada, has joined the Board of Trustees of the Symphony Orchestra.

Trans. Mar 2

WILLIAM PHILLIPS TRUSTEE OF SYMPHONY ORCHESTRA

William Phillips of North Beverly, Harvard graduate and for many years a distinguished member of the United States diplomatic service, has been chosen a member of the board of trus- tees of the Boston Symphony Or- chestra.

Chairman of the trustees is Judge Frederick P. Cabot of Boston. Mr Phillips' term of service, under the rules of the board, is to be of indefi- nite length.

Mr Phillips was born in Beverly, May 30, 1878, and was graduated from Harvard in 1900. He attended Harvard Law School for 2½ years, and some years later, in 1922, he was given the degree of master of arts.

He has been attached at various times to American embassies and le- gations in London and Pekin. He has been envoy and minister to The Netherlands, Belgium and Canada, and has held a number of high posts in the State Department, including that of Assistant Secretary of State during the World War from January, 1917, to March, 1920.

He belongs to the Somerset, Myopia Hunt, Knickerbocker, Harvard and Metropolitan clubs.

Globe Mar 2

Music Notes and Comment

Globe Mar 8

Nathan Milstein, the Russian violin- ist now engaged on his second Ameri- can tour, will make his Boston debut at this week's Symphony concerts in the Brahms concerto. Mr Milstein, born at Odessa in 1904, studied there under Stoliarski, and completed his training at Leningrad (then St Peters- burg), under the late Leopold Auer. In 1929 he appeared as soloist with the New York Philharmonic and the Phil- adelphia Orchestras, but was not then engaged by the Boston Symphony. He has been highly praised by reviewers in New York and in Europe.

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FEB. 1931

SERGE KOUSSEVITSKY

There was born in Tver, Russia, on July 26, 1874, a man who will take his place among the notable personalities to whom the American public owes so much. At the age of twelve, Serge Koussevitsky started his career by conducting the orchestra of his home town. He was graduated from Moscow Conservatory and was known as a double-bass virtuoso. He was said to be the finest performer on this instrument in Europe, and is, in fact, the world's foremost authority on this noble instrument. He edited a Russian musical edition to give many Russian composers encouragement by publishing their works. When Kerensky became prime minister of Russia, he was given full powers with regard to musical questions in Russia. He could not accept, however, because it would interfere too much with his work.

Koussevitsky fell in love with Natalie Constantinown Ouschakoff, a charming, cultured, as well as very wealthy, young Russian maiden. They were married in 1905, after a short courtship. They settled in Berlin and maintained a beautiful home there, where they entertained lavishly.

He first began practicing conducting with an orchestra at the Berlin High School. He was often seen in a box at the concerts of the Philharmonic Orchestra, taking notes on the conducting of Nikisch, one of the world's most famous conductors. He made his debut with this orchestra in 1906 and made frequent appearances as its conductor thereafter.

Koussevitsky and his wife then returned to Moscow where they established such a mansion that thirteen servants were required. Here he founded his own personal orchestra of seventy-three of the best players in Europe. This was the largest and most proficient private orchestra ever kept in musical history. He maintained this at his own expense of two hundred thousand roubles (one hundred thousand dollars). It was also characteristic of him to travel all over Russia with his orchestra, carrying symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town. In this way he was able to develop his own great resources and acquire surpassing skill. Much praise is due to Madame Koussevitsky for her great service to music in enabling her husband to develop his genius and gain such experience. It is well to make it known here that Madame Koussevitsky attends every one of her husband's rehearsals and is his most severe critic.

After the war, he had great successes in London and Paris, and then Boston. Under his leadership, the Boston Symphony Orchestra has come to occupy first place among the leading orchestras of the world, for all round technical perfection, tonal purity and beauty, resonance, instrumental balance, and general excellence of ensemble.

Koussevitsky proceeds to the scene of action as though he were the person in the hall least concerned about subsequent events. There is no pose, no fussy trick in order to attract attention. But one feels for all the modesty and quietness of entrance that he will have his hand on every essential point. He is a real live wire when standing in front of an orchestra and welds his orchestra into one great sensitive and responsive instrument. He feels every note of the work with an emotional intensity that electrifies the audience. He also seems to be able to humanize the old masters. Some one has said that his "heart and soul are at the end of his baton" and that "his interpretative art wakes the dust of ages into life".

He has been described as a leader of rare magnetism and forcefulness which certainly makes itself known to the listeners. His unique personality compels immediate attention. One may notice that on entering the stage, he takes only twelve steps to his stand. Masterly poise predominates throughout all his conducting, whether strenuous or not. All he does has its own significance, and it is interesting to note that he seems to draw the music forth from the musicians. The mood of a selection shows itself upon the countenance of the conductor. When the music requires great effort on the part of the conductor, one would think that the vein across his temple would burst, and great beads of perspiration stand out on his forehead. At the end of his piece, he stands a moment, seemingly trying to gather up again the strength which he has lost, or trying "to get back to earth again". Then he turns and replies graciously to the applause. He goes back stage for a second only, and in that time he has become a new man. It is said that after every concert, he has to have a rub-down because of his strenuous efforts.

Mr. Koussevitsky is the last man in the world to take the quick and easy path which leads only to a passing notoriety. He realizes that without devotion and concentration, triumph dare not be expected. He is a pathfinder, and has introduced more new, unknown orchestral works to the American public than any other conductor. He is called the most striking figure and dominant personality in the orchestral world of London, Paris and Boston.

—Ruth Melville.

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Concert-Chronicle

Dr. Muck and Baireuth

Mar 3

TO CLEAR away misunderstandings about his departure from Baireuth, Dr. Muck lately sent to the principal German newspapers copies of his letter of resignation despatched last September to Frau Winifred Wagner, Siegfried's widow. The New York Times translates it as follows:

"After mature deliberation I have come to the firm and irrevocable resolution to regard my activities in Baireuth as ended. In 1908 I gave Frau Cosima Wagner my word to help Siegfried with the Baireuth work as long as it was possible to me. I have kept this word so far as lay in my power. I have kept my word not only because I pledged it to Frau Cosima but because I felt myself bound to Siegfried by ties of true friendship. Through years of labor in a common cause, Siegfried and the work at Baireuth remained before my eyes—despite every change of time and place—as a firm, invariable idea, to which my artistic conscience and the highest sense of duty always recalled me.

"Now a cruel fate has torn Siegfried from his work. Baireuth has lost its leader. The work must be advanced anew, new forces must be put in control; and it must be upon young shoulders that the overwhelming burdens and responsibilities can be laid. For this sort of wheelwork I no longer am fit — I, whose artistic standpoint and convictions, so far as Baireuth is concerned, stem from the preceding century. I feel convinced that you will understand and appreciate the reasons that move me. It is self-evident that I shall always stand at your disposal, should you perhaps require my advice at any future time. In true friendship

"Your Old
KARL MUCK

Incidents and Prospects

Cambridge, where Professor Hill lives, and Harvard, where he works, are to hear his new Symphony, produced successfully in Boston last week and announced for New York next Saturday. To make room for it Dr. Koussevitzky has altered the program for the Symphony Concert in Sanders Theater on Thursday, March 12. It now stands:

Introduction to Act II of the Opera, "Gwendoline" ..... Chabrier
Symphony, No. 2, in C major ..... Hill
Prelude and Finale from the Opera, "Tristan and Isolde" ..... Wagner
Caprice on Spanish Themes ... Rimsky-Korsakov

Pieces in which a chorus assists the orchestra will fill the last pair, but one, of Symphony Concerts on Friday and Saturday, April 24 and 25, viz.: Constant Lambert's "The Rio Grande" to be heard for the first times in Boston; Skriabin's "Prometheus" in revival; a new piece by the elder Cherepnin in memory of Borodin, the composer. For all three Arthur Fiedler is preparing a chorus from The Cecilia.

The fiftieth anniversary of the death of Musorgsky falls at the end of March, to be precise on March 28. To mark it, Mr. Karolik, the Russian tenor, will be heard a few days later at Symphony Hall in a program containing only Musorgsky's songs. Any noting of the anniversary by the Symphony Orchestra seems difficult. Ravel's transcription of "Pictures at an Exhibition" was played last November; the Prelude to "Khovantschina," however characteristic, is only a fragment; while "A Night on the Bald Mountain" does Musorgsky anything but justice.

By invitation of the Department of

MADE TRUSTEE OF SYMPHONY

William Phillips Elected Member of Board

Post Mar 2

William Phillips of Boston and Beverly has been elected a member of the board of trustees of the Boston Symphony Orchestra. The election took place last Friday but public announcement from Symphony Hall was not made until yesterday. A grand nephew of Wendell Phillips, Mr. Phillips was the first American minister to Canada. Previous to that he had been minister to the Netherlands and to Belgium and still earlier secretary to Joseph F. Choate when the latter was ambassador to England.

William Phillips, settled in Boston and Beverly since he retired from the diplomatic service as United States Minister to Canada, has joined the Board of Trustees of the Symphony Orchestra.

Herald Mar. 2

WILLIAM PHILLIPS TRUSTEE OF SYMPHONY ORCHESTRA

William Phillips of North Beverly, Harvard graduate and for many years a distinguished member of the United States diplomatic service, has been chosen a member of the board of trustees of the Boston Symphony Orchestra.

Chairman of the trustees is Judge Frederick P. Cabot of Boston. Mr Phillips' term of service, under the rules of the board, is to be of indefinite length.

Mr Phillips was born in Beverly, May 30, 1878, and was graduated from Harvard in 1900. He attended Harvard Law School for 2½ years, and some years later, in 1922, he was given the degree of master of arts.

He has been attached at various times to American embassies and legations in London and Pekin. He has been envoy and minister to The Netherlands, Belgium and Canada, and has held a number of high posts in the State Department, including that of Assistant Secretary of State during the World War from January, 1917, to March, 1920.

He belongs to the Somerset, Myopia Hunt, Knickerbocker, Harvard and Metropolitan clubs.

Globe Mar 2

Music Notes and Comment

Globe Mar 2

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Artist's View

THE FL

admitted that he had written more or less; but by common consent it was inferior stuff, better left to gather dust on the shelves.

They retorted with "The Dedication of the House," which had sounded "rather well" from Sir George Henschel last October. They were all for a suite of dances from Beethoven's Promethean ballet which, they said, had been played in Ge icke's time. Or for the Overture to "King Stephen" resurrected by Monteux? Or for the First "Leonora?" Did anyone hear that nowadays? All this, they urged, might be Grade C Beethoven; but at least it was fresh Beethoven; whereas—but it was wisest to escape while Ixe and Zed were estimating how many times they had conducted Count Egmont to his doom. Before the evening was over, they undoubtedly drank to the memory of the Duke of Alva who ordered the execution.

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Stravinsky in the Ears of New York

His "Symphony of Psalms" As Various Reviewers Heard and Wrote

Trans Mar 11

IN ITS TURN, from Dr. Koussevitzky, the Boston Orchestra and the chorus of its own Schola Cantorum, New York has heard Stravinsky as Psalmist. Twice last week, as many as Carnegie Hall might contain listened to the "Psalms-Symphony," first on Thursday evening, second on Saturday evening. Both audiences received music and performance with interest and seeming admiration, Beyond peradventure they were warm in applause. The occasion stirred Mr. Gilman of the Herald Tribune to a notable article, the ablest and most sensitive yet written in America about the 'Psalms-Symphony." Less two factual paragraphs indicating the chosen Psalms and enumerating the orchestral forces, if follows hereunder:

"God is worshipped by artists in many ways. For some, as for Bach, there was the way of simple prayer and intimate communication: the way that in this case was magically transmutting, for it gave us music which escapes from its pietistic century into a timeless existence of its own, a life of the spirit that is independent of the unstable theologies of man.

"Others, finding God in Nature, might be moved to give Blake's answer to the questioner who asked, 'When the sun rises, do you not see a round disk of fire, something like a guinea?'—'No! I see an innumerable company of the heavenly host, crying "Holy, Holy, Holy is the Lord God Almighty."' It was thus that Beethoven often worshiped, and Bruckner, and those other mystics for whom the beauty and wonder of the visible earth were august revelations of the divine. Stirred by the miracle of the dawn, by shadows in pools, by the evening light upon the hills, the peace that falls within the valley, they saw these things as, in Wordsworth's phrase, 'the garment of God.'

"Others, again, worship by the bringing of gifts of the imagination, offering the beauty of songs and words, the loveliness of colors and contours and designs—as those who followed to Bethlehem the annunciatory star, bearing frankincense and myrrh, silver and wrought bronze, chalcedonies from the Indies, and pearls from Kushan, and garments stiff with gold, adonred with sapphires where their seams were fastened. Of such are the liberal Kings of art, the Magi of tributary beauty—Handel and Wagner and Brahms.

"And there is the way of Mr. Stravinsky—Stravinsky, the romantic poet of 'L'Oiseau de Feu,' the bitter, ironic jester of 'Petrushka,' the sophisticated savage of the 'Sacre,' the copyist of bygone styles who has played the sedulous ape to Bach and Handel, Beethoven and Glinka and Chaikovsky; Stravinsky, the restless experimentalist, whose feet have now, it seems, been set upon the rock of the Psalmist, and into whose mouth a new song has been put.

"For we are now confronted with Stravinsky the man of primitive faith, an Old-Testament Stravinsky, setting, for orcheestra and chorus, passages from the Psalms of David, by kind encouragement of Dr. Koussevitzky, as an offering to the current celebration by the Boston Symphony Orchestra of its fiftieth anniversary. The result, a "Symphonie de Psaumes," was put before us Thursday night, for the first time here, by the great organization that stoops to conquer us from time to time in the abandoned precincts of Fifty-seventh Street. . . .

"For the three contrasting moods of the symphony—prayer, thanksgiving, praise—Stravinsky has found original and puissant utterance. He has foregone, as one would have expected, the obvious approaches to his text. The musical clichés of lamentation of thanksgiving, of jubilant praise, have no place in his expressional scheme. He has done what the fructifying artist always does in subjecting to his imagination a standardized subject-matter—has discovered in it fresh aspects and implications, hidden depths and surfaces; has made it yield him what the seventeenth century would have called 'an excellent strangeness.'

" 'Before I go hence, and be no more,' sings the Psalmist at the end of his entreaty; and the long-held notes of Stravinsky's chorus, the grave harmonies of the orchestra, effuse no facile pathos but an age-old austerity of grief. For the verses of thanksgiving (set at the beginning as an astonishing double fugue for orchestra and chorus), he finds a music of intricate and subtle poignance, perhaps the most searching page that Stravinsky has yet given us. The Psalmist recalls the horrors of the pit and of the miry clay, and his anguish waiting for release. His speech is somber with remembered pain; and the acid, astringent tones of the woodwind, the spareness and sharpness of the musical idea, its refusal of the easily delectable, mirror the poet's thought.

"In the last division, the Psalmist's hymn of praise, there are superb outbursts—as when the singer remembers the trumpets and organs and stringed instruments that should exalt the Lord. There is music of splendor, music of imperial voice and vesture, 'arrased with purple like the house of kings.' But the most deeply touching of the symphony's movements is that remarkable E-flat passage near the end in which, as you await a mighty outburst at 'praise him upon the loud cymbals,' the music is suddently stilled, and the voices, in a page that haunts the ear and the mind, evoke the awe of the worshipper before the Sanctuary. And the concluding Alleluia, too, is hushed, at the thought of the supreme beneficence . . . 'He hath made everything beautiful in his time: also he hath set eternity in their heart.'

"Stravinsky, in short, has given us a masterpiece. It is his excelling work. For its exhibition last night, in a justly revealing performance, there can be naught but gratitude to the great orchestra which achieved it."

Hear the Other Side

Of course there were dissenting voices. Mr. Thompson lifts one in the Evening Post, when he says: "Once more the orientation of Stravinsky has veered. This symphony is no more like 'Apollo Musagetes' than that work is like 'Le Sacre de Printemps' or 'Œdipus Rex' is like the Symphonies for Wind Instruments. Here is no 'back to Chaikovsky'; no evocation of past graces of Versailles. Ancient Jewry is contemplated—but contemplated, so it seems to us, from afar. . . . His Hebraic questings are not of the flaming, prophetic order. He builds cumulatively but does not depart from his stance of revery. He yields to no excitement; he kindles none. His devotions have in them a reflective remoteness that makes the religious side of the work decidedly secondary to the musical considerations involved.

"There are distinctive, odd and striking details, but for us they were the bright thoughts of an extraordinary technician who had approached his problem of making a symphony of the Psalms by way of the head rather than the heart. We much prefer the pagan Stravinsky to the Psalmist. We would have him moujik, not Levite. This symphony seems to us a work deficient in red blood, much lucubrated very moderately inspired."

There were doubters, besides, as these paragraphs from Mr. Henderson in the Sun bear witness: "One heard Stravinsky again sounding strange polyphonies with wind instruments, challenging the ear with strident staccato chords and weaving his spells with the magic of conflicting keys. Abrupt contrasts of forte and piano were not wanting or melodic fragments seemingly intruded for the sole purpose of becoming lost in the tonal jungle.

"Nevertheless there remained the final conviction that a mind possessed of authority and a hand trained to high skill had been at work. Some of the choral writing was striking in effectiveness and it had a firmness of texture evoking admiration. The departure from the conventional treatment of the old exclamatory 'Alleluia' was noteworthy. Stravensky gave us a very tender setting in sustained tones sung piano. The close of the work was impressive. But it must be added that a searching examination of the composition cannot be attempted after a single hearing, which left this auditor uncertain whether there was something more or a great deal less than appeared on the surface."

Herald Mar 11

SYMPHONY CONCERT

The fifth concert of the Boston Symphony orchestra's Tuesday afternoon series took place yesterday in Symphony hall. Dr. Koussevitsky conducted the following gprogram: Mozart, Symphony in G minor and Berlioz, Symphonie Fantastique—two symphonies rarely heard at the same concert. The Mozart symphony retains a freshness and vigor that make it delightful to hear. Time has not dealt as kindly with the Symphonie Fantastique: though it is interesting, it has not those inherent qualities that tend, at each hearing, to fill it with vitality.

Mozart's symphony was beautifully played—the finale, brilliant and exhilarating; the andante, quietly poignant. There was a perfect fusion of the conductor's individuality with the composer's art. Nor was there any cut and dried playing on the part of an orchestra presumably weary from recent travels. Phrases were exquisitely chiseled. Each movement was a model in finesse.

Sincerely and sympathetically was the Symphonie Fantastique treated. Though this symphony is remarkable in many respects — marvellous in sonority; effective in the various moods it establishes—it is often trite, banal, and noisy. It looses in power because the composer feels no curb in his dramatic outpouring. The effusiveness of Berlioz, even Dr. Koussevitsky's careful reading could not obliterate. There were moments when the music was frankly vulgar, despite the infinite pains of the conductor; however lovely melodies flicker

FIFTH TUESDAY OF SYMPHONY

Post Mar 11

Two symphonies made the programme of the fifth of the current series of Tuesday afternoon Symphony Concerts, which took place yesterday: Mozart's in G-minor and the "Symphonie Fantastique" of Berlioz.

In the presentation of these widely disparate compositions Dr. Koussevitzky and his orchestra spanned a gulf which required of conductor and men the utmost versatility of interpretation and execution. Between the suave melodic structure, the classic feeling, the conservative orchestration of Mozart's symphony and the wayward and angular themes, the personal and progamistic bias, the luxuriant and often bizarre instrumentation of Berlioz' extravagant work Dr. Koussevitzky achieved an astounding contrast of mood and effect.

The performance of Mozart's music was characterized by a fastidious restraint while the Symphony of Berlioz was interpreted with an eloquent intensity and with a fantasy and gusto that matched the composer's own.

TRANS - MAR 11 -

An Afternoon of Mozart and Berlioz

NOT more than two works stood upon the fifth program of the Tuesday afternoon series of concerts of the Boston Symphony Orchestra. Both were symphonies—Mozart's little symphony in G minor, once described as that rarity, a perfect masterpiece; Berlioz's huge Symphonie Fantastique, now slightly over a century old, and originally put on the programs of the present season in recognition of its centennial year.

For Mozart Dr. Koussevitzky used the small orchestra which has now become standard with him for the playing of works by this composer or of works in similar style, an orchestra ascending from six double basses. The stage at Symphony Hall almost looks bare with such an orchestra. The music sounds as one had always imagined Mozart should ideally sound.

Dr. Koussevitzky's rejuvenating studies of the masterpieces of music would, however, never stop with a shrewd reduction of a swollen orchestra. Into the very marrow of a work he strives to penetrate to bring from it the essence of its distinguishing qualities. Though this symphony in its first movement is labeled "Allegro molto," the so-called "classical" performance of it often leaves one cold, and almost always disappoints one with a feeling of the insignificance of the principal theme. Play this first theme in strict tempo, and too easily comes the reaction—there is not much of anything there. Yet Mozart evidently thought highly of this theme, for he makes it the burden of the entire movement. Time and again, he returns to it; an entire development section is based upon it. Though there is no evidence that the composers of Mozart's day made deep and wide searches for themes that should be laden with significance, yet they hardly treated themes of which it could be suspected, "nothing there." And in the manner in which Dr. Koussevitzky is playing this symphony this ear, such a suspicion could never enter one's mind. Ever so slightly, ever so subtly he brings a note of pathos into this theme, the note which often is just beneath the surface with Mozart—for those who will look beneath the surface.

Qualities of performance of course brought only excellence. The difficult feats of balance in the second movement were never even suspected, while its song and its decorative scheme flowed along untrammeled, a released thing of beauty. Similarly the happy and elegant dance measures of the minuet and the gayety of the finale—each in its own way added new beauties to this symphony.

Berlioz, in his turn, for his symphony created a detailed and extensive program. The writer who described a symphony as the adventures of a theme in the land of tones, really described this "Fantastic" of Berlioz more nearly than many another. For that is what Berlioz's Symphony actually is, the adventure of the theme of his beloved in several lands of tone. In "Dreams and Passions" he discovers it, follows it through the dance measures of a "Ball," continues with it through new adventures in a "Scene in the Fields," hears it in that terrible "March of the Scaffold" and at the last movement before the ensuing execution, finds it in caricature in the supposed "other world" during the witches' revels of his "Walpurgisnight's Dream." Yes, the adventure of a theme in lands of tone.

But though historians may rub their hands with glee over so definite a novel achievement as that of Berlioz, they overlook not other notable qualities in his work. Just maybe (or, according to more literally-minded researchers, may not be) the "father of the symphony" and of the orchestra, so Berlioz is the father of the science of modern orchestration. For out of the studies of this boy who played only a fife and a guitar grew the splendors and the wizardries which a Liszt and a Wagner and a Strauss later drew from strings and winds and drums. Many of them are already present in this hundred-year-old "Symphonie Fantastique." How frequently one hears a sonority which he believes to be that of the whole orchestra, only to find, when one pinches oneself back into reality that no more than two lines of tone are being used. Wizardry! Who has ever produced a tension more tense than that of a few drum rolls (a Koussevitzky holding the reins, let it not be forgotten) at the end of the "Scene in the Fields"? Wizardry redoubled—in 1830 and 1931. Nor can one fail to note that Strauss putting on paper an execution in "Till Eulenspiegel" can do no better than to use the orchestral sonorities which Berlioz used two-thirds of a century earlier. That Strauss had two conflicting tonalities where Berlioz required only one, does not really affect the matter of sonority. And in sum, how it all sounds! Beside it, classical orchestration seems hardly orchestration at all, but merely a convenient use of instruments and ranges. Hearing this, the student may go back to his text-books and know what the modest writers of those compilations mean when they say that Berlioz began the science of modern orchesration. But it will have taken a Koussevitzky and a hundred men trained in his image to bring them the fullness of that knowledge. A. H. M.

TWO SYMPHONIES AT SYMPHONY CONCERT

Dr Koussevitzky filled the program of the fifth Tuesday concert of the Boston Symphony Orchestra yesterday afternoon with two standard symphonies, Mozart's familiar one in G minor, and the "Fantastic Symphony" of Berlioz. The contrast between the classic 18th century and the romantic 19th could hardly have been more strikingly indicated than it was by the juxtaposition of these two masterpieces.

Mozart's symphony, played yesterday by an orchestra hardly more numerous than that for which the composer wrote, but in a much bigger hall than any he ever knew, used for concert giving, brought to the listening ear the serenity, the delicacy of feeling, the undercurrent of profound melancholy, the formal perfection of the great classics.

The performance lacked melodic and rhythmic subtlety, nor was the ensemble playing invariably as accurate as one has a right to expect it to be from so famous and so costly an orchestra. The simplest movement, the minuet, was by far the best played.

The "fixed idea," the theme typifying obsession with an unhappy love, stated near the beginning of Berlioz' symphony and repeated in each of the later movements, is a melody no more emphatic, no more violent than Mozart's. Yet its whole mood is different. It is not incongruous with the wild outbursts of the "March to the Scaffold" and the "Sabbat." Berlioz' music is loose jointed, sacrificing form, proportion, restraint to expression. It is quite obviously "the spontaneous overflow of powerful feelings."

In the present century it is natural to prefer Mozart to Berlioz, since what Berlioz did so well was afterward done so trivially by Liszt and Tchaikovsky. Yet one cannot honestly say that Mozart was the greater genius, though he was the finer writer of music of the two. Dr Koussevitzky and the orchestra did ample justice to Berlioz' fervors, and were warmly applauded. P. R.

Novelties for A Week-End at Symphony Hall

Rarely Done Haydn Symphony New Steinert "Legend" Now Impending

Trans. Mar 12

UPON the programs of Friday and Saturday at Symphony Hall stand two works which for most hearers will be novelties, Alexander Steinert's new "Leggenda Sinfonica" and Haydn's Symphony in D major, No. 10 in Breitkopf and Härtel's collection. Mr. Steinert's work was begun in 1928, completed in 1930, which is the date he has affixed to the score. It has come to performance once, in Rome, late in 1930, under the baton of Howard Hanson. Haydn's symphony was last performed at the concerts of the Boston Symphony Orchestra in December, 1902; will thus be remembered by none too large a number of those who attend the symphony concerts.

Mr. Steinert dedicates his new work "To the Boston Symphony Orchestra on its fiftieth anniversary." He uses the large modern orchestra of the present day. A single movement suffices him. A "Legend"—or tale, or story—implies something that is told, or, in the jargon of the musical world, a "program." Yet no program adorns the pages of this new score, and if Mr. Steinert had one in mind he has given no information to that effect. It may well be assumed that this story is the tale of the adventures of certain themes in the land of tones.

The "Leggenda Sinfonica" makes its way through the medium of a free rhythmic scheme such as is often encountered in modern music. Beginning "Andante tranquillo" and proceeding soon to "Allegro moderato," at least nine other tempo indications are found before the story is told. Early in the work Mr. Steinert presents three themes in their simplest forms. The rest is a matter of expansion, variation, development of those themes. At least two considerable climaxes, rythmic and dynamic, he builds up. At the peak of the second he stops, calls for a long pause. Then there ensues the tranquil mood of the beginning and the "Legend" ends "Maestoso." The idiom is that of the day in which Mr. Steinert lives, without being in any sense radical or revolutionary. The themes are of a melodic character, and much of the development of those themes is esssentially melodic. There are also several virile rhythmic developments.

Haydn's Symphony in D major is one of a set of six written on commission for a Parisian organization known as the "Concerts de la Loge Olympique." Haydn wrote these six symphonies between 1784 and 1789, that is, during his last years at Esterházy. In 1790, the year after the completion of the last of these symphonies, Nikolas Joseph of Esterhazy died and his son Anton disbanded the famous orchestra which had been the pride of his father's establishment. However, he not only continued Haydn's salary (or perhaps more properly, his pension) of 1000 florins, but actually increased it to 1400 florins. At the same time he gave Haydn leave to travel, so that Haydn's independence was thus virtually established. The two London journeys followed shortly (1790-92 and 1794-95). The present symphony is thus one of Haydn's later works, dating not much earlier than the famous set of twelve for Salomon at London.

Haydn wrote altogether 104 symphonies. Several others have been ascribed to him, but are of questionable authenticity. Of the one hundred and four, no less than twenty-one are in the key of D major, and seven more in D minor. To say that a symphony of Haydn is in the key of D is therefore to give it no identification at all. To identify positively and definitely, several lists are resorted to. In Breitkopf and Härtel's octavo edition (the list used by the Boston Symphony Orchestra) the present symphony is No. 10. In the complete edition of Haydn's works, in which Eusebius Mandyczewski attempted to list the symphonies in chronological order, this symphony stands as No. 86.

The reason for the popularity of the key of D with Haydn for his symphonies is not far to seek. The two most important notes of this key, the tonic and dominant (D and A) are also the two middle strings of the violin and the two upper strings of the viola and violoncello. If the composer wishes to modulate to the two most closely related keys, the dominant and the subdominant, he still has the two upper strings of his violins (A, E) for the tonic and dominant of his dominant key, and the two lower strings (A, D) for the tonic and dominant of his sub-dominant key. All of which is merely to say that the key of D is the most practical of all keys for strings. And in the days when systematic playing was a young art (Haydn, be it remembered, is sometimes referred to as the "father of the symphony") the matter

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Stravinsky in the Ears of New York

His "Symphony of Psalms" As Various Reviewers Heard and Wrote

Trans Mar 11

IN ITS TURN, from Dr. Koussevitzky, the Boston Orchestra and the chorus of its own Schola Cantorum, New York has heard Stravinsky as Psalmist. Twice last week, as many as Carnegie Hall might contain listened to the "Psalms-Symphony," first on Thursday evening, second on Saturday evening. Both audiences received music and performance with interest and seeming admiration, Beyond peradventure they were warm in applause. The occasion stirred Mr. Gilman of the Herald Tribune to a notable article, the ablest and most sensitive yet written in America about the 'Psalms-Symphony." Less two factual paragraphs indicating the chosen Psalms and enumerating the orchestral forces, if follows hereunder:

"God is worshipped by artists in many ways. For some, as for Bach, there was the way of simple prayer and intimate communication: the way that in this case was magically transmutting, for it gave us music which escapes from its pietistic century into a timeless existence of its own, a life of the spirit that is independent of the unstable theologies of man.

"Others, finding God in Nature, might be moved to give Blake's answer to the questioner who asked, 'When the sun rises, do you not see a round disk of fire, something like a guinea?'—'No! I see an innumerable company of the heavenly host, crying "Holy, Holy, Holy is the Lord God Almighty."' It was thus that Beethoven often worshiped, and Bruckner, and those other mystics for whom the beauty and wonder of the visible earth were august revelations of the divine. Stirred by the miracle of the dawn, by shadows in pools, by the evening light upon the hills, the peace that falls within the valley, they saw these things as, in Wordsworth's phrase, 'the garment of God.'

"Others, again, worship by the bringing of gifts of the imagination, offering the beauty of songs and words, the loveliness of colors and contours and designs—as those who followed to Bethlehem the annunciatory star, bearing frankincense and myrrh, silver and wrought bronze, chalcedonies from the Indies, and pearls from Kushan, and garments stiff with gold, adonred with sapphires where their seams were fastened. Of such are the liberal Kings of art, the Magi of tributary beauty—Handel and Wagner and Brahms.

"And there is the way of Mr. Stravinsky—Stravinsky, the romantic poet of 'L'Oiseau de Feu,' the bitter, ironic jester of 'Petrushka,' the sophisticated savage of the 'Sacre,' the copyist of bygone styles who has played the sedulous ape to Bach and Handel, Beethoven and Glinka and Chaikovsky; Stravinsky, the restless experimentalist, whose feet have now, it seems, been set upon the rock of the Psalmist, and into whose mouth a new song has been put.

"For we are now confronted with Stravinsky the man of primitive faith, an Old-Testament Stravinsky, setting, for orcheestra and chorus, passages from the Psalms of David, by kind encouragement of Dr. Koussevitzky, as an offering to the current celebration by the Boston Symphony Orchestra of its fiftieth anniversary. The result, a "Symphonie de Psaumes," was put before us Thursday night, for the first time here, by the great organization that stoops to conquer us from time to time in the abandoned precincts of Fifty-seventh Street. . . .

"For the three contrasting moods of the symphony—prayer, thanksgiving, praise—Stravinsky has found original and puissant utterance. He has foregone, as one would have expected, the obvious approaches to his text. The musical clichés of lamentation of thanksgiving, of jubilant praise, have no place in his expressional scheme. He has done what the fructifying artist always does in subjecting to his imagination a standardized subject-matter—has discovered in it fresh aspects and implications, hidden depths and surfaces; has made it yield him what the seventeenth century would have called 'an excellent strangeness.'

"'Before I go hence, and be no more,' sings the Psalmist at the end of his entreaty; and the long-held notes of Stravinsky's chorus, the grave harmonies of the orchestra, effuse no facile pathos but an age-old austerity of grief. For the verses of thanksgiving (set at the beginning as an astonishing double fugue for orchestra and chorus), he finds a music of intricate and subtle poignance, perhaps the most searching page that Stravinsky has yet given us. The Psalmist recalls the horrors of the pit and of the miry clay, and his anguish waiting for release. His speech is somber with remembered pain; and the acid, astringent tones of the woodwind, the spareness and sharpness of the musical idea, its refusal of the easily delectable, mirror the poet's thought.

"In the last division, the Psalmist's hymn of praise, there are superb outbursts—as when the singer remembers the trumpets and organs and stringed instruments that should exalt the Lord. There is music of splendor, music of imperial voice and vesture, 'arrased with purple like the house of kings.' But the most deeply touching of the symphony's movements is that remarkable E-flat passage near the end in which, as you await a mighty outburst at 'praise him upon the loud cymbals,' the music is suddently stilled, and the voices, in a page that haunts the ear and the mind, evoke the awe of the worshipper before the Sanctuary. And the concluding Alleluia, too, is hushed, at the thought of the supreme beneficence . . . 'He hath made everything beautiful in his time: also he hath set eternity in their heart.'

"Stravinsky, in short, has given us a masterpiece. It is his excelling work. For its exhibition last night, in a justly revealing performance, there can be naught but gratitude to the great orchestra which achieved it."

Hear the Other Side

Of course there were dissenting voices. Mr. Thompson lifts one in the Evening Post, when he says: "Once more the orientation of Stravinsky has veered. This symphony is no more like 'Apollo Musagetes' than that work is like 'Le Sacre de Printemps' or 'Œdipus Rex' is like the Symphonies for Wind Instruments. Here is no 'back to Chaikovsky'; no evocation of past graces of Versailles. Ancient Jewry is contemplated—but contemplated, so it seems to us, from afar. . . . His Hebraic questings are not of the flaming, prophetic order. He builds cumulatively but does not depart from his stance of revery. He yields to no excitement; he kindles none. His devotions have in them a reflective remoteness that makes the religious side of the work decidedly secondary to the musical considerations involved.

"There are distinctive, odd and striking details, but for us they were the bright thoughts of an extraordinary technician who had approached his problem of making a symphony of the Psalms by way of the head rather than the heart. We much prefer the pagan Stravinsky to the Psalmist. We would have him moujik, not Levite. This symphony seems to us a work deficient in red blood, much lucubrated very moderately inspired."

There were doubters, besides, as these paragraphs from Mr. Henderson in the Sun bear witness: "One heard Stravinsky again sounding strange polyphonies with wind instruments, challenging the ear with strident staccato chords and weaving his spells with the magic of conflicting keys. Abrupt contrasts of forte and piano were not wanting or melodic fragments seemingly intruded for the sole purpose of becoming lost in the tonal jungle.

"Nevertheless there remained the final conviction that a mind possessed of authority and a hand trained to high skill had been at work. Some of the choral writing was striking in effectiveness and it had a firmness of texture evoking admiration. The departure from the conventional treatment of the old exclamatory 'Alleluia' was noteworthy. Stravensky gave us a very tender setting in sustained tones sung piano. The close of the work was impressive. But it must be added that a searching examination of the composition cannot be attempted after a single hearing, which left this auditor uncertain whether there was something more or a great deal less than appeared on the surface."

Trans Mar 11

SYMPHONY CONCERT

The fifth concert of the Boston Symphony orchestra's Tuesday afternoon series took place yesterday in Symphony hall. Dr. Koussevitsky conducted the following gprogram: Mozart, Symphony in G minor and Berlioz, Symphonie Fantastique—two symphonies rarely heard at the same concert. The Mozart symphony retains a freshness and vigor that make it delightful to hear. Time has not dealt as kindly with the Symphonie Fantastique: though it is interesting, it has not those inherent qualities that tend, at each hearing, to fill it with vitality.

Mozart's symphony was beautifully played—the finale, brilliant and exhilarating; the andante, quietly poignant. There was a perfect fusion of the conductor's individuality with the composer's art. Nor was there any cut and dried playing on the part of an orchestra presumably weary from recent travels. Phrases were exquisitely chiseled. Each movement was a model in finesse.

Sincerely and sympathetically was the Symphonie Fantastique treated. Though this symphony is remarkable in many respects — marvellous in sonority: effective in the various moods it establishes—it is often trite, banal, and noisy. It looses in power because the composer feels no curb in his dramatic outpouring. The effusiveness of Berlioz, even Dr. Koussevitsky's careful reading could not obliterate. There were moments when the music was frankly vulgar, despite the infinite pains of the conductor; however lovely melodies flicker through the symphony. The "Scene in the Meadows" was so finely done that its length was forgotten.

A large audience was appreciative of the afternoon's music.

The sixth and last concert of this series will take place Tuesday, April 21.

L. B. D.

HADAY

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are invited to contribute to this "Dish as to preparation and serving of so service. Address such special contrib Editor, Boston Post."

TRANS - MAR 11 -

An Afternoon of Mozart and Berlioz

NOT more than two works stood upon the fifth program of the Tuesday afternoon series of concerts of the Boston Symphony Orchestra. Both were symphonies—Mozart's little symphony in G minor, once described as that rarity, a perfect masterpiece; Berlioz's huge Symphonie Fantastique, now slightly over a century old, and originally put on the programs of the present season in recognition of its centennial year.

For Mozart Dr. Koussevitzky used the small orchestra which has now become standard with him for the playing of works by this composer or of works in similar style, an orchestra ascending from six double basses. The stage at Symphony Hall almost looks bare with such an orchestra. The music sounds as one had always imagined Mozart should ideally sound.

Dr. Koussevitzky's rejuvenating studies of the masterpieces of music would, however, never stop with a shrewd reduction of a swollen orchestra. Into the very marrow of a work he strives to penetrate to bring from it the essence of its distinguishing qualities. Though this symphony in its first movement is labeled "Allegro molto," the so-called "classical" performance of it often leaves one cold, and almost always disappoints one with a feeling of the insignificance of the principal theme. Play this first theme in strict tempo, and too easily comes the reaction—there is not much of anything there. Yet Mozart evidently thought highly of this theme, for he makes it the burden of the entire movement. Time and again, he returns to it; an entire development section is based upon it. Though there is no evidence that the composers of Mozart's day made deep and wide searches for themes that should be laden with significance. Yet they hardly treated themes of which it could be suspected, "nothing there." And in the manner in which Dr. Koussevitzky is playing this symphony this ear, such a suspicion could never enter one's mind. Ever so slightly, ever so subtly he brings a note of pathos into this theme, the note which often is just beneath the surface with Mozart—for those who will look beneath the surface.

Qualities of performance of course brought only excellence. The difficult feats of balance in the second movement were never even suspected, while its song and its decorative scheme flowed along untrammeled, a released thing of beauty. Similarly the happy and elegant dance measures of the minuet and the gayety of the finale—each in its own way added new beauties to this symphony.

Berlioz, in his turn, for his symphony created a detailed and extensive program. The writer who described a symphony as the adventures of a theme in the land of tones, really described this "Fantastic" of Berlioz more nearly than many another. For that is what Berlioz's Symphony actually is, the adventure of the theme of his beloved in several lands of tone. In "Dreams and Passions" he discovers it, follows it through the dance measures of a "Ball," continues with it through new adventures in a "Scene in the Fields," hears it in that terrible "March of the Scaffold" and at the last movement before the ensuing execution, finds it in caricature in the supposed "other world" during the witches' revels of his "Walpurgisnight's Dream." Yes, the adventure of a theme in lands of tone.

But though historians may rub their hands with glee over so definite a novel achievement as that of Berlioz, they overlook not other notable qualities in his work. Just maybe (or, according to more literally-minded researchers, may not be) the "father of the symphony" and of the orchestra, so Berlioz is the father of the science of modern orchestration. For out of the studies of this boy who played only a fife and a guitar grew the splendors and the wizardries which a Liszt and a Wagner and a Strauss later drew from strings and winds and drums. Many of them are already present in this hundred-year-old "Symphonie Fantastique." How frequently one hears a sonority which he believes to be that of the whole orchestra, only to find, when one pinches oneself back into reality that no more than two lines of tone are being used. Wizardry! Who has ever produced a tension more tense than that of a few drum rolls (a Koussevitzky holding the reins, let it not be forgotten) at the end of the "Scene in the Fields"? Wizardry redoubled—in 1830 and 1931. Nor can one fail to note that Strauss putting on paper an execution in "Till Eulenspiegel" can do no better than to use the orchestral sonorities which Berlioz used two-thirds of a century earlier. That Strauss had two conflicting tonalities where Berlioz required only one, does not really affect the matter of sonority. And in sum, how it all sounds! Beside it, classical orchestration seems hardly orchestration at all, but merely a convenient use of instruments and ranges. Hearing this, the student may go back to his text-books and know what the modest writers of those compilations mean when they say that Berlioz began the science of modern orchesration. But it will have taken a Koussevitzky and a hundred men trained in his image to bring them the fullness of that knowledge. A. H. M.

TWO SYMPHONIES AT SYMPHONY CONCERT

Dr Koussevitzky filled the program of the fifth Tuesday concert of the Boston Symphony Orchestra yesterday afternoon with two standard symphonies, Mozart's familiar one in G minor, and the "Fantastic Symphony" of Berlioz. The contrast between the classic 18th century and the romantic 19th could hardly have been more strikingly indicated than it was by the juxtaposition of these two masterpieces.

Mozart's symphony, played yesterday by an orchestra hardly more numerous than that for which the composer wrote, but in a much bigger hall than any he ever knew, used for concert giving, brought to the listening ear the serenity, the delicacy of feeling, the undercurrent of profound melancholy, the formal perfection of the great classics.

The performance lacked melodic and rhythmic subtlety, nor was the ensemble playing invariably as accurate as one has a right to expect it to be from so famous and so costly an orchestra. The simplest movement, the minuet, was by far the best played.

The "fixed idea," the theme typifying obsession with an unhappy love, stated near the beginning of Berlioz' symphony and repeated in each of the later movements, is a melody no more emphatic, no more violent than Mozart's. Yet its whole mood is different. It is not incongruous with the wild outbursts of the "March to the Scaffold" and the "Sabbat." Berlioz' music is loose jointed, sacrificing form, proportion, restraint to expression. It is quite obviously "the spontaneous overflow of powerful feelings."

In the present century it is natural to prefer Mozart to Berlioz, since what Berlioz did so well was afterward done so trivially by Liszt and Tchaikovsky. Yet one cannot honestly say that Mozart was the greater genius, though he was the finer writer of music of the two. Dr Koussevitzky and the orchestra did ample justice to Berlioz' fervors, and were warmly applauded. P. R. t

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Novelties for A Week-End at Symphony Hall

Rarely Done Haydn Symphony New Steinert "Legend" Now Impending

Trans. Mar 12

UPON the programs of Friday and Saturday at Symphony Hall stand two works which for most hearers will be novelties. Alexander Steinert's new "Leggenda Sinfonica" and Haydn's Symphony in D major, No. 10 in Breitkopf and Härtel's collection. Mr. Steinert's work was begun in 1928, completed in 1930, which is the date he has affixed to the score. It has come to performance once, in Rome, late in 1930, under the baton of Howard Hanson. Haydn's symphony was last performed at the concerts of the Boston Symphony Orchestra in December, 1902; will thus be remembered by none too large a number of those who attend the symphony concerts.

Mr. Steinert dedicates his new work "To the Boston Symphony Orchestra on its fiftieth anniversary." He uses the large modern orchestra of the present day. A single movement suffices him. A "Legend"—or tale, or story—implies something that is told, or, in the jargon of the musical world, a "program." Yet no program adorns the pages of this new score, and if Mr. Steinert had one in mind he has given no information to that effect. It may well be assumed that this story is the tale of the adventures of certain themes in the land of tones.

The "Leggenda Sinfonica" makes its way through the medium of a free rhythmic scheme such as is often encountered in modern music. Beginning "Andante tranquillo" and proceeding soon to "Allegro moderato," at least nine other tempo indications are found before the story is told. Early in the work Mr. Steinert presents three themes in their simplest forms. The rest is a matter of expansion, variation, development of those themes. At least two considerable climaxes, rythmic and dynamic, he builds up. At the peak of the second he stops, calls for a long pause. Then there ensues the tranquil mood of the beginning and the "Legend" ends "Maestoso." The idiom is that of the day in which Mr. Steinert lives, without being in any sense radical or revolutionary. The themes are of a melodic character, and much of the development of those themes is esssentially melodic. There are also several virile rhythmic developments.

Haydn's Symphony in D major is one of a set of six written on commission for a Parisian organization known as the "Concerts de la Loge Olympique." Haydn wrote these six symphonies between 1784 and 1789, that is, during his last years at Esterházy. In 1790, the year after the completion of the last of these symphonies, Nikolas Joseph of Esterhazy died and his son Anton disbanded the famous orchestra which had been the pride of his father's establishment. However, he not only continued Haydn's salary (or perhaps more properly, his pension) of 1000 florins, but actually increased it to 1400 florins. At the same time he gave Haydn leave to travel, so that Haydn's independence was thus virtually established. The two London journeys followed shortly (1790-92 and 1794-95). The present symphony is thus one of Haydn's later works, dating not much earlier than the famous set of twelve for Salomon at London.

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The reason for the popularity of the key of D with Haydn for his symphonies is not far to seek. The two most important notes of this key, the tonic and dominant (D and A) are also the two middle strings of the violin and the two upper strings of the viola and violoncello. If the composer wishes to modulate to the two most closely related keys, the dominant and the subdominant, he still has the two upper strings of his violins (A, E) for the tonic and dominant of his dominant key, and the two lower strings (A, D) for the tonic and dominant of his sub-dominant key. All of which is merely to say that the key of D is the most practical of all keys for strings. And in the days when systematic playing was a young art (Haydn, be it remembered, is sometimes referred to as the "father of the symphony") the matter

of practicability must often have been a determining feature.

This particular Symphony in D begins with an Adagio which soon leads into the main body of the first movement, an Allegro Spiritoso. The second movement bears captions which at first sight may seem to be contradictory: "Capricio" as title, and "Largo" as tempo indication. But of this more later. The third movement is the conventional minuet with trio, in Haydnesque Allegretto, and the finale is an Allegro con spirito.

The first movement is a sonata-form with a well-defined, songful second theme. Not always do Haydn's sonata-forms have a well-developed second theme. The principal theme, however, which follows at once after the introductory Adagio, is full of the freshness and gayety and the lightness and sparkle which characterizes so much of Haydn's music. A figure of three repeated notes is much worked in this theme, reminding one that the immortal motif which is basic in Beethoven's fifth symphony, in its repeated notes at least, was anything but original. Beethoven's originality consists in his treatment of his four-note figure, for no two symphonies could be more different than this of Haydn and the C minor of Beethoven.

It has been suggested that the Largo has been entitled "Capriccio" merely to indicate that the composer was using a free and perhaps fantasia-like form. No modern analyst, however, would find Haydn particularly daring or reckless in the use of the formal means he employs. In any case, the title "Capriccio" would seem to be entirely deserved by the sportive and (yes, let the word be used) "capricious" manner in which after eight slow measures the first violin part conducts itself above slow-moving accompanimental figures. To say that the Minuet is thoroughly Haydnesque is sufficiently to characterize it. Jolly, rustic, good-humored, here and there a bit sly: Haydn. The finale is cast in sonata-form. Again repeated notes, taken in bright staccato, are of prime importance in the chief theme. A livelier theme would be difficult to imagine. The second, slightly more sustained, is on that account hardly less gay. The free fantasia or "development" is short. The recapitalization is regular. There is a coda of no little interest, both harmonically and rhythmically.

The scoring is that of Haydn's later period, strings with a fairly full complement of winds. The earlier symphonies usually employ no more than four wind instruments.

A. H. M.

Programs in Prospect

For the Symphony Concerts of next week—in the evening, and by exception, on Thursday, March 19; in the afternoon as usual on Friday, March 20. The change is made to gain three clear days—Saturday, Sunday and Monday—for rehearsals of Bach's Mass in B minor and other festival pieces. To return to the program:

Suite from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream." ..... Mendelssohn
Concerto, No. 1, in B-flat minor for Piano and Orchestra ..... Chaikovsky
(Pianist: Mr. Horowitz)
Symphony for Orchestra ..... Honegger
(Repeated by Request)
Salome's Dance from the Opera, "Salome." ..... Strauss

For the supplementary Symphony Concert on Monday evening next in Symphony Hall:

Overture, "Leonora, No. 3" ..... Beethoven
Symphony ..... Berezovsky
(New: Conducted by the Composer)
Concerto for Violin with Orchestra. Mendelssohn
(Violinist: L. Zighera)
Caprice in Spanish Themes .. Rimsky-Korsakov

Mr. Berezovsky is a Russian composer and conductor who settled ten years ago in New York. . . . Mr. Léon Zighera, recently arrived from Paris, is brother to Bernard Zighera, first harp at Symphony Hall and to Alfred Zighera of the first desk of violoncellos.

Incidents and Prospects

Seemingly Mr. Chadwick is improving with composition his new leisure as Director Emeritus of the Conservatory. Its student-orchestra announces a concert for Friday evening next in Jordan Hall, Mr. Goodrich conducting. The last items on the program are "Three Pieces for Orchestra" from Mr. Chadwick to be played for the first times. The first is an overture "mignonne"; the second "an old song"; the third a humorful fugue.

The Symphony Orchestra lately added to its anniversary exhibition the sketches made by Charles Follen McKim, the architect, when he proposed to build Symphony Hall in the form of a Greek theater; to give it a tier of boxes; to include both a small and a large concert-room. The two halls proved impracticable on the chosen site; while the Greek design was ultimately abandoned for the present and more conservative auditorium. As appears from newspaper records, there was much discussion of Mr. McKim's "idea." To the end of his life he regretted the doubts and fears that overruled it.

Another new case at the exhibition contains memorabilia of Bach, appropriate to the approaching festival. Mr. Malcolm Lang has lent a leaf of a score in the Cantor's own hand. A friendly German gave it to his father.

By the old Russian calendar, Musorgsky died on March 16, 1881; by our calendar on March 28. To mark this fiftieth anniversary, Dr. Koussevitzky was planning to play the Prelude to "Khovantschina" and the fantasia, "A Night on the Bald Mountain," at the concert of the Symphony Orchestra next Monday, March 16; then remembered the discrepancy between the two calendars. On March 28, however, the Bach Festival will be in full tide and Musorgsky must pass for the moment unhonored. If there is room for the commemorative pieces on a later program the conductor may return to them. Meanwhile Mr. Karolik's concert of Musorgsky's songs is announced for Tuesday evening, April 14, in Symphony Hall.

Professor Hill for Cambridge Hearing

With Dr. Koussevitzky and His Men to Play the New Symphony

SINCE this is the time of festivals and anniversaries, Dr. Koussevitzky and the Boston Symphony Orchestra went to Cambridge last evening to demonstrate that being festive is a matter of spirit as well as of dates. It was an evening of virtuoso composers and musicians. The audience, gaily responding to the mood, clapped at every turn. Mr. Hill's spirited new symphony produced the first round of hearty applause. The composer, rising to bow acknowledgment, was the recipient of an exceedingly cordial tribute. As he made his way to the platform at Dr. Koussevitzky's urging, the clapping was redoubled and prolonged, rising to a peak of enthusiasm as he touched hands with the conductor and continuing in force for some time after he had resumed his seat. Upon Dr. Koussevitzky and the orchestra were bestowed similar expressions of approval for an engrossing performance of the Prelude of Wagner's music-drama, "Tristan and Isolde," while the completion of Rimsky-Korsakov's "Spanish Caprice" was occasion for fresh enthusiasm, spontaneous and intense. After each of the numbers just mentioned, Dr. Koussevitzky signalled the musicians to rise in recognition of the unusually cordial reception which had been accorded them. Everyone had reason to be in a cheerful frame of mind upon leaving the hall.

The evening began with the Prelude to the Second Act of Chabrier's opera, "Gwendoline." As at the previous performance in Symphony Hall, the audience sat in charmed attentiveness. Though arousing no enthusiasm, it pleased the sensuous ear and gave free rein to fancy. Mystic melodies wove their spell: lightly tinted timbres played with images in tone. Woodwinds and strings wound their separate strands in delicate pattern. Not too familiar of recent years, this piece now serves to exemplify the sensitiveness and accuracy which are distinguishing features of any performance by the Boston Symphony.

Once attention had been gained and the new idiom accepted, Mr. Hill's symphony won every interest. The listener quickly learned not to look for programatic meaning and to expect no emotional stimulus as would be the case in, say, a symphony of Chaikovsky, a composer who represents an artistic conception which in exact antithesis to that of Mr. Hill. Gradually one was led to follow the new symphony as a stimulating intellectual occupation: to follow pattern and balanced design, development and elaboration in its stripped purity; to observe instrumental adroitness; to thrill at unexpected turns of harmony and to feel their fresh logic when once heard. At the same time, one noted the driving energy of the piece which kept the listening mind constantly alert and refreshed. In the game of chess, the players obtain a peculiar exhilaration from their concentration; the musical mind derives a similar pleasure form Mr. Hill's new symphony, which is, in fact, an intellectual tour de force. Being likewise an instrumental tour de force for the musicians, it is little wonder that it won such hearty approval.

Excerpts from the music-dramas of Wagner always have been in Dr. Koussevitzky's common repertory for the concerts of the Monday and Tuesday series as well as for supplementary concerts of all kinds. Not always is he so fortunate with this composer, particularly in the case of tempo, which is often too greatly retarded. The Prelude of "Tristan" last evening proved an exception. Accents were uncommonly incisive; instrumental tones were of poignant intensity. It was as if Dr. Koussevitzky had found the real flesh and blood of this music in place of its lifeless semblance.

The exceeding brilliance of the performance of Rimsky-Korsakov's "Spanish Caprice" will remain for some time an exciting memory. The rhythms "got under the skin": the instrumental colors made the blood tingle. In the full joy of exuberant virtuosity, Dr. Koussevitzky invited the individual talents of the orchestra to dip liberally into Rimsky's dazzling instrumental basket. As fast as corn pops, up leaped the scintillant fancies. This was musical pleasure in which players and audience alike took huge delight.

N. M. J.

Concert-Chronicle

Harrying Honegger

A FINAL paragraph may round the record of the Boston Orchestra in New York last week. To Stravinsky's "Psalms-Symphony" and to Mr. Hill's Second Symphony, Dr. Koussevitzky added Honegger's Symphony, played at home last month as one more anniversary piece. Absorbed in Stravinsky's Psalmody, which stood on the same program, the reviewers had little to say of it. Mr. Gilman of the Herald Tribune put it by altogether "for another occasion." The others that have come to hand found various grounds for blame. The Times, reading Honegger's mind as by television, found it lacking in "conviction and integrity of purpose"—whatever those large and sounding words may mean. Having reproached the music as "harsh, violent, athletic, brutal, physical and Rabelaisian," the Evening Post discovered it—not unnaturally—as lacking "spiritual beauty." (Possibly, even plausibly, Honegger had other goals in mind.) The Sun disliked the piece, and after a queer old fashion, almost vanished from reviewing in America, gave reasons for its distaste:

"The opening movement is rudely and aggressively rhythmic, almost as much so as the celebrated 'Pacific 2-3-1.' One might be listening to the charge of heavy brigade; but the horses do it better. The modernist is always in trouble when he writes an adagio. His abhorrence of the effete lyric line of the classicists and romanticists leaves him with little to work upon save broken ejaculations and harmonies sharper than a serpent's tooth. In the finale Honegger abandoned much of the machinery of his guild and launched recklessly into a good, old fashioned scherzando in which he di pretty much everything from Beethove to Rimsky-Korsakov, and then wound u with some antique sentiment of whic even Raff might not have been ashamed. . . . The reader is near to weeping a he peruses these variegated distresses; bu a sentence in the Times stays the gatl ering tear: "The freshness and nobilit of Handel's Concerto [which had begu the evening] sustained the listene through much that followed." Yes: ther is still mercy in heaven.

REMARKABLE DEBUT BY MILSTEIN

By MOSES SMITH

Nathan Milstein, Russian violinist who has been touring Europe during the past five years with great acclaim, appears at this week's pair of Boston Symphony concerts, playing the Brahms concerto. The other numbers on the program are a symphony of Haydn in D major, Alexander Steinert's "Leggenda Sinfonica" (heard for the first time in America) and two Hungarian dances of Brahms.

Mr. Milstein, who is only 26 years old, made the most impressive debut here since Vladimir Horowitz excited even placid old ladies by his piano playing several years ago. In fact, it was in a degree even more impressive, for great violinists come at rare intervals, and Mr. Milstein is undeniably of the top flight.

One of the most memorable features of his performance was the extraordinarily broad and beautiful tone. His bow did not scratch in the most difficult or exciting phrases. In the slow movement this tone was of ravishing sweetness. Intonation was perfect—we can say no more. As to the more important matter—the approach of the artist to the music in hand—Milstein achieved, so far as the listener could detect, that perfect fusion of emotional excitement with intellectual control which is the goal of the interpreter. At any rate, the result spoke for itself. With the aid of an unusually sensitive performance of the orchestral part under Dr. Koussevitzky, Milstein's rendering takes its place along with the great one of Heifetz in this same work two years ago.

Mr. Steinert, a Boston composer, has written an able, stimulating score about which we should like to write more. The French influence (notably that of his master, Loeffler), is writ large, but it does not efface Steinert's individuality, his technical mastery, nor his remarkable capacity for building up a climax. His composition was greeted with unsual enthusiasm after an excellent performance.

Virtuoso

NATHAN MILSTEIN

Music

Boston Symphony Orchestra

A "Leggenda Sinfonica," by Alexander Lang Steinert, dedicated "to the Boston Symphony Orchestra on its fiftieth anniversary," was the nove piece set upon the program for the orchestra's eighteenth pair of concerts, in Symphony Hall, Boston, March 13 and 14. It had had a previous performance at the Augusteo, Rome.

Mr. Steinert, as the program informed us, is "at home in Paris, France." This information had already been conveyed by the composer's symphonic poem, "Southern Night," introduced by the Boston orchestra four seasons ago; and it was corroborated by the new score, which shows him still under the spell of Debussy and Ravel. An honorable tradition, which Mr. Steinert is carrying on with credit.

"Leggenda Sinfonica" is a titl which seems to indicate a "program." As to this, the composer says only that the coda (which follows a dramatic pause) "suggests the narrator who has come to the close of legendary tale." Probably the musi would hold more appeal if the composer had confided to us the nature of this legendary tale. But he speaks merely of three themes, which pass through various phases of development and variation. The listener may detect the themes, and he may follow their treatment, with a certain sense of familiarity. As music, without the aid of literary associations, this score may find some difficulty in justifying itself. We may hope that the composer's next work will display greater originality.

Dr. Koussevitzky had opened the program with a performance of a Haydn Symphony in D major (B. & H. No. 10) which had not been heard in Boston for nearly 30 years. It is the fifth of a series written for the Concert de la Loge Olympique of Paris. For some reason Dr. Koussevitzky, who of late has been employing a much reduced orchestra for Mozart, used for Haydn nearly his full complement of strings. We have a feeling that the symphony would have left a bette impression if it had been uttered in a smaller voice.

The opening Adagio leads into an Allegro of normal form and rather workaday content. The slow movement, labeled "Capriccio," permits the composer some odd tricks of fancy, with violin figures scampering over Largo measures from the rest of the orchestra. It was here that one longed most for a smaller tone, and also for a lighter touch. There was, one felt, an attempt to put too much emotion into the melodies, and too heavy an accent on the chords. The Minuetto, however, had all the Haydnesque jollity, and the Trio, of exceptional charm, was exquisitely played. The last movement, with a conspicuously salient principal theme, was likewise justly set forth.

The soloist was Nathan Milstein, young violinist, who with praiseworthy devotion to artistic ideals had chosen the Brahms Concerto for his first appearance in Boston. Of the virtuoso type, he had a prodigious success. The applause after the first movement was unusually prolonged, and at the close, stamping was mingled with the handclapping. Mr. Milstein has an excellent technique and makes evident his musical feeling. His ardor compensates somewhat for an undeniable lack of breadth in his tone. With greater maturity, doubtless, he will be able to penetrate more deeply into the musical heart of this master-concerto, whose technical demands he already meets dazzlingly.

The Hungarian Dance of Brahms (F major and G minor) closed the program.

L. A. S.

BOSTON E

Symphony

The Happiest Of Symphonic Entertainmen

Newfound Hungarian Dance A Soloist, Haydn, and A Native Son

IT IS arguable that the Symph Orchestra might have best celebra its fiftieth year by the repetition, order, of all the programs of its fi season. Five months ago, to begin t rites, the orchestra repeated, with a s gle variation, the pieces played at t initial concerts of Oct. 21-22, 1881. Stro and able after half a century, Sir Geor Henschel as guest was again the co ductor. No doubt he was occasion fo the ardent applause of both Friday af ernon and Saturday evening. But it w equally plain to attentive, inquiring o servers that both audiences took small pleasure in a program, believ by Sir George himself so antiquated th he had elided one item. Especially the matinée, as minor Beethoven, Gluc Haydn, Schubert of ballet music, ev Bruch of "Odysseus," passed in proc sion, the general delight ran high. Stude of progress, education, idealism and ot vaunted courses of the human race no that in 1930, after fifty years of Sy phony Concerts in Boston, the pu taste in programs was virtually changed.

An incident of yesterday afterno confirmed this impression. As penda to Brahms's Violin Concerto Dr. Ko sevitzky ended the day with two the composer's orchestrated Hungar Dances. Through the first three sea of the concerts one or more played annually. By 1887, the interv between performances lengthened. 1903 the dances disappeared altogetl from the active repertory. Throu twenty-eight years they have been re gated to The Pops, where they retu infrequently. On Friday the re-insta ment of two produced an excitemen most comparable with that generated the first hearing of Ravel's more rec "Bolero." The applause was tumu ous; the conductor was urgently recall On the right side of the hall, there w cheers and the most exuberant exp sion of delight known to the mat audience—the stamping of feet. sainted Johannes must have sat up, prised and elated, in his grave-clot When the Hungarian Dances were and much played in the garden res rants that he liked to frequent, they voked no warmer response. Accor to its familiar habit, Boston had prov another unique occasion—for 1931. S er or later, some conductor, whose modernism is a cynical streak, will re to the programs of the early eight eighties—and in the nineteen-forties c all before him at Symphony Hall.

That other essential to enjoymen the earlier standards of the Sympl Concerts was also in presence—a so These are counted days of what the s ers call "conductor-worship"; but ma frequenter of Symphony Hall would ly hear an "assisting artist" every Fr afternoon, in the good old fashion o eighties—could the management a prices current. After all, the natura man preference for persons playing m rather than for the music itself, is ar changeable quantity. Yesterday the s was young Mr. Milstein, friend of H witz in their Odessan days, like making his way to these United St where through two years he has pl as violinist, with orchestras and r citals. He is a dark and comely y man at the middle twenties, modest al; yet in performance betraying a or two of emotional stress, honestly obtrusively, in the way that also sti audience. It responded with floods c plause, only a little less than it had poured a few weeks ago upon Heifetz, or that a week onward it w lease upon Mr. Horowitz and Cha sky. Blessed be soloists for their sake! They warm ears, hearts and h

Mr. Milstein played the solo-pa Brahms's Concerto, of late biennia at these concerts. Some that would their Brahms rugged and grave, r

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MILSTEIN HEARD AT SYMPHONY CONCERT

Russian Violinist Makes Boston Debut

Globe Mar. 14

Nathan Milstein, a young Russian violinist who studied under the late Leopold Auer, made his first Boston appearance yesterday afternoon as soloist in the Brahms concerto at the Symphony concert. Mr Milstein was applauded by orchestra and audience with unusual warmth for playing which deserved the much abused adjective "brilliant."

The novelty on Dr Koussevitzky's program was a "Leggenda Sinfonica" by the young Bostonian composer Alexander Steinert. Mr Steinert was called to the stage to bow repeatedly in response to prolonged applause. Dr Koussevitzky, as is his invariable custom, made his own approval of Mr Milstein and Mr Steinert manifest by hearty handclapping. He is al anxious that young musicians sl be encouraged by a hearty respon their efforts at the Symphony conc

The Brahms concerto is not e tially a show piece, nor has Mr stein's quiet and sensible dem on the concert platform any hi the ostentation of the old-fash "virtuoso" violinist. Yet his bol spirited style of playing, the app ease with which he performed the most intricate and techn difficult phrases, his big tone, his mand of rhythmic and melodic e conquered the approval of Mr stein's hearers.

He has at 26 already acquire international reputation. His ma of violin playing is indeed indispu But ought the Brahms concer sound quite as brilliant as he ma Would not greater purity of tone a less romantic interpretation be erable? At least one listener terday thought so.

"Leggenda Sinfonica"

Mr Steinert's "Leggenda Sinfor dedicated to the Boston Sym Orchestra "on its 50th anniver was first performed at Rome D 1930. Yesterday's was merely th performance in the United S This work has no detailed pro merely the hint to the listener agination that the coda, follow moment of silence, "suggests th rator who has come to the end legendary tale."

Mr Steinert's score is an ela working out of three musical which are developed to a fort climax. The themes and his ment of them recall the wo Henry Hadley among the elde eration of living Americans, a Howard Hanson among the y contemporary Americans. He h caped for the most part the a vading influence of Stravinsky. T written with a markedly inc command of musical texture, th piece lacks some of the harmoni that was the chief charm of Mr ert's earlier work. The perfor was painstakingly eloquent.

Dr Koussevitzky, wisely t from the more familiar symp Haydn wrote for England, ch open yesterday's concert with D major written in the 1780s f "Concert de la Loge Olympiq Paris, and unplayed here sin regime of Mr Gericke. This syn is one of Haydn's best, full melodic and rhythmic vitality insured immortality for his despite its obvious limitations hopes others like it may be resu from his complete works and for our delectation.

Small Orchestra

For Mozart Dr Koussevitzk employs habitually a small orc with about the quota of instr for which the 18th century co wrote as a rule, no more than ers at most. But in Paris the by the 1780s orchestras alm large as the present Boston phony, a fact doubtless held by Haydn when writing the sy played yesterday. It was t the right thing to do to use number of strings, as Dr Kouss wisely did. One felt that in a hall this procedure might erable even for Mozart.

Yesterday's performance wa ited and delightful one, faithf spirit of Haydn's music, wit dantic overemphasis on its l was renewed evidence of t progress made in recent sea conductor and orchestra.

MILSTEIN SYMPHONY SOLOIST

Post Mar 14

Steinert's "Leggenda Sinfonica" Well Received

BY WARREN STOREY SMITH

The Symphony Concerts have suddenly "gone soloist." At the last pair there was Mr. Heifetz, scaling the heights in the Vi

Trans.

Page Fourteen

Mar 17 Pla

New Composer, New Violinist Contrastingly

An Exuberant Young Russian, And a Matured Parisian Prove Their Mettle

THE audience at "the Mondays" of the Symphony Orchestra is like no other that it assembles. On "the Tuesdays," the company is more youthful and predominantly feminine. On the subscription Fridays, it has "social cachet"—or so the authorities in such matters say; while on the subscription Saturdays, it wears an unmistakable air of quiet distinction. Perhaps it is safest to say that the Monday audience enjoys its six concerts for their own sake; that it attends from no other motive; that it prefers six evenings to twenty-four. Call it also the middle audience of Symphony Concerts, as distinguished from the "social" audience of Friday, the "connoisseur" audience of Saturday, the "youngish" audience of Tuesday. Above any of these three, it upturns faces seemingly of European rather than American or New-England origin; while beyond all the rest, it enjoys itself and makes no secret of its pleasure.

Probably to nineteen-twentieths of his hearers, Mr. Léon Zighera was an unknown quality until they read his name on the program-leaf. Yet at the end of Mendelssohn's Violin-Concerto they applauded him to the echo. As composer and conductor, Mr. Nicolai Berezovsky, with a new Symphony, must have been equally unknown. Once, twice and three times he was heartily recalled. Beethoven's third "Leonora" Overture whipped this Monday audience into rounds of clapping. At the end of the concert, Rimsky-Korsakov's "Spanish Caprice" fared almost as well. As for Dr. Koussevitzky, there is no taking him for granted when he comes to his place. Or the orchestra, when it rises at his call. The Monday concerts, then, for cheerful excitement. On that score, even the Tuesday matinées hardly keep pace. For both, the Symphony Orchestra is not an institution.

Mr. Zighera, of that Roumanian family of musicians, is elder brother to the familiar harpist and violoncellist at Symphony Hall. He has made his career in Paris—in orchestras, in recitals and as leader of a string quartet. Now he would try fortune in American concert-halls. His choice of Mendelssohn's Concerto suggests his qualities as virtuoso and musician. He draws a small, sensitive and finely tempered tone, that, over-pressed, tends to run thin and shrill. He directs it with keen ear, flexible hand, clear musical instinct and taste. He is neither effective nor eloquent in the conventional sense of the words, but he can shade his tone expertly; keep a smooth euphony with accompanying instruments; poise and round a phrase; point up a rhythm; control a climax—all discreetly and with clear feeling for the music before him.

Measuring all things, Mr. Zighera never clouded Mendelssohn's limpid flow; kept every contour smooth and fine; made tonal lace-work of the figures; took the displayful cadenza lightly; was sympathetic to the composer's sentiment. Not once did he inflate it into emotion; so overstrain both the pattern and the mood. At the end the listener knew him for a violinist with a happy sense of appropriate style. Playing Mendelssohn's Concerto in character, he saved it from the years and from the fashions. Dr. Koussevitzky did no less for the orchestral part. Taken for what it is, the old piece, now near to its nineties, holds its own. A Viennese like Mr. Kreisler; a Parisian, like Mr. Zighera, plays it instinctively.

Decidedly Mr. Berezovsky is of another mettle. His Symphony is brief and impetuous, plunging through a single movement, well marked into the usual divisions. A recurring motiv, clearly defined at the outset, oftener repeated than varied, binds the whole together. Secondary motivs character each division; one or two suggest Russian folk-tunes. There is little development in the orthodox symphonic sense. Instead, changing rhythm, diversified harmonic and instrumental color, keep the music in motion and significance. True Russian, Mr. Berezovsky is no structural composer; while throughout he prefers free form, free melody, free rhythm. (There is hardly a "modernism" in the whole Symphony.) Above all, he has a passion for sonorities fed, no doubt, by orchestral experience as player and conductor. He chooses the driving pace, the whipping rhythm, the tumultuous progress. He urges his orchestra exuberantly, unremittingly, often to the neglect of contrast. He deploys it in tonal mass, or choir by choir, rather than with play of individual instruments. His scherzo leaps; his slow movement sings loud; his finale rises, breaks, rises yet again in floods of sound. Anywhere and everywhere, if there are details, who can spy them out? Hot blood, young vigor and an orchestra at full power carry all before them. Only pedants or "superior persons" will say nay to Mr. Berezovsky's Symphony of young twenties.

From Dr. Koussevitzky and the orchestra the third "Leonora" Overture now sounds in high, heroic voice. The conductor misses no significant detail; deepens or sharpens the momentary significance. Yet the whole expands and mounts; while each phrase, each musical sentence or paragraph falls into instant place. There is transition, suspense, climax. A musical design, puissant in itself, is moulded and dramatized into epic epitome of the victory of freedom over durance, love over hate, light over darkness. The listener doubts only at the moment when the proclaiming trumpets sound too faint and far. . . . Agreed that in these realistic days of Spanish composers, Rimsky-Korsakov's "Caprice" is Spanish only by courtesy title. Agreed also that, first last, and nearly all the time, it is orchestral show-piece. Nobody but reviewers of music in New York live perpetually upon a lofty plane of "spiritual elevation." For the rest of us, every one of Rimsky's kickshaws—variations, gypsy song, cadenzas, fandango, what not—so long as there is a virtuoso-orchestra to dispense them and a conductor rejoicing in it to give the word. Euterpe smiles—maybe tucks up her skirt—when she hears such a music.

H. T. P.

MUSIC

Herald Mar 14

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave its 18th concert of the season yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony in D major (B. and H. No. 16). Steinert, Leggenda Sinfonica (first performance in this country). Brahms, Violin Concerto and Hungarian Dances Nos 2 F major, and 1, G minor. Nathan Milstein, the solo violinist, played for the first time in Boston.

The symphony by Haydn, one of the six written for the Concert de la Loge Olympique, Paris, was no doubt unknown to the great majority of the assembled hearers. It was played in 1902 in the reign of Wilhelm Gericke, as another symphony in this set. The Bear, was introduced at these concerts by Arthur Nikisch in 1889. Its zoological companion The Hen is by no means familiar. The symphony played yesterday is fresh and blithe in spite of the formulas expected from every God-fearing composer at the end of the 18th century. It provokes what a speaker at the banquet reported by Athenaeus called "gentleman-like joy." The Parisian orchestra, which Haydn undoubtedly had in mind, was a large one—40 violins, 12 violoncellos, eight double basses—so that the composer could be sure of strong contrasts in performance by the string section. Fortunate composer—whose symphonies require no analysis—no remarks about chief and subsidiary themes: music that one can, sitting back, enjoy without inquiring into psychological intention or noting attempts at realism in musical seascapes and landscapes—music not inspired by book or picture—just music; now pompous, now merry, and in more serious moments, never too sad, but with a constant feeling for tonal grace and beauty.

The Symphonic Legend by Alexander Lang Steinert, dedicated to the Boston Symphony Orchestra on its 50th anniversary, was played for the first time at the Augusto in Rome on Dec. 14, 1930, when Howard Hanson conducted it. This Legend is a more important work as regards form, construction and contents, if less poetical, than Steinert's Southern Night played here under Dr. Koussevitzky, nearly five years ago. The Legend is the more mature composition, as is natural, for in the years between the composer has not been working and hearing. It is all very well for a composer to stay in his ivory tower lest by straying into concert halls he may be unduly influenced. While Mr. Steinert's teachers since 1923 have been leaders in the Parisian schools, his own music is not like the bean described by Gilbert as "too French." His own independence in musical thought and his natural taste have kept him from slavish imitation of some master either of the impressionistic, the realistic or the anarchistic school. It is not surprising then that this Legend is first of all honest music; there is no desire on the part of the composer to show the originality that is merely eccentricity or perverse in its worship of ugliness. There is a respect for the sound traditions, respect for that which is distinctively characteristic of the French school—we are not speaking of the dissenting or heterodox chapels—clarity, logical continuity, a sense of rhythmic and dynamic values; coloring that is appropriate to the musical thoughts and is neither pale nor gaudy. Although Mr. Steinert calls for a large and modern orchestra he uses it discreetly and does not find it necessary to employ all the instruments all the time or work them overtime. The Legend is the expression of a sensitive musician. It was received with more than the usual favor shown for an unfamiliar work. The composer bowed his acknowledgment.

Mr. Milstein is in his 27th year. There are some who think that a violinist should not attempt to play music by Johannes Brahms until his hair is silvered, his legs wobble and the state of his heart debars him from life insurance. Liszt said that youth is the time for virtuosity, but your true Brahmsite shudders if his "Master" and virtuosity are named in the same breath. After all, Johannes wrote for the fiddle music that demands full expression, and full expression does not come from the fiddle until the player is a virtuoso in the best sense of the word. "But," some say, "the music of Brahms demands thoughtfulness, gravity, a feeling for the eternal verities, a spiritual nature." There is no end to this pretty talk or balderdash, as you will. Surely Mr. Milstein's experiences in Russia until he made his escape gave him experience, gave him food for thought. Nor should the fact that he is an accomplished violinist preclude him from expounding the gospel according to St. Johannes. It is enough to say of his performance yesterday that technically, emotionally and "intellectually"—if any one insists on this feature of an interpretation—it was engrossing and admirable, a performance that by its compelling nature aroused genuine enthusiasm. It is needless to say that Dr. Koussevitzky and the orchestra gave an accompaniment that was not merely a support.

The concert ended with the exciting, fiery, paprika reminder of Hungary. For once the old saying that the music of Brahms is a gypsy woman trying to dance in a tight corset was forgotten.

The concert will be repeated tonight. Next week the usual Saturday night concert will take place on Thursday night. The Friday afternoon concert will still be on Friday. The program will comprise Mendelssohn's overture and Scherzo from the "Midsummer Night's Dream" music; Honegger's Symphony (played earlier in this season); Tchaikowsky's piano concerto No. 1 (Mr. Horowitz) and Salome's dance from Strauss's opera.

The other day in London, Stravinsky himself played the piano-part in his own "Caprice" and was welcomed a deal less warmly than Bostonians are accustomed to receive Mr. Sanromá in the same music. Said the Times dryly:

Stravinsky as composer and as pianist was the bright particular star of last night's concert at Queen's Hall; but when he came on to the platform to play the solo part in his "Capriccio" for piano and orchestra he was received with reserve. Perhaps the audience was waiting to see how bright he was going to be before showing him any particular favor. When it was over the applause was not tumultouous; indeed, it was rather surprisingly apathetic, for the "Capriccio" is certainly a bright work. It contains tunes with lively rhythms and plenty of those quips of orchestration with which Stravinsky in his earlier days improved on Rimsky-Korsakov, and in the use of which his numerous imitators have conspicuously failed to improve on him.

Music Notes and Comment

GLOBE MAR 15

This week the Saturday concert of the Boston Symphony has been shifted to Thursday evening, in order to make room for the final rehearsals for the Bach festival next week. The Friday concert will be given at the usual hour.

The soloist will be Vladimir Horowitz, the sensational Russian pianist, who should excel in the Tchaikovsky concerto he has chosen. Dr Koussevitsky will repeat the new Honegger symphony, composed for the Boston Symphony's anniversary. It is to be hoped that he may later also repeat Roussel's new symphony, the third of the trio of masterpieces thus far introduced this year. Stravinsky's "Symphonie de Psaumes" has already been repeated here. It was also played in New York by the orchestra last week, and even the ultra conservative New York reviewers, most of whom detest music later than Debussy, conceded that it is a masterpiece.

Tomorrow night, by exception, the Monday subscribers will hear a symphony and a soloist not offered in the regular series, a proceeding sure to rouse protests that inferior articles not good enough for the Friday and Saturday audiences are being palmed off on the Monday audience. Nicolai Berezowsky, who has had works performed in New York and Cincinnati, will conduct the first Boston performance of his symphony. He is a Russian, and has been one of the violinists in the New York Philharmonic Orchestra. The soloist is a young violinist, Leon Zighera, who has two brothers among the Boston Symphony members, the first harp, and a cellist.

Many soloists will appear in the Bach Festival to be given by the Boston Symphony Orchestra next week in memory of Henry L. Higginson and in celebration of its 50th anniversary.

Richard Burgin and Julius Theodorowicz will appear with the orchestra in the concerto for two violins, March 27. Mr Burgin will be the soloist, together with Georges Laurent, flute; Ferdinand Gillet, oboe, and Georges Mager, trumpet, in the Second Brandenburg Concerto, March 26. Alexander Borovsky, together with Messrs Burgin and Laurent will appear in the Fifth Brandenburg Concerto, March 28. Mr Borovsky will also play the Piano Concerto in D minor, March 26, and give a group of Preludes and Fugues from the "Well-tempered clavichord," March 28. Mme Patorni-Casadesus, who like Mr Borovsky is coming from Europe for the occasion, will give a group of solos for harpsichord, March 25. On the same date Wallace Goodrich will play organ pieces, and Bliss Perry, the biographer of Henry L. Higginson, will give an address on the orchestra's founder.

To appear in the choral scores of five programs will be Amy Evans, soprano; Adelle Alberts, second soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; and Fraser Gange, baritone.

The festival will begin Tuesday evening, March 24, and continue daily through the following Sunday, March 29.

Tuesday evening, April 7, Lewis Emery, baritone, will be heard here at Jordan Hall for the first time.

Original sketches made for Symphony Hall in 1892 are now being shown at the anniversary exhibition of the Boston Symphony Orchestra. These plans were based upon the design of a Greek theatre and were subsequently abandoned. They were made by Charles F. McKim of the firm of McKim, Mead & White. It was also Mr McKim who designed the auditorium which now stands.

The Week-End Pleasures of Concert-Halls

Peace Again at Symphony Hall, Discovery at Cambridge, Franck Renewed

A DESIRABLE change has come to pass at the Symphony Concerts, noticed, perhaps, only by those who repine under it or are soothed by it. The concerts of Friday and Saturday began with a symphony by Haydn no more than half an hour long. From first note to last, the doors were closed and kept closed. That is to say, no late-comers entered in the momentary pauses between the movements—no, not even when the conductor had lifted his hand to beat the initial measure. Through the other numbers the doors were as strictly guarded. For the first times, almost, in a season that has now run two-thirds of its course, both audiences listened undisturbed by the inept or careless admission of the tardy. Agreed that, the task is considerable. There are forty-eight entrances to be watched—a surprising number; but as the event proved twice over, with a little discipline they can be watched effectively.

From October through February, breaches of the peace, and public or private complaint over them, had steadily increased. Especially on Friday afternoons, and even when performance was in full tide, late-comers entered the hall without let or hindrance; moved leisurely to their chairs, not always near a door; settled themselves as audibly; in general and in particular perturbed the neighborhood. Worse still, at the pauses, however brief, in a symphony, a suite or a concerto, the doors opened and one or another moved, "dignified and stately," to his or her place; while conductor or orchestra waited their pleasure with uplifted hands or ready lips. As gossip had it, the climax came when one late-comer paused twice in her course to exchange the time of day with acquaintances; while conductor, orchestra and audience waited, in weary politeness, for the end of these greetings.

No wonder complaint multiplied to the management; while the venerable sage of the program-book protested openly and warrantably "in the public prints." Now, at last, discipline is restored; the doors are firmly guarded; many are returning thanks. All of which is not to

Music

Boston Symphony Orchestra

A new symphony and a soloist newly come to America graced the fifth concert of the Monday series of the Boston Symphony Orchestra, given in Symphony Hall, Boston, on the evening of March 16. The symphony was the first adventure in this form by Nicolai Berezowsky, a young Russian now living in New York. The soloist was Léon Zighera, violinist, and brother of Alfred of the first desk of the orchestra's cellos, and of Bernard, its first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement"—really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; his music is really quite lyric, opening with a clearly drawn if not especially compelling theme in the flute, which serves him well throughout. There are other themes, too, one of which, for violas, is rather attractive. None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American début, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Leonore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the music was almost forgotten in the virtuosity of its utterance. Mr. Burgin (concertmaster), Mr. Laurent (flute), Mr. Speyer (English horn) and Mr. B. Zighera (harp) particularly distinguished themselves in their solo passages.

L. A. S.

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MILSTEIN HEARD AT SYMPHONY CONCERT

Russian Violinist Makes Boston Debut

Globe Mar. 14

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The novelty on Dr Koussevitzky's program was a "Leggenda Sinfonica" by the young Bostonian composer Alexander Steinert. Mr Steinert was called to the stage to bow repeatedly in response to prolonged applause. Dr Koussevitzky, as is his invariable custom, made his own approval of Mr Milstein and Mr Steinert manifest by hearty handclapping. He is al anxious that young musicians sl be encouraged by a hearty respon their efforts at the Symphony conc

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MILSTEIN SYMPHONY SOLOIST

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BY WARREN STOREY SMITH

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Trans.

Mar 17 Pla

New Composer, New Violinist Contrastingly

An Exuberant Young Russian, And a Matured Parisian Prove Their Mettle

THE audience at "the Mondays" of the Symphony Orchestra is like no other that it assembles. On "the Tuesdays," the company is more youthful and predominantly feminine. On the subscription Fridays, it has "social cachet"—or so the authorities in such matters say; while on the subscription Saturdays, it wears an unmistakable air of quiet distinction. Perhaps it is safest to say that the Monday audience enjoys its six concerts for their own sake; that it attends from no other motive; that it prefers six evenings to twenty-four. Call it also the middle audience of Symphony Concerts, as distinguished from the "social" audience of Friday, the "connoisseur" audience of Saturday, the "youngish" audience of Tuesday. Above any of these three, it upturns faces seemingly of European rather than American or New-England origin; while beyond all the rest, it enjoys itself and makes no secret of its pleasure.

Probably to nineteen-twentieths of his hearers, Mr. Léon Zighera was an unknown quality until they read his name on the program-leaf. Yet at the end of Mendelssohn's Violin-Concerto they applauded him to the echo. As composer and conductor, Mr. Nicolai Berezovsky, with a new Symphony, must have been equally unknown. Once, twice and three times he was heartily recalled. Beethoven's third "Leonora" Overture whipped this Monday audience into rounds of clapping. At the end of the concert, Rimsky-Korsakov's "Spanish Caprice" fared almost as well. As for Dr. Koussevitzky, there is no taking him for granted when he comes to his place. Or the orchestra, when it rises at his call. The Monday concerts, then, for cheerful excitement. On that score, even the Tuesday matinées hardly keep pace. For both, the Symphony Orchestra is not an institution.

Mr. Zighera, of that Roumanian family of musicians, is elder brother to the familiar harpist and violoncellist at Symphony Hall. He has made his career in Paris—in orchestras, in recitals and as leader of a string quartet. Now he would try fortune in American concert-halls. His choice of Mendelssohn's Concerto suggests his qualities as virtuoso and musician. He draws a small, sensitive and finely tempered tone, that, over-pressed, tends to run thin and shrill. He directs it with keen ear, flexible hand, clear musical instinct and taste. He is neither effective nor eloquent in the conventional sense of the words, but he can shade his tone expertly; keep a smooth euphony with accompanying instruments; poise and round a phrase; point up a rhythm; control a climax—all discreetly and with clear feeling for the music before him.

Measuring all things, Mr. Zighera never clouded Mendelssohn's limpid flow; kept every contour smooth and fine; made tonal lace-work of the figures; took the displayful cadenza lightly; was sympathetic to the composer's sentiment. Not once did he inflate it into emotion; so overstrain both the pattern and the mood. At the end the listener knew him for a violinist with a happy sense of appropriate style. Playing Mendelssohn's Concerto in character, he saved it from the years and from the fashions Dr. Koussevitzky did no less for the orchestral part. Taken for what it is, the old piece, now near to its nineties, holds its own. A Viennese like Mr. Kreisler; a Parisian, like Mr. Zighera, plays it instinctively.

Decidedly Mr. Berezovsky is of another mettle. His Symphony is brief and impetuous, plunging through a single movement, well marked into the usual divisions. A recurring motiv, clearly defined at the outset, oftener repeated than varied, binds the whole together. Secondary motivs character each division; one or two suggest Russian folk-tunes.

MUSIC

L. Hall Mar 14

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave its 18th concert of the season yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony in D major (B. and H. No. 10). Steinert, Leggenda Sinfonica (first performance in this country). Brahms, Violin Concerto and Hungarian Dances Nos 2 F major, and 1, G minor. Nathan Milstein, the solo violinist, played for the first time in Boston.

The symphony by Haydn, one of the six written for the Concert de la Loge Olympique, Paris, was no doubt unknown to the great majority of the assembled hearers. It was played in 1902 in the reign of Wilhelm Gericke, as another symphony in this set. The Bear, was introduced at these concerts by Arthur Nikisch in 1889. Its zoological companion The Hen is by no means familiar. The symphony played yesterday is fresh and blithe in spite of the formulas expected from every God-fearing composer at the end of the 18th century. It provokes what a speaker at the banquet reported by Athenaeus called "gentleman-like joy." The Parisian orchestra, which Haydn undoubtedly had in mind, was a large one—40 violins, 12 violoncellos, eight double basses—so that the composer could be sure of strong contrasts in performance by the string section. Fortunate composer—whose symphonies require no analysis—no remarks about chief and subsidiary themes: music that one can, sitting back, enjoy without inquiring into psychological intention or noting attempts at realism in musical seascapes and landscapes—music not inspired by book or picture—just music; now pompous, now merry, and in more serious moments, never too sad, but with a constant feeling for tonal grace and beauty.

The Symphonic Legend by Alexander Lang Steinert, dedicated to the Boston Symphony Orchestra on its 50th anniversary, was played for the first time at the Augusto in Rome on Dec. 14, 1930, when Howard Hanson conducted it. This Legend is a more important work as regards form, construction and contents, if less poetical, than Steinert's Southern Night played here under Dr. Koussevitzky, nearly five years ago. The Legend is the more mature composition, as is natural, for in the years between the composer has not been working and hearing. It is all very well for a composer to stay in his ivory tower lest by straying into concert halls he may be unduly influenced. While Mr. Steinert's teachers since 1923 have been leaders in the Parisian schools, his own music is not like the bean described by Gilbert as "too French." His own independence in musical thought and his natural taste have kept him from slavish imitation of some master either of the impressionistic, the realistic or the anarchistic school. It is not surprising then that this Legend is first of all honest music; there is no desire on the part of the composer to show the originality that is merely eccentricity or perverse in its worship of ugliness. There is a respect for the sound traditions, respect for that which is distinctively characteristic of the French school—we are not speaking of the dissenting or heterodox chapels—clarity, logical continuity, a sense of rhythmic and dynamic values; coloring that is appropriate to the musical thoughts and is neither pale nor gaudy. Although Mr. Steinert calls for a large and modern orchestra he uses it discreetly and does not find it necessary to employ all the instruments all the time or work them overtime. The Legend is the expression of a sensitive musician. It was received with more than the usual favor shown for an unfamiliar work. The composer bowed his acknowledgment.

Mr. Milstein is in his 27th year. There are some who think that a violinist should not attempt to play music by Johannes Brahms until his hair is silvered, his legs wobble and the state of his heart debars him from life insurance. Liszt said that youth is the time for virtuosity, but your true Brahmsite shudders if his "Master" and virtuosity are named in the same breath. After all, Johannes wrote for the fiddle music that demands full expression, and full expression does not come from the fiddle until the player is a virtuoso in the best sense of the word. "But," some say, "the music of Brahms demands thoughtfulness, gravity, a feeling for the eternal verities, a spiritual nature." There is no end to this pretty talk or balderdash, as you will. Surely Mr. Milstein's experiences in Russia until he made his escape gave him experience, gave him food for thought. Nor should the fact that he is an accomplished violinist preclude him from expounding the gospel according to St. Johannes. It is enough to say of his performance yesterday that technically, emotionally and "intellectually"—if any one insists on this feature of an interpretation—it was engrossing and admirable, a performance that by its compelling nature aroused genuine enthusiasm. It is needless to say that Dr. Koussevitzky and the orchestra gave an accompaniment that was not merely a support.

The concert ended with the exciting, fiery, paprika reminder of Hungary. For once the old saying that the music of Brahms is a gypsy woman trying to dance in a tight corset was forgotten.

The concert will be repeated tonight. Next week the usual Saturday night concert will take place on Thursday night. The Friday afternoon concert will still be on Friday. The program will comprise Mendelssohn's overture and Scherzo from the "Midsummer Night's Dream" music; Honegger's Symphony (played earlier in this season); Tchaikowsky's piano concerto No. 1 (Mr. Horowitz) and Salome's dance from Strauss's opera.

The other day in London, Stravinsky himself played the piano-part in his own "Caprice" and was welcomed a deal less warmly than Bostonians are accustomed to receive Mr. Sanromá in the same music. Said the Times dryly:

Stravinsky as composer and as pianist was the bright particular star of last night's concert at Queen's Hall; but when he came on to the platform to play the solo part in his "Capriccio" for piano and orchestra he was received with reserve. Perhaps the audience was waiting to see how bright he was going to be before showing him any particular favor. When it was over the applause was not tumultouous; indeed, it was rather surprisingly apathetic, for the "Capriccio" is certainly a bright work. It contains tunes with lively rhythms and plenty of those quips of orchestration with which Stravinsky in his earlier days improved on Rimsky-Korsakov, and in the use of which his numerous imitators have conspicuously failed to improve on him.

Music Notes and Comment

GLOBE MAR 15

This week the Saturday concert of the Boston Symphony has been shifted to Thursday evening, in order to make room for the final rehearsals for the Bach festival next week. The Friday concert will be given at the usual hour.

The soloist will be Vladimir Horowitz, the sensational Russian pianist, who should excel in the Tchaikovsky concerto he has chosen. Dr Koussevitsky will repeat the new Honegger symphony, composed for the Boston Symphony's anniversary. It is to be hoped that he may later also repeat Roussel's new symphony, the third of the trio of masterpieces thus far introduced this year. Stravinsky's "Symphonie de Psaumes" has already been repeated here. It was also played in New York by the orchestra last week, and even the ultra conservative New York reviewers, most of whom detest music later than Debussy, conceded that it is a masterpiece.

Tomorrow night, by exception, th Monday subscribers will hear a sym phony and a soloist not offered in th regular series, a proceeding sure t rouse protests that inferior articles not good enough for the Friday and Saturday audiences are being palmed off on the Monday audience. Nicolai Berezowsky, who has had works performed in New York and Cincinnati, will conduct the first Boston performance of his symphony. He is a Russian, and has been one of the violinists in the New York Philharmonic Orchestra. The soloist is a young violinist, Leon Zighera, who has two brothers among the Boston Symphony members, the first harp, and a cellist.

Many soloists will appear in the Bach Festival to be given by the Boston Symphony Orchestra next week in memory of Henry L. Higginson and in celebration of its 50th anniversary.

Richard Burgin and Julius Theodorowicz will appear with the orchestra in the concerto for two violins, March 27. Mr Burgin will be the soloist, together with Georges Laurent, flute; Ferdinand Gillet, oboe, and Georges Mager, trumpet, in the Second Brandenburg Concerto, March 26. Alexander Borovsky, together with Messrs Burgin and Laurent will appear in the Fifth Brandenburg Concerto, March 28. Mr Borovsky will also play the Piano Concerto in D minor, March 26, and give a group of Preludes and Fugues from the "Well-tempered clavichord," March 28. Mme Patorni-Casadesus, who like Mr Borovsky is coming from Europe for the occasion, will give a group of solos for harpsichord, March 25. On the same date Wallace Goodrich will play organ pieces, and Bliss Perry, the biographer of Henry L. Higginson, will give an address on the orchestra's founder.

To appear in the choral scores of five programs will be Amy Evans, soprano; Adelle Alberts, second soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; and Fraser Gange, baritone.

The festival will begin Tuesday evening, March 24, and continue daily through the following Sunday, March 29.

Tuesday evening, April 7, Lewis Emery, baritone, will be heard here at Jordan Hall for the first time.

Original sketches made for Symphony Hall in 1892 are now being shown at the anniversary exhibition of the Boston Symphony Orchestra. These plans were based upon the design of a Greek theatre and were subsequently abandoned. They were made by Charles F. McKim of the firm of McKim, Mead & White. It was also Mr McKim who designed the auditorium which now stands.

The Week-End Pleasures of Concert-Halls

Peace Again at Symphony Hall, Discovery at Cambridge, Franck Renewed

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Probably to nineteen-twentieths of his hearers, Mr. Léon Zighera was an unknown quality until they read his name on the program-leaf. Yet at the end of Mendelssohn's Violin-Concerto they applauded him to the echo. As composer and conductor, Mr. Nicolai Berezovsky, with a new Symphony, must have been equally unknown. Once, twice and three times he was heartily recalled. Beethoven's third "Leonora" Overture whipped this Monday audience into rounds of clapping. At the end of the concert, Rimsky-Korsakov's "Spanish Caprice" fared almost as well. As for Dr. Koussevitzky, there is no taking him for granted when he comes to his place. Or the orchestra, when it rises at his call. The Monday concerts, then, for cheerful excitement. On that score, even the Tuesday matinées hardly keep pace. For both, the Symphony Orchestra is not an institution.

Mr. Zighera, of that Roumanian family of musicians, is elder brother to the familiar harpist and violoncellist at Symphony Hall. He has made his career in Paris—in orchestras, in recitals and as leader of a string quartet. Now he would try fortune in American concert-halls. His choice of Mendelssohn's Concerto suggests his qualities as virtuoso and musician. He draws a small, sensitive and finely tempered tone, that, over-pressed, tends to run thin and shrill. He directs it with keen ear, flexible hand, clear musical instinct and taste. He is neither effective nor eloquent in the conventional sense of the words, but he can shade his tone expertly; keep a smooth euphony with accompanying instruments; poise and round a phrase; point up a rhythm; control a climax—all discreetly and with clear feeling for the music before him.

Measuring all things, Mr. Zighera never clouded Mendelssohn's limpid flow; kept every contour smooth and fine; made tonal lace-work of the figures; took the displayful cadenza lightly; was sympathetic to the composer's sentiment. Not once did he inflate it into emotion; so overstrain both the pattern and the mood. At the end the listener knew him for a violinist with a happy sense of appropriate style. Playing Mendelssohn's Concerto in character, he saved it from the years and from the fashions Dr. Koussevitzky did no less for the orchestral part. Taken for what it is, the old piece, now near to its nineties, holds its own. A Viennese like Mr. Kreisler; a Parisian, like Mr. Zighera, plays it instinctively.

Decidedly Mr. Berezovsky is of another mettle. His Symphony is brief and impetuous, plunging through a single movement, well marked into the usual divisions. A recurring motiv, clearly defined at the outset, oftener repeated than varied, binds the whole together. Secondary motivs character each division; one or two suggest Russian folk-tunes. There is little development in the orthodox symphonic sense. Instead, changing rhythm, diversified harmonic and instrumental color, keep the music in motion and significance. True Russian, Mr. Berezovsky is no structural composer; while throughout he prefers free form, free melody, free rhythm. (There is hardly a "modernism" in the whole Symphony.) Above all, he has a passion for sonorities fed, no doubt, by orchestral experience as player and conductor. He chooses the driving pace, the whipping rhythm, the tumultuous progress. He urges his orchestra exuberantly, unremittingly, often to the neglect of contrast. He deploys it in tonal mass, or choir by choir, rather than with play of individual instruments. His scherzo leaps; his slow movement sings loud; his finale rises, breaks, rises yet again in floods of sound. Anywhere and everywhere, if there are details, who can spy them out? Hot blood, young vigor and an orchestra at full power carry all before them. Only pedants or "superior persons" will say nay to Mr. Berezovsky's Symphony of young twenties.

From Dr. Koussevitzky and the orchestra the third "Leonora" Overture now sounds in high, heroic voice. The conductor misses no significant detail; deepens or sharpens the momentary significance. Yet the whole expands and mounts; while each phrase, each musical sentence or paragraph falls into instant place. There is transition, suspense, climax. A musical design, puissant in itself, is moulded and dramatized into epic epitome of the victory of freedom over durance, love over hate, light over darkness. The listener doubts only at the moment when the proclaiming trumpets sound too faint and far. . . . Agreed that in these realistic days of Spanish composers, Rimsky-Korsakov's "Caprice" is Spanish only by courtesy title. Agreed also that, first last, and nearly all the time, it is orchestral show-piece. Nobody but reviewers of music in New York live perpetually upon a lofty plane of "spiritual elevation." For the rest of us, every one of Rimsky's kickshaws—variations, gypsy song, cadenzas, fandango, what not—so long as there is a virtuoso-orchestra to dispense them and a conductor rejoicing in it to give the word. Euterpe smiles—maybe tucks up her skirt—when she hears such a music.

H. T. P.

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The Symphonic Legend by Alexander Lang Steinert, dedicated to the Boston Symphony Orchestra on its 50th anniversary, was played for the first time at the Augusto in Rome on Dec. 14, 1930, when Howard Hanson conducted it. This Legend is a more important work as regards form, construction and contents, if less poetical, than Steinert's Southern Night played here under Dr. Koussevitzky, nearly five years ago. The Legend is the more mature composition, as is natural, for in the years between the composer has not been working and hearing. It is all very well for a composer to stay in his ivory tower lest by straying into concert halls he may be unduly influenced. While Mr. Steinert's teachers since 1923 have been leaders in the Parisian schools, his own music is not like the bean described by Gilbert as "too French." His own independence in musical thought and his natural taste have kept him from slavish imitation of some master either of the impressionistic, the realistic or the anarchistic school. It is not surprising then that this Legend is first of all honest music; there is no desire on the part of the composer to show the originality that is merely eccentricity or perverse in its worship of ugliness. There is a respect for the sound traditions, respect for that which is distinctively characteristic of the French school—we are not speaking of the dissenting or heterodox chapels—clarity, logical continuity, a sense of rhythmic and dynamic values; coloring that is appropriate to the musical thoughts and is neither pale nor gaudy. Although Mr. Steinert calls for a large and modern orchestra he uses it discreetly and does not find it necessary to employ all the instruments all the time or work them overtime. The Legend is the expression of a sensitive musician. It was received with more than the usual favor shown for an unfamiliar work. The composer bowed his acknowledgment.

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The other day in London, Stravinsky himself played the piano-part in his own "Caprice" and was welcomed a deal less warmly than Bostonians are accustomed to receive Mr. Sanromá in the same music. Said the Times dryly:

Stravinsky as composer and as pianist was the bright particular star of last night's concert at Queen's Hall; but when he came on to the platform to play the solo part in his "Capriccio" for piano and orchestra he was received with reserve. Perhaps the audience was waiting to see how bright he was going to be before showing him any particular favor. When it was over the applause was not tumultuous; indeed, it was rather surprisingly apathetic, for the "Capriccio" is certainly a bright work. It contains tunes with lively rhythms and plenty of those quips of orchestration with which Stravinsky in his earlier days improved on Rimsky-Korsakov, and in the use of which his numerous imitators have conspicuously failed to improve on him.

gospel according to St. [illegible] enough to say of his performance yesterday that technically, emotionally and "intellectually"—if any one insists on this feature of an interpretation—it was engrossing and admirable, a performance that by its compelling nature aroused genuine enthusiasm. It is needless to say that Dr. Koussevitzky and the orchestra gave an accompaniment that was not merely a support.

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Music Notes and Comment

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Peace Again at Symphony Hall, Discovery at Cambridge, Franck Renewed

Trans Mar 16

A DESIRABLE change has come to pass at the Symphony Concerts, noticed, perhaps, only by those who repine under it or are soothed by it. The concerts of Friday and Saturday began with a symphony by Haydn no more than half an hour long. From first note to last, the doors were closed and kept closed. That is to say, no late-comers entered in the momentary pauses between the movements—no, not even when the conductor had lifted his hand to beat the initial measure. Through the other numbers the doors were as strictly guarded. For the first times, almost, in a season that has now run two-thirds of its course, both audiences listened undisturbed by the inept or careless admission of the tardy. Agreed that, the task is considerable. There are forty-eight entrances to be watched—a surprising number; but as the event proved twice over, with a little discipline they can be watched effectively.

From October through February, breaches of the peace, and public or private complaint over them, had steadily increased. Especially on Friday afternoons, and even when performance was in full tide, late-comers entered the hall without let or hindrance; moved leisurely to their chairs, not always near a door; settled themselves as audibly; in general and in particular perturbed the neighborhood. Worse still, at the pauses, however brief, in a symphony, a suite or a concerto, the doors opened and one or another moved, "dignified and stately," to his or her place; while conductor or orchestra waited their pleasure with uplifted hands or ready lips. As gossip had it, the climax came when one late-comer paused twice in her course to exchange the time of day with acquaintances; while conductor, orchestra and audience waited, in weary politeness, for the end of these greetings.

No wonder complaint multiplied to the management; while the venerable sage of the program-book protested openly and warrantably "in the public prints." Now, at last, discipline is restored; the doors are firmly guarded; many are returning thanks. All of which is not to

Music

Boston Symphony Orchestra

A new symphony and a soloist newly come to America graced the fifth concert of the Monday series of the Boston Symphony Orchestra, given in Symphony Hall, Boston, on the evening of March 16. The symphony was the first adventure in this form by Nicolai Berezowsky, a young Russian now living in New York. The soloist was Léon Zighera, violinist, and brother of Alfred of the first desk of the orchestra's cellos, and of Bernard, its first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement" --really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; his music is really quite lyric, opening with a clearly drawn if not especially compelling theme in the flute, which serves him well throughout. There are other themes, too, one of which, for violas, is rather attractive. None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American début, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Leonore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the music was almost forgotten in the virtuosity of its utterance. Mr. Burgin (concertmaster), Mr. Laurent (flute), Mr. Speyer (English horn) and Mr. B. Zighera (harp) particularly distinguished themselves in their solo passages.

L. A. S.

MILSTEIN HEARD AT SYMPHONY CONCERT

Russian Violinist Makes Boston Debut

Globe Mar. 14

Nathan Milstein, a young Russian violinist who studied under the late Leopold Auer, made his first Boston appearance yesterday afternoon as soloist in the Brahms concerto at the Symphony concert. Mr Milstein was applauded by orchestra and audience with unusual warmth for playing which deserved the much abused adjective "brilliant."

The novelty on Dr Koussevitzky's program was a "Leggenda Sinfonica" by the young Bostonian composer Alexander Steinert. Mr Steinert was called to the stage to bow repeatedly in response to prolonged applause. Dr Koussevitzky, as is his invariable custom, made his own approval of Mr Milstein and Mr Steinert manifest by hearty handclapping. He is always anxious that young musicians should be encouraged by a hearty response to their efforts at the Symphony concerts.

The Brahms concerto is not essentially a show piece, nor has Mr Milstein's quiet and sensible demeanor on the concert platform any hint of the ostentation of the old-fashioned "virtuoso" violinist. Yet his bold and spirited style of playing, the apparent ease with which he performed even the most intricate and technically difficult phrases, his big tone, his command of rhythmic and melodic effects conquered the approval of Mr Milstein's hearers.

He has at 26 already acquired an international reputation. His mastery of violin playing is indeed indisputable. But ought the Brahms concerto to sound quite as brilliant as he made it? Would not greater purity of tone and a less romantic interpretation be preferable? At least one listener yesterday thought so.

"Leggenda Sinfonica"

Mr Steinert's "Leggenda Sinfonica," dedicated to the Boston Symphony Orchestra "on its 50th anniversary," was first performed at Rome Dec 14, 1930. Yesterday's was merely the first performance in the United States. This work has no detailed program, merely the hint to the listener's imagination that the coda, following a moment of silence, "suggests the narrator who has come to the end of a legendary tale."

Mr Steinert's score is an elaborate working out of three musical ideas, which are developed to a fortissimo climax. The themes and his treatment of them recall the work of Henry Hadley among the elder generation of living Americans, and of Howard Hanson among the younger contemporary Americans. He has escaped for the most part the all-pervading influence of Stravinsky. Though written with a markedly increased command of musical texture, this new piece lacks some of the harmonic color that was the chief charm of Mr Steinert's earlier work. The performance was painstakingly eloquent.

Dr Koussevitzky, wisely turning from the more familiar symphonies Haydn wrote for England, chose to open yesterday's concert with one in D major written in the 1780s for the "Concert de la Loge Olympique" in Paris, and unplayed here since the regime of Mr Gericke. This symphony is one of Haydn's best, full of the melodic and rhythmic vitality that has insured immortality for his music, despite its obvious limitations. One hopes others like it may be resurrected from his complete works and played for our delectation.

Small Orchestra

For Mozart Dr Koussevitzky now employs habitually a small orchestra, with about the quota of instruments for which the 18th century composers wrote as a rule, no more than 50 players at most. But in Paris there were by the 1780s orchestras almost as large as the present Boston Symphony, a fact doubtless held in mind by Haydn when writing the symphony played yesterday. It was therefore the right thing to do to use the full number of strings, as Dr Koussevitzky wisely did. One felt that in so large a hall this procedure might be preferable even for Mozart.

Yesterday's performance was a spirited and delightful one, faithful to the spirit of Haydn's music, with no pedantic overemphasis on its letter. It was renewed evidence of the great progress made in recent seasons by conductor and orchestra.

MILSTEIN SYMPHONY SOLOIST

Post Mar 14

Steinert's "Leggenda Sinfonica" Well Received

BY WARREN STOREY SMITH

The Symphony Concerts have suddenly "gone soloist." At the last pair there was Mr. Heifetz, scaling the heights in the Violin Concerto of Beethoven. Next week it will be a pianist, the phenomenally dexterous Mr. Horowitz. And yesterday yet another Russian, Nathan Milstein, spoken of with considerable justice as the most promising of the young violinists, made his bow to Boston, playing with warmth and easy mastery the Concerto of Brahms.

A NEGLECTED HAYDN

From first to last yesterday's was an enjoyable concert as regards both programme and performance. For the first number Dr. Koussevitzky's choice had fallen on a neglected and an attractive Symphony of Hadyn, in D major, one of the six written for Paris in 1784. There followed a new and engaging "Leggenda Sinfonica" by Alexander Steinert, its Italianate ardor bearing out the language of its title. Finally, for the first time in a month of Symphony seasons, there came two of the Hungarian Dances of Brahms, generally relegated to the Pop Concerts, but heard gladly by a Symphony audience.

This is not the first time that Dr. Koussevitzky has made a rewarding discovery among the hundred or more symphonies of the industrious Papa Haydn. The most distinctive movement of this D major Symphony proved to be the second, curiously titled "Capriccio: Largo," which displayed Haydn's muse in a richer, more imaginative guise than that which she commonly wore. Yet the other movements, though they lacked commanding thematic individuality, went their way by no means unagreeably.

Composer Steinert Present

It might be objected that Mr. Steinert's Legend is somewhat diffuse, not too well co-ordinated and not strikingly original. But it is heartening to find a young composer who is not afraid of melody and of a show of emotion. With Nabokov's Symphony of last fall, this Legend suggests a reaction from the cerebral abstractions, the calculated uglinesses, of the phase of modernism that seems happily to be passing.

Present in the audience yesterday, Mr. Steinert, who now spends most of his time in Europe, was cordially received by his former townsmen.

Applause for Milstein

The applause that followed the first movement of Brahms' Concerto showed that yesterday's audience was sensible of the fact that Mr. Milstein, who has been little heralded and who has not the advantage of a magnetic presence, is a violinist of remarkable attainments. The purist may complain that his tone yesterday was over-luscious for Brahms and that he played the music with more of outward fervor than of inward depth. But while one may still prefer Mr. Heifetz's Brahms of two seasons ago, it may not be gainsaid that Mr. Milstein decisively prevailed with the Concerto yesterday.

When he was done, orchestra as well as audience applauded him, and that applause was unusually long-continued.

For CHAPPED HANDS

MUSIC

Herald Mar 14

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave its 18th concert of the season yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony in D major (B. and H. No. 16). Steinert, Leggenda Sinfonica (first performance in this country). Brahms, Violin Concerto and Hungarian Dances Nos 2 F major, and 1, G minor. Nathan Milstein, the solo violinist, played for the first time in Boston.

The symphony by Haydn, one of the six written for the Concert de la Loge Olympique, Paris, was no doubt unknown to the great majority of the assembled hearers. It was played in 1902 in the reign of Wilhelm Gericke, as another symphony in this set. The Bear, was introduced at these concerts by Arthur Nikisch in 1889. Its zoological companion The Hen is by no means familiar. The symphony played yesterday is fresh and blithe in spite of the formulas expected from every God-fearing composer at the end of the 18th century. It provokes what a speaker at the banquet reported by Athenaeus called "gentleman-like joy." The Parisian orchestra, which Haydn undoubtedly had in mind, was a large one—40 violins, 12 violoncellos, eight double basses—so that the composer could be sure of strong contrasts in performance by the string section. Fortunate composer—whose symphonies require no analysis—no remarks about chief and subsidiary themes: music that one can, sitting back, enjoy without inquiring into psychological intention or noting attempts at realism in musical seascapes and landscapes—music not inspired by book or picture—just music; now pompous, now merry, and in more serious moments, never too sad, but with a constant feeling for tonal grace and beauty.

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Tuesday evening, April 7, Lewis Emery, baritone, will be heard here at Jordan Hall for the first time.

Original sketches made for Symphony Hall in 1892 are now being shown at the anniversary exhibition of the Boston Symphony Orchestra. These plans were based upon the design of a Greek theatre and were subsequently abandoned. They were made by Charles F. McKim of the firm of McKim, Mead & White. It was also Mr McKim who designed the auditorium which now stands.

The other day in London, Stravinsky himself played the piano-part in his own "Caprice" and was welcomed a deal less warmly than Bostonians are accustomed to receive Mr. Sanromá in the same music. Said the Times dryly:

Stravinsky as composer and as pianist was the bright particular star of last night's concert at Queen's Hall; but when he came on to the platform to play the solo part in his "Capriccio" for piano and orchestra he was received with reserve. Perhaps the audience was waiting to see how bright he was going to be before showing him any particular favor. When it was over the applause was not tumultouous; indeed, it was rather surprisingly apathetic, for the "Capriccio" is certainly a bright work. It contains tunes with lively rhythms and plenty of those quips of orchestration with which Stravinsky in his earlier days improved on Rimsky-Korsakov, and in the use of which his numerous imitators have conspicuously failed to improve on him.

The Week-End Pleasures of Concert-Halls

Peace Again at Symphony Hall, Discovery at Cambridge, Franck Renewed

A DESIRABLE change has come to pass at the Symphony Concerts, noticed, perhaps, only by those who repine under it or are soothed by it. The concerts of Friday and Saturday began with a symphony by Haydn no more than half an hour long. From first note to last, the doors were closed and kept closed. That is to say, no late-comers entered in the momentary pauses between the movements—no, not even when the conductor had lifted his hand to beat the initial measure. Through the other numbers the doors were as strictly guarded. For the first times, almost, in a season that has now run two-thirds of its course, both audiences listened undisturbed by the inept or careless admission of the tardy. Agreed that, the task is considerable. There are forty-eight entrances to be watched—a surprising number; but as the event proved twice over, with a little discipline they can be watched effectively.

From October through February, breaches of the peace, and public or private complaint over them, had steadily increased. Especially on Friday afternoons, and even when performance was in full tide, late-comers entered the hall without let or hindrance; moved leisurely to their chairs, not always near a door; settled themselves as audibly; in general and in particular perturbed the neighborhood. Worse still, at the pauses, however brief, in a symphony, a suite or a concerto, the doors opened and one or another moved, "dignified and stately," to his or her place; while conductor or orchestra waited their pleasure with uplifted hands or ready lips. As gossip had it, the climax came when one late-comer paused twice in her course to exchange the time of day with acquaintances; while conductor, orchestra and audience waited, in weary politeness, for the end of these greetings.

No wonder complaint multiplied to the management; while the venerable sage of the program-book protested openly and warrantably "in the public prints." Now, at last, discipline is restored; the doors are firmly guarded; many are returning thanks. All of which is not to say that the Symphony Concerts, being occasions for pleasure, should be hidebound with "house rules." It is to note only that two audiences of prompt and considerate listeners should be protected against the few who decline to be equally considerate.

thrown into Continued adverse merely transfers the center of machinery of labored effort, he explained. At one time, man was the machine, directly toward creative work. Now, with machines many of the functions

because of this, men will not brother, the orchestra's first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement" --really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; his music is really quite lyric, opening with a clearly drawn if not especially compelling theme in the flute, which serves him well throughout. There are other themes, too, one of which, for violas, is rather attractive. None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American début, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Lecnore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the music was almost forgotten in the virtuosity of its utterance. Mr. Burgin (concertmaster), Mr. Laurent (flute), Mr. Speyer (English horn) and Mr. B. Zighera (harp) particularly distinguished themselves in their solo passages.

L. A. S.

years that he has missed ... motion pic-
Up to noon, South Boston motion pic-
ture theaters were hosts to hundreds of
children and, in town, at 10.30, the Chari-
table Irish Society held its 194th anni-
versary business meeting at the Parker
House. In Roxbury, at noon, there was
a short parade from John Eliot square to
Old Roxbury High Fort, where at 12.45
a tablet was dedicated in memory of
Major General Henry Knox, calling at-
tention to his part in bringing cannon
from Ticonderoga, "thereby compelling
the British to evacuate Boston, March 17,
1776."
The route of the parade in South Bos-
ton was from Edward Everett square
along Columbia road to Dorchester
avenue, to Andrew square to Dor-
chester street, West 6th street, E street
West 4th street, G street, East 6th street
H street, East 4th street, I street, Colum-
bia road, K street, Marine road, Tickno
street, Columbia road, L street, East 4th
street, Farragut road, East Broadway
West Broadway, Dorchester avenue, to
finish at Dorchester avenue and Broad
way.
Anticipating the strain put on traffic
conditions by the formation and move-
ment of the parade, the Boston Elevated
Railway announced that, as this would
interfere with traffic between 1 and 5.30
P. M. on Columbia road, Boston street
and lower Dorchester avenue, persons
wishing to go to these streets were ad-
vised to use the Dorchester tunnel, and
South Boston riders the Summer street
extension lines.
The other big event scheduled for the
afternoon, the laying of the cornerstone

TUESDAY, MARCH 17, 1931

MU

SYMPHONY CONCERT

By PHILIP HALE

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There was a time in the history of this orchestra when any one of Weber's three greatest overtures was considered by conductors as a safe "filler" in any program. In recent years "Leonore" No. 3 has taken their place. A famous overture, to be sure, more dramatic than the opera "Fidelio," but like other works of Beethoven's it has been performed too often. There has been undue and injurious familiarity with it; so that audiences have come to take it for granted, and, no matter how brilliant the performance, are no longer thrilled by the trumpet's announcement off-stage, nor by the tumultuous rejoicing at the discomfiture of the wicked master of the prison. If this overture were to be performed only once in several years, its grandeur would be more fully realized. Yet when a performance is so eloquent as that of last night, one is tempted to wish a repetition at no distant day.

Nicolai Berezowsky, born at Leningrad in 1900, studied there and in Vienna. He came to New York in 1922 and joined, as a violinist, the Philharmonic Orchestra of that city. His "Hebrew" suite was played at a concert of that orchestra in 1928. He continued his studies in New York and gave a violin recital there. He has composed orchestral and chamber music—including a work that has been performed in European cities as well as in this country. In January of this year he was a "guest" conductor of the Cincinnati Symphony Orchestra.

The symphony, written, we hear, four years ago, is full of vitality, at times in a yeasty manner. It shows the exuberance of youth, which, after all, is preferable to the scheming callousness of a more mature composer, arranging in cold blood his patterns and an "original" harmonic scheme, in which all that is unfamiliar is carefully sought out. Mr. Berezowsky's thematic material is pleasing; melodious without being lush. The chief theme is created in an interesting manner in its varied reappearances. The motive for violas has character; the scherzo is sufficiently piquant; the finale bringing in the chief theme with insistence in tumultuously exciting. The orchestration suits no doubt the prevailing hurrah-boys spirit of the symphony. One would gladly hear passages of delicacy; recognize a more discreet use of the orchestra. A more frequent dynamic contrasts; a keener search after beauty of emotional expression. But one should not expect too much, even from a young man of an indisputable musical nature, who has a flaming temperament as was shown even in his conducting. His symphony means much to him, and if at times he "over-conducted," not sparing even the score which in his enthusiasm he knocked from the desk; if certain pages of the work seemed unnecessarily flamboyant, yet the very large audience felt that Mr. Berezowsky had something to say that was worth while, and often said it effectively; it felt this and was so pleased with his fiery spirit that it recalled him several times and in no perfunctory manner.

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A "Bach" case of music and pictures of special interest in connection with the coming Bach festival is also on view.

TWO EVENTS AT MONDAY SYMPHONY

Berezowsky Conducts Own Work; Zighera Makes Debut

Post Mar 17

BY WARREN STOREY SMITH

In contradistinction to the general run of its fellows, the Symphony Concert of last evening, the last but one of the current Monday series, was marked by the performance of music altogether new to Boston. The piece in question was a Symphony, its composer's first, by Nicolai Berezowsky, a Russian in his 31st year, now living in New York, and Mr. Berezowsky himself conducted it in what the programme announced as its first performance.

SLOW DIVISION BEAUTIFUL

After the fashion of many another modern symphony, that of Mr. Berezowsky runs in a single movement, in which the several divisions of the traditional form are suggested. At the outset, and indeed through most of its length, this new symphony made a more than usually favorable impression. It was to be felt that Mr. Berezowsky wrote with a certain distinction of utterance, that he handled the orchestra well and that, unlike some other modern composers, he was not unmindful of its capacity for tonal effects of beauty. Throughout its length the Symphony displayed an unmistakable Russian influence. This was especially to be remarked in the elegiac slow division and in the exceedingly exuberant final section, in which the composer might be said to have "cut loose"—here there was suggestion of the manner if not of the matter of the dance of the infernal subjects of Katschei in the "Fire-Bird" music of Stravinsky.

Undeniably exciting to hear, this part of the Symphony nevertheless, evinces a certain falling off from the level maintained up to that point; the music here makes its effect chiefly by boisterousness and rhythmic insistence and it seems not unlikely that at some future time the composer will feel inclined to revise and if possible to dignify this portion of the work.

Leon Zighera, Violinist

Nor was this premiere the only event of the evening. Following the Symphony, Leon Zighera, violinist, newly arrived from France, made his American debut with the orchestra in which one of his brothers is first harp and another shares with Mr. Bedetti the first desk of the violoncellos. Mr. Zighera was heard as soloist in the Concerto of Mendelssohn, revealing a fluent technique, an unusually apt bow arm, admirable intonation, a generally agreeable tone and a manner of playing characterized by an exceeding verve that could yet summon for the slow movement of the Concerto the appropriate sentiment and refinement.

Brilliant performances of Beethoven's Third "Leonora" Overture, and of Rimsky-Korsakov's Spanish Caprice, respectively, began and ended a more than usually interesting Monday evening concert.

COMPOSER DIRECTS HIS OWN SYMPHONY

The program of the fifth concert in the Boston Symphony's Monday series last night included the first performance of a new symphony by Nikolai Berezowsky, conducted by the composer; and the Boston debut of a new violinist, Leon Zighera, who appeared in the Mendelssohn concerto. Dr Koussevitzky began and ended his program with familiar repertory pieces, Beethoven's "Leonore No. 3" overture, and Rimsky Korsakoff's Caprice on Spanish Themes, both works in which the orchestra excels.

Mr Berezowsky, Russian by birth, now lives in New York. Though born in 1900, he still looks like a college boy. His symphony, opus 10, won and richly deserved some of the heartiest applause that has greeted a new orchestral work in Symphony Hall in recent years. He has a lively rhythmic sense, a gift of melody, and the courage, too rare in this day of musical complexities and attempted austerities, to write simple, spontaneous music.

Polyphony and what the text books dub "development" do not apparently interest him. He has plenty of harmonic audacity, and the good taste to avoid banalities. His symphony is brief, condensing into a single movement the essential features of the conventional four movements.

Like all his generation he has obviously learned from Stravinsky how to build up exciting rhythmic effects. But in general his style is his own. One thought of the naive composers of the past as one listened; of Volkmann, Smetana, Dvorak, Rimsky-Korsakov, even of Schubert. Yet the music was definitely of our own day and age, never old-fashioned. This symphony should be heard in the regular Friday and Saturday subscription series.

Mr Zighera in the Mendelssohn concerto played with a small, rather acid tone, and a tendency to sentimentalize. His performance did nothing to make one feel the often-played concerto had any new message to give a present-day audience. His technique had its good points, but there were some obvious faults. On the whole this performance fell below the very exacting standard set in the past by Boston Symphony soloists. P. R.

Globe Mar 17

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
FEB 20 1931
THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
FEB 22 1931

THIS CLIPPING FROM THE
CAMDEN, N. J.
COURIER
FEB 20 1931

Koussevitzky Plans

DR SERGE KOUSSEVITZKY

(Photo by Bachrach)
Distinguished Conductor of the Boston Symphony Orchestra

Higginson to Be Honored As Founder of Orchestra

Bach Festival to Celebrate 50th Anniversary of Boston Symphony—Series to Open at Symphony Hall Tuesday, March 24 and Will Continue Each Day Through Sunday, the 29th

A BACH FESTIVAL to be given through the last week of March will be the culminating feature of the Boston Symphony orchestra's half-century season. The festival will be performed at Symphony hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored, on the second night, which will be dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer, who was Maj Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B-minor which will open the festival on Tuesday, March 24, and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee club and Radcliffe Choral society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, and 85) are to be given on March 27 and 28 by the Bach Cantata club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg concertos, Nos. 2 and 5, and Suites Nos. 1 and 3. The concerto for two violins will be played by Richard Burgin nad Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D-minor, and also preludes and fugues from the "Well-Tempered Chlavichord." Mme. Patroni-Casadesus of the "Societ des Instruments Anciens," will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory and formerly organist with this orchestra.

Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven Festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

An Illustrious Half Century

A retrospect of the Boston Symphony orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Maj Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who, through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees.

After two French conductors, Henri Rabaud and Pierre Monteux, Dr Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston symphony concerts, a fresh importance and distinction reflected in the greatly-enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows: George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924; Serge Koussevitzky, 1924-.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE
FEB 20 1931

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THIS CLIPPING FROM
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EVE. UNION
FEB 21 1931

Bach Festival in Boston.

A Bach festival of orchestral, choral and chamber music works will be given in Boston March 24-29 by the Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club.

One of the features of the festival will be the two performances of the Mass in B Minor," which will be given for the first time in Boston in its entirety. The soloists will be Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone, forming a splendid quartet. The Mass will be given on Tuesday, March 24, and Sunday, March 29. It will be given in two parts, commencing at 2.30 o'clock, lasting until 6.30, and commencing at 8.30 o'clock.

On Wednesday, March 25, the featured work will be the Prelude and Fugue and Fantasia for Harpischord, Mme. Patorni-Casadesus being the soloist. Thursday, the 26th, the Brandenburg Concerto No. 2" with solo violin, flute, oboe and trumpet, will be heard in addition to the "Piano Concerto in D Minor," played by Alexander Borovsky, the "Magnificat" for chorus and orchestra and "Suite for Orchestra No. 1 in C Major." Two cantatas will be sung on Friday the 27th. "Ich bin ein guter Hirt" and "O, Ewigkeit," and in addition one will hear the "Suite for Orchestra, No. 1 in D" and the "Concerto for Two Violins." Saturday night the cantatas "Christ lag in Todesbanden" and "Ein fest Burg" will be sung and also on the program will be the Brandenburg Concerto No. 5" with solo piano, violin and flute. "Preludes and Fugues" for solo piano will be played. The festival closes Sunday the 29th with a repetition of the Mass.

One usually has to go to Bethlehem, Pa., for a Bach Festival but those fine programs, so near by, will give the opportunity for many music lovers in this vicinity to hear them. Last year the orchestra sponsored a Brahms Festival which was a great success and attracted listeners from many points.

Continued from Page 141

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There was a time in the history of this orchestra when any one of Weber's three greatest overtures was considered by conductors as a safe "filler" in any program. In recent years "Leonore" No. 3 has taken their place. A famous overture, to be sure, more dramatic than the opera "Fidelio," but like other works of Beethoven's it has been performed too often. There has been undue and injurious familiarity with it; so that audiences have come to take it for granted, and, no matter how brilliant the performance, are no longer thrilled by the trumpet's announcement off-stage, nor by the tumultuous rejoicing at the discomfiture of the wicked master of the prison. If this overture were to be performed only once in several years, its grandeur would be more fully realized. Yet when a performance is so eloquent as that of last night, one is tempted to wish a repetition at no distant day.

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Post Mar 17

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Leon Zighera, Violinist

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ALLEGES HER "MARK" FORGED ON MORTGAGE

Mrs Carrie Jessie Files Bill in Equity

Mrs Carrie Jessie of Arlington, who does not write but signs with a cross as her legal mark or signature, yesterday filed a bill in equity in Middlesex Superior Court alleging that her "signature" was forged to mortgage documents filed in the Middlesex Regis-

Globe Mar 17

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
FEB 20 1931

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FEB 27 1931

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CAMDEN, N. J.
COURIER
FEB 20 1931

Koussevitzky Plans

DR SERGE KOUSSEVITZKY

(Photo by Bachrach)
Distinguished Conductor of the Boston Symphony Orchestra

Higginson to Be Honored As Founder of Orchestra

Bach Festival to Celebrate 50th Anniversary of Boston Symphony—Series to Open at Symphony Hall Tuesday, March 24 and Will Continue Each Day Through Sunday, the 29th

A BACH FESTIVAL to be given through the last week of March will be the culminating feature of the Boston Symphony orchestra's half-century season. The festival will be performed at Symphony hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored, on the second night, which will be dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer, who was Maj Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the festival on Tuesday, March 24, and will be repeated the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee club and Radcliffe Choral society combining with the orchestra for both works. Four cantatas (Nos 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg concertos (Nos 2 and 5), and suites (Nos 1 and 3). The concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "Well-Tempered Clavichord." Mme Patorni-Casadesus of the "Societe des Instruments Anciens," will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England conservatory, and formerly organist with this orchestra.

Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

An Illustrious Half Century

A retrospect of the Boston Symphony orchestra's 50 years tells a clear story of its past and present eminence in the world of music.

In 1881, the late Maj Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who, through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees.

After two French conductors, Henri Rabaud and Pierre Monteux, Dr Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston symphony concerts, a fresh importance and distinction reflected in the greatly-enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows: George Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924; Serge Koussevitzky, 1924-.

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TRIBUNE
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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
FEB 21 1931

Bach Festival in Boston.

A Bach festival of orchestral, choral and chamber music works will be given in Boston March 24-29 by the Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club.

One of the features of the festival will be the two performances of the "Mass in B Minor," which will be given for the first time in Boston in its entirety. The soloists will be Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone, form a splendid quartet. The Mass will be given on Tuesday, March 24, and Sunday, March 29. It will be given in two parts, commencing at 3.30 o'clock, lasting until 6.30, and commencing at 8.30 o'clock.

On Wednesday, March 25, the featured work will be the Prelude and Fugue and Fantasia for Harpischord, Organ. Patorni-Casadesus being the soloist. Thursday, the 26th, the Brandenburg Concerto No. 2" with solo violin, flute, oboe and trumpet, will be heard in addition to the "Piano Concerto in D Minor," played by Alexander Borovsky, the "Magnificat" for chorus and orchestra and "Suite for Orchestra No. 1 in C Major." Two cantatas will be sung on Friday the 27th. "Ich bin ein guter Hirt" and "O, Ewigkeit," and in addition one will hear the "Suite for Orchestra, No. 3 in D" and the "Concerto for Two Violins." Saturday night the cantatas "Christ lag in Todesbanden" and "Ein fest Burg" will be sung and also on the program will be the Brandenburg Concerto No. 5" with solo piano, violin and flute. "Preludes and Fugues" for solo piano will be played. The festival closes Sunday the 29th with a repetition of the Mass.

One usually has to go to Bethlehem, Pa., for a Bach Festival but these fine programs, so near by, will give the opportunity for many music lovers in this vicinity to hear them. Last year the orchestra sponsored a Brahms Festival which was a great success and attracted listeners from many points.

Continued from Page 141

TUESDAY, MARCH 17, 1931

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SYMPHONY CONCERT

By PHILIP HALE

The fifth concert of the Boston Symphony Orchestra's Monday evening series took place last night in Symphony hall. Dr. Koussevitzky conducted. The program was as follows: Beethoven, Overture to "Leonore" No. 3. Berezowsky, Symphony No. 1, Op. 10 (played without pause; first performance; conducted by the composer). Mendelssohn, Violin Concerto (Leon Zighera, violinist). Rimsky-Korsakov, Caprice on Spanish themes.

There was a time in the history of this orchestra when any one of Weber's three greatest overtures was considered by conductors as a safe "filler" in any program. In recent years "Leonore" No. 3 has taken their place. A famous overture, to be sure, more dramatic than the opera "Fidelio," but like other works of Beethoven's it has been performed too often. There has been undue and injurious familiarity with it; so that audiences have come to take it for granted, and, no matter how brilliant the performance, are no longer thrilled by the trumpet's announcement off-stage, nor by the tumultuous rejoicing at the discomfiture of the wicked master of the prison. If this overture were to be performed only once in several years, its grandeur would be more fully realized. Yet when a performance is so eloquent as that of last night, one is tempted to wish a repetition at no distant day.

Nicolai Berezowsky, born at Leningrad in 1900, studied there and in Vienna. He came to New York in 1922 and joined, as a violinist, the Philharmonic Orchestra of that city. His "Hebrew" suite was played at a concert of that orchestra in 1928. He continued his studies in New York and gave a violin recital there. He has composed orchestral and chamber music—including a work that has been performed in European cities as well as in this country. In January of this year he was a "guest" conductor of the Cincinnati Symphony Orchestra.

The symphony, written, we hear, four years ago, is full of vitality, at times in a yeasty manner. It shows the exuberance of youth, which, after all, is preferable to the scheming callousness of a more mature composer, arranging in cold blood his patterns and an "original" harmonic scheme, in which all that is unfamiliar is carefully sought out. Mr. Berezowsky's thematic material is pleasing; melodious without being lush. The chief theme is created in an interesting manner in its varied reappearances. The motive for violas has character; the scherzo is sufficiently piquant; the finale bringing in the chief theme with insistence in tumultuously exciting. The orchestration suits no doubt the prevailing hurrah-boys spirit of the symphony. One would gladly hear passages of delicacy; recognize a more discreet use of the orchestra. A more frequent dynamic contrasts; a keener search after beauty of emotional expression. But one should not expect too much, even from a young man of an indisputable musical nature, who has a flaming temperament as was shown even in his conducting. His symphony means much to him, and if at times he "over-conducted," not sparing even the score which in his enthusiasm he knocked from the desk; if certain pages of the work seemed unnecessarily flamboyant, yet the very large audience felt that Mr. Berezowsky had something to say that was worth while, and often said it effectively; it felt this and was so pleased with his fiery spirit that it recalled him several times and in no perfunctory manner.

Mr. Zighera played in Boston for the first time. He is a brother of the harp-player and a leading violoncellist of the orchestra. He has won recognition in Paris, London and other European cities. His tone is not large, nor particularly rich—one should not say "sensuous" for the priggish Mendelssohn would haev shuddered if any violinist had thus disturbed his gentle and always agreeable concerts. Mr. Zighera showed facility and taste though in the opening movement he was inclined to be feverish; and Mendelssohn was placid in rapidity. Mr. Zighera's tone was at times acid, especially in forte passages. The audience liked him: applauded him warmly, and appreciated Dr. Koussevitzky's accompaniment. The concert ended brilliantly with the Caprice. The sixth and last concert will be on April 27th.

A "Bach" case of music and pictures of special interest in connection with the coming Bach festival is also on view.

TWO EVENTS AT MONDAY SYMPHONY

Berezowsky Conducts Own Work; Zighera Makes Debut

Post Mar 17

BY WARREN STOREY SMITH

In contradistinction to the general run of its fellows, the Symphony Concert of last evening, the last but one of the current Monday series, was marked by the performance of music altogether new to Boston. The piece in question was a Symphony, its composer's first, by Nicolai Berezowsky, a Russian in his 31st year, now living in New York, and Mr. Berezowsky himself conducted it in what the programme announced as its first performance.

SLOW DIVISION BEAUTIFUL

After the fashion of many another modern symphony, that of Mr. Berezowsky runs in a single movement, in which the several divisions of the traditional form are suggested. At the outset, and indeed through most of its length, this new symphony made a more than usually favorable impression. It was to be felt that Mr. Berezowsky wrote with a certain distinction of utterance, that he handled the orchestra well and that, unlike some other modern composers, he was not unmindful of its capacity for tonal effects of beauty. Throughout its length the Symphony displayed an unmistakable Russian influence. This was especially to be remarked in the elegiac slow division and in the exceedingly exuberant final section, in which the composer might be said to have "cut loose"—here there was suggestion of the manner if not of the matter of the dance of the infernal subjects of Katschei in the "Fire-Bird" music of Stravinsky.

Undeniably exciting to hear, this part of the Symphony nevertheless, evinces a certain falling off from the level maintained up to that point; the music here makes its effect chiefly by boisterousness and rhythmic insistence and it seems not unlikely that at some future time the composer will feel inclined to revise and if possible to dignify this portion of the work.

Leon Zighera, Violinist

Nor was this premiere the only event of the evening. Following the Symphony, Leon Zighera, violinist, newly arrived from France, made his American debut with the orchestra in which one of his brothers is first harp and another shares with Mr. Bedetti the first desk of the violoncellos. Mr. Zighera was heard as soloist in the Concerto of Mendelssohn, revealing a fluent technique, an unusually apt bow arm, admirable intonation, a generally agreeable tone and a manner of playing characterized by an exceeding verve that could yet summon for the slow movement of the Concerto the appropriate sentiment and refinement.

Brilliant performances of Beethoven's Third "Leonora" Overture, and of Rimsky-Korsakov's Spanish Caprice, respectively, began and ended a more than usually interesting Monday evening concert.

ALLEGES HER "MARK" FORGED ON MORTGAGE

Mrs Carrie Jessie Files Bill in Equity

Mrs Carrie Jessie of Arlington, who does not write but signs with a cross as her legal mark or signature, yesterday filed a bill in equity in Middlesex Superior Court alleging that her "signature" was forged to mortgage documents filed in the Middlesex Regis-

...mphony, opus 10, won and richly deserved some of the heartiest applause that has greeted a new orchestral work in Symphony Hall in recent years. He has a lively rhythmic sense, a gift of melody, and the courage, too rare in this day of musical complexities and attempted austerities, to write simple, spontaneous music.

Polyphony and what the text book dub "development" do not apparently interest him. He has plenty of harmonic audacity, and the good taste to avoid banalities. His symphony is brief, condensing into single movement the essential features of the conventional four movements.

Like all his generation he has obviously learned from Stravinsky how

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Dr. Serge Koussevitzky announces Bach's monumental Mass in B-minor which will open the festival on Tuesday, March 24, and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee club and Radcliffe Choral society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, and 85) are to be given on March 27 and 28 by the Bach Cantata club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

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Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven Festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

THIS CLIPPING FROM THE
CAMDEN, N. J.
COURIER

FEB 20 1931

Koussevitzky Plans Orchestra Festival

Boston Symphony to Play Special Programs in March Concerts

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BACH FESTIVAL IN BOSTON MARCH 24-29

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Participants with the Boston Symphony in this festival include the Harvard Glee Club, Radcliffe Choral Society and Bach Cantata, of Boston; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, pianist; Regina Patorni-Casadesus, harpsichordist, and Wallace Goodrich, organist.

Bach's B minor Mass is scheduled both for March 24 and 28. On March 25, besides Professor Perry's address, the program includes organ and harpsichord numbers. On March 26 the second Brandenburg concerto, first orchestral suite, D minor piano concerto and the Magnificat will be heard; on the afternoon of March 27 the third orchestral suite, concerto for two violins and cantatas, "Ich bin ein guter Hirt" and "O Ewigkeit." On Saturday evening, March 28, the cantatas "Christus lag in Todesbanden" and "Ein feste Burg," fifth Brandenburg concerto and piano numbers will be performed.

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SPRINGFIELD, MASS.

BOSTON MARCH 24-29

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Musical Notes

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Continued Page 141

A person can always achieve a certain eminence if he accumulates enough of any one thing, whether it be money or the heads of enemy tribesmen. I know a man who had the largest collection of New England meat skewers in the world. You would never suspect it to look at him; he is as modest and unassuming as the fellow who brings you your Ein. Yet they tell me that his name is a byword in skewer circles everywhere.

The fact that an article is quite ordinary does not make it less desirable as a hobby. Fashionable collectors are earning from the exotic to the commonplace. They realize that there are a thousand prayer rug fanciers for every circus handbill collector—so they achieve distinction by tracking down all the old circus handbills in the country and leaving them to

...ology, even though one isn't quite sure of the pronunciation. Furthermore, such hobbies enjoy adult sanction and encouragement. And so he sends off for the Big Bumper Surprise Packet ("1000 Assorted Stamps—No Two Alike") and Assorted Stamps—them into an album. Later, if he has not grown tired of the bleak profile of Queen Victoria and the belligerent mustachios of various South American dictators, he sends for Approval Sheets and barters with other collectors for stamps with a "catalog value."

And then, midway in the teens, his hobby pulls up with a decided limp caused by one of Cupid's darts. There are few female philatellists in the world, and he discovers that the Not Impossible She is no exception. She stifles a pretty yawn when he shows Cape of Good Hope specimen falls to impress her. So he drops philately and collects cravats and Coles Phillips posters instead.

Her album; even the triangular quisitive impulse expresses itself in more fantastic forms. He collects not only pennants, pillow tops, dance programs and photographs having what is known as an "association" value—but also doormats, advertising signs, barber poles, license plates, pullman towels, billiard chalk, hotel spoons and faucet handles. These articles have no intrinsic value except to the orde-

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By PHILIP HALE

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The symphony, written, we hear, four years ago, is full of vitality, at times in a yeasty manner. It shows the exuberance of youth, which, after all, is preferable to the scheming callousness of a more mature composer, arranging in cold blood his patterns and an "original" harmonic scheme, in which all that is unfamiliar is carefully sought out. Mr. Berezowsky's thematic material is pleasing; melodious without being lush. The chief theme is created in an interesting manner in its varied reappearances. The motive for violas has character; the scherzo is sufficiently piquant; the finale bringing in the chief theme with insistence in tumultuously exciting. The orchestration suits no doubt the prevailing hurrah-boys spirit of the symphony. One would gladly hear passages of delicacy; recognize a more discreet use of the orchestra. A more frequent dynamic contrasts; a keener search after beauty of emotional expression. But one should not expect too much, even from a young man of an indisputable musical nature, who has a flaming temperament as was shown even in his conducting. His symphony means much to him, and if at times he "over-conducted," not sparing even the score which in his enthusiasm he knocked from the desk; if certain pages of the work seemed unnecessarily flamboyant, yet the very large audience felt that Mr. Berezowsky had something to say that was worth while, and often said it effectively; it felt this and was so pleased with his fiery spirit that it recalled him several times and in no perfunctory manner.

Mr. Zighera played in Boston for the first time. He is a brother of the harp-player and a leading violoncellist of the orchestra. He has won recognition in Paris, London and other European cities. His tone is not large, nor particularly rich—one should not say "sensuous" for the priggish Mendelssohn would haev shuddered if any violinist had thus disturbed his gentle and always agreeable concerts. Mr. Zighera showed facility and taste though in the opening movement he was inclined to be feverish; and Mendelssohn was placid in rapidity. Mr. Zighera's tone was at times acid, especially in forte passages. The audience like him; applauded him warmly, and appreciated Dr. Koussevitzky's accompaniment. The concert ended brilliantly with the Caprice. The sixth and last concert will be on April 27th.

A "Bach" case of music and pictures of special interest in connection with the coming Bach festival also on view.

TWO EVENTS AT MONDAY SYMPHONY

Berezowsky Conducts Own Work; Zighera Makes Debut

Post Mar 17

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SLOW DIVISION BEAUTIFUL

After the fashion of many another modern symphony, that of Mr. Berezowsky runs in a single movement, in which the several divisions of the traditional form are suggested. At the outset, and indeed through most of its length, this new symphony made a more than usually favorable impression. It was to be felt that Mr. Berezowsky wrote with a certain distinction of utterance, that he handled the orchestra well and that, unlike some other modern composers, he was not unmindful of its capacity for tonal effects of beauty. Throughout its length the Symphony displayed an unmistakable Russian influence. This was especially to be remarked in the elegiac slow division and in the exceedingly exuberant final section, in which the composer might be said to have "cut loose"—here there was suggestion of the manner if not of the matter of the dance of the infernal subjects of Katschei in the "Fire-Bird" music of Stravinsky.

Undeniably exciting to hear, this part of the Symphony nevertheless, evinces a certain falling off from the level maintained up to that point; the music here makes its effect chiefly by boisterousness and rhythmic insistence and it seems not unlikely that at some future time the composer will feel inclined to revise and if possible to dignify this portion of the work.

Leon Zighera, Violinist

Nor was this premiere the only event of the evening. Following the Symphony, Leon Zighera, violinist, newly arrived from France, made his American debut with the orchestra in which one of his brothers is first harp and another shares with Mr. Bedetti the first desk of the violoncellos. Mr. Zighera was heard as soloist in the Concerto of Mendelssohn, revealing a fluent technique, an unusually apt bow arm, admirable intonation, a generally agreeable tone and a manner of playing characterized by an exceeding verve that could yet summon for the slow movement of the Concerto the appropriate sentiment and refinement.

Brilliant performances of Beethoven's Third "Leonora" Overture, and of Rimsky-Korsakov's Spanish Caprice, respectively, began and ended a more than usually interesting Monday evening concert.

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TRIBUNE
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Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven Festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

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LEWISTON, ME.
SUN
FEB 20 1931

BACH FESTIVAL IN BOSTON MARCH 24-29

As a special feature of its fiftieth season, the Boston Symphony Orchestra will give a Bach festival under Serge Koussevitzky's direction in Symphony Hall, Boston, from Tuesday, March 24, through the following Sunday, March 29. The program for March 25 will be dedicated to the memory of the orchestra's founder, Major Henry L. Higginson. Bliss Perry will deliver a memorial address.

Participants with the Boston Symphony in this festival include the Harvard Glee Club, Radcliffe Choral Society and Bach Cantata, of Boston; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, pianist; Regina Patorni-Casadesus, harpsichordist, and Wallace Goodrich, organist.

Bach's B minor Mass is scheduled both for March 24 and 28. On March 25, besides Professor Perry's address, the program includes organ and harpsichord numbers. On March 26 the second Brandenburg concerto, first orchestral suite, D minor piano concerto and the Magnificat will be heard; on the afternoon of March 27 the third orchestral suite, concerto for two violins and cantatas, "Ich bin ein guter Hirt" and "O Ewigkeit." On Saturday evening, March 28, the cantatas "Christus lag in Todesbanden" and "Ein feste Burg," fifth Brandenburg concerto and piano numbers will be performed.

THIS CLIPPING FROM
SPRINGFIELD, MASS.

and Sunday, March 29. It will be given in two parts, commencing at 4.30 o'clock, lasting until 6.30, and recommencing at 8.30 o'clock.

On Wednesday, March 25, the featured work will be the Prelude and Fugue and Fantasia for Harpischord, Mme. Patorni-Casadesus being the soloist. Thursday, the 26th, the "Brandenburg Concerto No. 2" with solo violin, flute, oboe and trumpet, will be heard in addition to the "Piano Concerto in D Minor," played by Alexander Borovsky, the "Magnificat" for chorus and orchestra and "Suite for Orchestra No. 1 in C Major." Two cantatas will be sung on Friday the 27th "Ich bin ein guter Hirt" and "O, Ewigkeit," and in addition one will hear the "Suite for Orchestra, No. 3 in D" and the "Concerto for Two Violins." Saturday night the cantatas "Christ lag in Todesbanden" and "Ein fest Burg" will be sung and also on the program will be the "Brandenburg Concerto No. 5" with solo piano, violin and flute. "Preludes and Fugues" for solo piano will be played. The festival closes Sunday the 29th with a repetition of the Mass.

One usually has to go to Bethlehem, Pa., for a Bach Festival but these fine programs, so near by, will give the opportunity for many music lovers in this vicinity to hear them. Last year the orchestra sponsored a Brahms Festival which was a great success and attracted listeners from many points.

THIS CLIPPING FROM
N. Y. EVE. WORLD
FEB 23 1931

The Boston Symphony Orchestra will give a Bach Festival the last week in March as the culminating feature of its half-century season, the performances to take place in Symphony Hall, Boston.

News

Social Events

P. DONALD C. PARTRIDGE ENTERTAINED IN WASH'N

Rep. Elect Donald C. Partridge of Maine, who will succeed Senator-elect Wallace H. White of Maine in the House on March 4, was the guest of honor at a dinner given Wednesday night by Mr. and Mrs. White at their home on Macey place. The guests were the members of the Maine delegation in the House; Beedy, Nelson and Snow, with their wives. Mrs. Partridge did not accompany Mr. Partridge to Washington.

* * *

ENGAGEMENT

Saturday ... postponed to

Continued
from Page 141

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Polyphony and what the text book dub "development" do not apparently interest him. He has plenty of harmonic audacity, and the good taste to avoid banalities. His symphony is brief, condensing into a single movement the essential features of the conventional four movements.

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...quite sure of the pronunciation. Furthermore, such hobbies enjoy adult sanction and encouragement. And so he sends off for the Big Eureka Surprise Packet ("1000 Assorted Stamps—No Two Alike") and laboriously pastes them into an album. Later, if he has not grown tired of the bleak profile of Queen Victoria and the belligerent mustachios of various South American dictators, he sends for Approval Sheets and barters with other collectors for stamps with a "catalog value."

And then, midway in the teens, his hobby pulls up with a decided limp caused by one of Cupid's darts. There are few female philatelists in the world, and he discovers that the Not Impossible She is no exception. She stifles a pretty yawn when he shows her album; even the triangular Cape of Good Hope specimen fails to impress her. So he drops philately and collects cravats and Coles Phillips posters instead.

When he goes to college he acquires quisitive impulse expresses itself in more fantastic forms. He collects not only pennants, pillow tops, dance programs and photographs having what is known as an "association" value—so they achieve distinction by tracking for every circus handbill there are a thousand prayer rugs and the commonplace. They realize that only burning from the exotic to tors are a hobby. Fashionable collectable as a hobby. Fashionable collector does not make it less desirable.

The fact that an article is quite ordinary does not make it less desirable. Fashionable collectors are burning from the exotic to the commonplace. They realize that there are a thousand prayer rugs and clears for every circus handbill in the country and leaving them to ...ing down all the old circus handbills ...line directed now toward such bulky objects as clear store Indians, horse-hair sofas, cast-iron hitching posts and complete files of "The Old Sleuth Weekly." Indeed, collecting is so widespread and diversified that it is necessary to specialize if you expect to get anywhere.

A person can always achieve a certain eminence if he accumulates enough of any one thing, whether it be money or the heads of enemy tribesmen. I know a man who had the largest collection of New England meat skewers in the world. You would never suspect it to look at him; he is as modest and unassuming as the fellow who brings you your gin. Yet they tell me that his name is a byword in skewer circles everywhere.

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TUESDAY, MARCH 17, 1931

MU

SYMPHONY CONCERT

By PHILIP HALE

The fifth concert of the Boston Symphony Orchestra's Monday evening series took place last night in Symphony hall. Dr. Koussevitzky conducted. The program was as follows: Beethoven, Overture to "Leonore" No. 3. Berezowsky, Symphony No. 1, Op. 10 (played without pause; first performance; conducted by the composer). Mendelssohn, Violin Concerto (Leon Zighera, violinist). Rimsky-Korsakov, Caprice on Spanish themes.

There was a time in the history of this orchestra when any one of Weber's three greatest overtures was considered by conductors as a safe "filler" in any program. In recent years "Leonore" No. 3 has taken their place. A famous overture, to be sure, more dramatic than the opera "Fidelio," but like other works of Beethoven's it has been performed too often. There has been undue and injurious familiarity with it; so that audiences have come to take it for granted, and, no matter how brilliant the performance, are no longer thrilled by the trumpet's announcement off-stage, nor by the tumultuous rejoicing at the discomfiture of the wicked master of the prison. If this overture were to be performed only once in several years, its grandeur would be more fully realized. Yet when a performance is so eloquent as that of last night, one is tempted to wish a repetition at no distant day.

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THE LEWISTON

News Social Events

P. DONALD C. PARTRIDGE ENTERTAINED IN WASH'N

Rep. Elect Donald C. Partridge of Maine, who will succeed Sena-r-elect Wallace H. White of Maine in the House on March 4, was the guest of honor at a dinner given Wednesday night by Mr. and Mrs. White at their home on Macey place. The guests were the members of the Maine delegation in the House; Beedy, Nelson and Snow, with their wives. Mrs. Partridge did not accompany Mr. Partridge to Washington.

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ENGAGEMENT

Saturday evening ... postponed to

ENGAGEMENT

The engagement of Miss Dorothy Earl Bumpus to Richard Kenneth Merriam of Sabattus, formerly of Pittsfield, Mass., has just been announced by her parents. County Treasurer and Mrs. Harry E. Bumpus of Vining street, Auburn. Miss Bumpus was graduated from Bates College in 1928 and has been employed as head proof-reader of Modern foreign languages at the Northeastern Press in Augusta. Mr. Merriam, the son of Mr. and Mrs. Joseph Merriam, is now with the Park Mill Corporation, of which his father is the superintendent.

The wedding will take place sometime in the fall.

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BETH JACOB WHIST POSTPONED ONE WEEK

Beth Jacob bridge and whist to have been held Saturday evening

THIS CLIPPING FROM
N. Y. EVE. WORLD

FEB 23 1931

The Boston Symphony Orchestra will give a Bach Festival the last week in March as the culminating feature of its half-century season, the performances to take place in Symphony Hall, Boston.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE

FEB 20 1931

Bach Festival By the Boston Symphony Orchestra.

A Bach Festival, to be given through the last week of March, will be the culminating feature of the Boston Symphony orchestra's half century season. The festival will be performed in Symphony hall, Boston, from Tuesday, March 24, each day through Sunday, March 29. The memory of Henry L. Higginson will be especially honored. The second evening, March 25, is dedicated to the orchestra's founder and sole sustainer through 37 years. Bliss Perry, the writer, who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B-minor which will open the festival on Tuesday, March 24, and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee club and Radcliffe Choral society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, and 85) are to be given on March 27 and 28 by the Bach Cantata club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg concertos, Nos. 2 and 5, and Suites Nos. 1 and 3. The concerto for two violins will be played by Richard Burgin nad Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D-minor, and also preludes and fugues from the "Well-Tempered Chlavichord." Mme. Patroni-Casadesus of the "Societ des Instruments Anciens," will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory and formerly organist with this orchestra.

Other events of the 50th anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven Festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of 50 years ago.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

FEB 21 1931

Bach Festival in Boston.

A Bach festival of orchestral, choral and chamber music works will be given in Boston March 24-29 by the Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club.

One of the features of the festival will be the two performances of the "Mass in B Minor," which will be given for the first time in Boston in its entirety. The soloists will be Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone, surely a splendid quartet. The Mass will be given on Tuesday, March 24, and Sunday, March 29. It will be given in two parts, commencing at 4.30 o'clock, lasting until 6.30, and recommencing at 8.30 o'clock.

On Wednesday, March 25, the featured work will be the Prelude and Fugue and Fantasia for Harpischord, Mme. Patorni-Casadesus being the soloist. Thursday, the 26th, the "Brandenburg Concerto No. 2" with solo violin, flute, oboe and trumpet, will be heard in addition to the "Piano Concerto in D Minor," played by Alexander Borovsky, the "Magnificat" for chorus and orchestra and "Suite for Orchestra No. 1 in C Major." Two cantatas will be sung on Friday the 27th "Ich bin ein guter Hirt" and "O, Ewigkeit," and in addition one will hear the "Suite for Orchestra, No. 3 in D" and the "Concerto for Two Violins." Saturday night the cantatas "Christ lag in Todesbanden" and "Ein fest Burg" will be sung and also on the program will be the "Brandenburg Concerto No. 5" with solo piano, violin and flute. "Preludes and Fugues" for solo piano will be played. The festival closes Sunday the 29th with a repetition of the Mass.

One usually has to go to Bethlehem, Pa., for a Bach Festival but these fine programs, so near by, will give the opportunity for many music lovers in this vicinity to hear them. Last year the orchestra sponsored a Brahms Festival which was a great success and attracted listeners from many points.

Continued from Page 141

...Symphony, opus 10, ...
...heartiest applause that has greeted a new orchestral work in Symphony Hall in recent years. He has a lively rhythmic sense, a gift of melody, and the courage, too rare in this day of musical complexities and attempted austerities, to write simple, spontaneous music.

Polyphony and what the text book dub "development" do not apparently interest him. He has plenty of harmonic audacity, and the good taste to avoid banalities. His symphony is brief, condensing into single movement the essential features of the conventional four movements.

Like all his generation he has obviously learned from Stravinsky how to ...

...quite sure of the pronunciation. Further, even though one isn't sanction such hobbies enjoy adult encouragement. And so there are a thousand prayer rug fanciers for every circus handbill collector. They realize that the commonplace. Fashionable collectors are a hobby. Fashionable collecting is a hobby. Fashionable collecting is ordinary does not make it less desirable as a hobby.

The fact that an article is quite word in skewer circles everywhere.

They tell me that his name is a byword for unassuming as the fellow who brings you your Ein. Yet meet skewers in the world. You would never suspect it to look at him: he is as modest and unassuming as the largest collection of New England tribesmen. I know a man who had be money or the heads of enemy enough of any one thing, whether it tain eminence if he accumulates A person can always achieve a cer-

to get anywhere.

necessary to specialize if you expect widespread and diversified that it is Weekly." Indeed, collecting is so and complete files of "The Old Sleuth hair sofas, cast-iron hitching posts objects as cigar store Indians, horse- ing direct now toward such bulky eggs or chewing tobacco tags are be- centrated upon postage stamps, birds, instincts which in childhood were con- American-conscious. The acquisitive ...

...has become ... in the country and leaving them to ... in intrinsic value except to the ... faucet handles. These articles have towels, billiard chalk, hotel spoons and barber poles, license plates, pullman but also doormats, advertising signs, is known as an "association" value— Brams and photographs having what more fantastic forms. He collects not only pennants, pillow tops, dance pro- quisitive impulse expresses itself in When he goes to college the ac- her his album; even the triangular posters instead.

and collects cravats and Coles Phillips impress her. So he drops philately Cape of Good Hope specimen falls to stifles a pretty yawn when he shows Impossible She is no exception. She world, and he discovers that the Not are few female philatelists in the caused by one of Cupid's darts. There hobby pulls up with a decided limp And then, midway in the teens, his stamps with a "catalog value."

and barters with other collectors for dictators, he sends for Approval Sheets mustaches of various South American Queen Victoria and the belligerent not grown tired of the black profile of them into an album. Later, if he has No Two Alike.") and laboriously pastes prise Packet ("1000 Assorted Stamps— he sends off for the Big Bureka Sur-

A "Bach" case of music and pictures of special interest in connection with the coming Bach festival also on view.

...give the opportunity for many music lovers in this vicinity to hear them. Last year the orchestra sponsored a Brahms Festival which was a great success and attracted listeners from many points.

1420

HOROWITZ HEARD AT SYMPHONY CONCERT

GLOBE—MAR 20

Russian Pianist Applauded in Tchaikovsky Concerto

Vladimir Horowitz, the Russian pianist, whose previous appearances in Boston have been sensationally successful, was applauded with unusual vehemence at yesterday's Boston Symphony concert for his remarkably brilliant performance in Tchaikovsky's B-flat minor concerto. The audience stamped and cheered, recalling him a number of times.

The rest of Dr Koussevitzky's program included the overture and scherzo from Mendelssohn's "Midsummer Night's Dream" music, a repetition of Honegger's new symphony, written for the Boston Symphony's anniversary, and first performed last month; and the dance of Salome, from Richard Strauss' opera.

Tchaikovsky's concerto is preeminently a show piece. It affords a virtuoso pianist and a first-rate orchestra a legitimate opportunity for the display of technique. Yet the music is neither dry nor dull in itself. Its melody may be banal, its rhythms may lack subtlety and refinement, but behind this music there is a composer whose emotions, if undisciplined, were far from rapid. Dr Koussevitzky excels in just such pieces as this. So does Mr Horowitz. Between them they gave an astonishing, even a magnificent interpretation, conveying the full frenzy of passion and conquering with apparent ease every difficulty. If such "stunts" as this are to be performed, they should always be done as superlatively as this one was yesterday.

Rhythmic Vitality

Honegger's symphony at a second hearing again impressed one by its rhythmic vitality and the audacities of its melody and harmony. This music is at times almost impudently unconventional. The composer still, perhaps, takes a boyish delight in startling the conservatives. But he has written with gusto, and with unflagging imaginative power. The finale is the weakest of the three movements. The adagio would gain by compression, though its rather short-breathed melodies are genuinely moving.

This symphony seems to be a masterpiece, though doubtless that word is too lightly used by reviewers these days. One imagines it has a chance of remaining in the standard orchestral repertory. The performance was clear and seemingly faithful to both the letter and the spirit of the score. Dr Koussevitzky has obviously, as is his wont with new music, spared no labor on preparing and rehearsing Honegger's music.

Of the two repertory pieces played, the dance from Strauss' "Salome" was the more brilliantly interpreted. What strikes one about this fragment torn from its operatic context is the astonishing brilliance of the scoring for orchestra, the complexities and sonorities of the music. One cannot hear in it the morbid passion of the daughter of Herodias. Like the play by Oscar Wilde, on which it is based, this "Salome" now seems the height of artifice rather than genuine art.

Beautiful Overture

Mendelssohn's beautiful overture, one of the works which prove him to be a great composer despite his detractors, was given a rather heavy handed and not perfectly accurate performance. From the opening chords of the wood wind, which the orchestra failed to attack cleanly, through a good deal of the piece the players were now and again not quite together. No doubt rehearsal time had been absorbed by the other numbers, and by the Bach festival in prospect.

The scherzo from "A Midsummer Night's Dream," played far more deftly and neatly than the overture, was very heartily applauded. Dr Koussevitzky bade the orchestra rise and bow at the end.

Next week's subscription concerts in the Friday and Saturday series are part of the Bach festival, though the general public cannot procure tickets. Hence the programs are devoted exclusively to the works of Bach, and the Saturday concert has a different set of pieces from those to be heard Friday. P. R..

PAGE 166 for HERALD Comment on Horovitz

Modernisms, Mendelssohn And Horovitz

TRANS.—MAR. 20

Chaikovsky's Piano-Concerto In the Grand Manner Evening of Styles

SUBSCRIBERS to the Symphony Concerts are a docile, understanding folk. Being told that the evening concert of this week would be shifted from Saturday to Thursday—to gain three clear days for preparation of the Bach Festival—they came to Symphony Hall, yesterday, in the usual numbers, if not in the usual sartorial splendor. In return for this good will they received a concert that pleased them much; that in one item quite transported them. It began with the Overture from Mendelssohn's music to Shakspeare's fantasia, "A Midsummer Night's Dream." After a lengthy pause for the seating of the tardy, Dr. Koussevitzky went on to the Scherzo, which fills the first entr'acte in the comedy. His reason for the addition of this pendant was not too clear. It seemed, in fact, rather an anti-climax. Both pieces, however, won hearty applause—the more for the performance. Next followed a repetition of Honegger's Symphony, contributed to the jubilee year of the orchestra, first heard at a pair of concerts last month. If a considerable part of the audience no more than "bore with it," as many listened eagerly and clapped warmly. Perhaps Dr. Koussevitzky is of the same mind as was Theodore Thomas when he was introducing Wagner to American ears. "They do not like him?" he said tersely. "They shall hear him until they do." The dance of Salome from Strauss's like-named opera ended the concert. It is frequent and dependable item in the current repertory; was received accordingly.

Immediately before climax had come in the performance of Chaikovsky's Piano-Concerto in B-flat minor, with Mr. Horovitz as pianist. Through five seasons it has not been heard at Symphony Hall. Mr. Horovitz, in particular, ex-début in the United States at New York. At each pause the audience out-New York. At each pause the audience outpoured plaudits. At the end shouts and stamping swelled them. The pianist lingered long over the conductor's hand; saluted the clapping orchestra; returned again and again. Nor did Dr. Koussevitzky go unrewarded—and the orchestra with him—when he resumed his place to begin Salome's dance. For the merit had been triply divided. Throughout conductor, pianist and orchestra had taken the Concerto in the grand manner; played above themselves. Someone said in the departing crowd that it was the last of such concertos to be written and to keep place in the repertory. Remembering the half-century upon its head, two that overheard tried to recall another and failed.

Dr. Koussevitzky and Mr. Horovitz took the Introduction broadly, intensively, sonorously. The pianist spaced out the sweeping melody; gave it ample contours, incisive rhythm, imperious march. The driving chords rang. The stride and the vigors of the orchestra matched the energies of the pianist. Together they gained a truly Chaikovskian suspense at the transition into the Allegro. Once embarked upon it, pianist and conductor passioned themselves for the composer's tumultuous rhetoric; sang the second melody not only "con spirito" but "con sentimento." Mr. Horovitz added fervor to feat in the manifold cadenza; with Dr. Koussevitzky drove the final measures fast and high to be climax to the upswelling whole. Twenty minutes of rhetorical magnificence. . . . Both were as eloquent as might be with the wistful tune of the slow movement; but quite ready to turn to the badinage and decoration of the pseudo-Scherzo. . . .

This accomplished with a light hand, they were free to wreak themselves upon the Finale, first in the repetitions and variations of the snapping folk-tune; then in the crescendo upon crescendo that epitomize the concerto, and drive it to the end boiling in a whirlpool of rhythmed sound. Ten, possibly fifteen, minutes more of rhetorical magnificence. It is the only way with Chaikovsky. Play him passionately, intensively, reverberantly and this Piano-Concerto—tumult of melody and rhetoric that it is, more duel than symphony between piano and orchestra—exceeds its literal self. Dr. Koussevitzky and Mr. Horovitz are pertervid believers. The grand style may still work its wonders.

It was, indeed, an evening for style. Set aside for the moment the unstaled freshness and fancy of Mendelssohn's invention and suggestion in the Overture to "A Midsummer Night's Dream," and how perfectly every measure is written! To this day the chords for wind choir at the beginning and the end keep their loveliness. The text books on orchestration still cite them. The modern makers of light-footed, light-pointed Scherzi have not outdone this "fairy-music" of the eighteen-twenties. The main body of the Overture gains shape, volume and momentum; while we listeners forget the composer's skill in the interest of the progress. A turn of his finger and the charm of the sound takes us captive. Whether he had much or little to say, Mendelssohn had a most sensitive flair for wind instruments. (The flute-part in the Scherzo is crowning proof.) He laid as deft and fine a hand upon the strings. The brass was his discreet reserve.

Whatever the thought, the mood, the fleeting fancy, the passing humor, Mendelssohn gives it, through all this "Midsummer Night's Dream" music, the one and only tonal vesture. At such perfect expression time gnaws in vain. The musical fashions pass by and leave not a dent behind. In Overture and Scherzo, moreover, Mendelssohn had something to express. Likely enough, the more clownish Shakspearean humors evade him. It was not in him to imagine these "mechanicals" at their fooleries. But when the wood of the fairies and the lovers is the field, he outbids Shakspeare on his own ground. Oberon and Titania—and how well or ill the players look such personages. "I know a bank whereon the wild thyme grows" . . . the actor's diction may be faulty or pleasurable. For speech and speakers, for fairy princes and fairy troop Mendelssohn had the magic of musical sound and to this day it prevails.

And, by good fortune last evening, an orchestra and a conductor to renew that spell, save only when they overswelled the full-throated measures; so distorted proportion. An hour later, they were busy with Salome's Dance according to Strauss, with his six horns, five clarinets, four kettledrums, what not out of the orchestral store-closet. The dance sways languorously; swirls fiercely; sounds with the lust of the flesh, the dreams of desire, the weariness of impotent longing. The orchestral imagination, the orchestral manipulation, are masterly. The whole dance is superlative "theater." The final flourish sounds equally for the triumphant Strauss and the triumphant Salome. Around the year 2010 their dance will be as old as is now the Overture to "A Midsummer Night's Dream." Will orchestras still be playing it and audiences making response? Will it still keep musical pungency and theatric force as Mendelssohn's overture now preserves freshness, fancy and formal perfection? Perhaps the newcomers to Paradise will remember.

There is no arguing in these days about Honegger's Symphony. Aching ears and racked spirits do not listen to reason. For such hearers his modernisms leave only blind resentment behind; worse still as blind a disbelief in those who profess, honestly enough, to be stirred and won. Invite the dissenters to the rich, Rabelaisian mood, the gamesome vigors, of the Finale and they will retort that it is a vulgar music. Bid them to the gentle close in which Honegger turns away and sighs his music into silence, and they answer that it is catch-penny affectation. Remind them that the slow movement may be acrid to the ear, yet still excite and deepen emotion; that there is a new melody as well as an old—and they recoil with disgust. Tell them that the restless rhythms of the beginning are spur to the listening imagination; that the dissonances are savory and stimulating; that the whole movement drives forward and upward as though it would transmute into symphonic sound the brute-force of a mechanistic age. Forthwith they descant on the inherent spirituality of music.

Little use to answer that Honegger was of another mood and purpose; that by his design his accomplishment must be judged. Urge his right, like every other composer, to his own idiom—and the distressed call it "the mark of the beast." Suggest that it is no sin to write in the spirit of one's time, that such time-spirit may be unescapable—and the scornful depart to their ivory towers. Yet some of us will prefer to hear Honegger's Symphony as we look down Bromfield Street toward the modernist building that now fills and crowns the prospect. It is of our time and made in its image. As such we see and feel it. So may we also hear and feel Honegger's Symphony. Perhaps we deceive ourselves, gathering grapes from thorns and figs of thistles. But the savor is good upon our tongues—and in our ears. H. T. P.

On Duty

Horovitz

Pianist, Yesterday and Today, at the Symphony Concerts

HOROWITZ TELLS PLAYING SECRET

Pianist Should Center on Interpretation, Declares Noted Young Russian

Adv. Mar. 29

Vladimir Horowitz, young Russian pianist, who first came from abroad in 1928 to win quick acclaim from music enthusiasts here gained marked notice for his swift technique.

Vladimir Horowitz

Horowitz is praised particularly for the speed with which his large hands travel double-octave scales. Asked to explain the secret of his technique, the young Russian said:

"The first concern of the ambitious student should be to make the mechanics of piano playing a comparatively simple matter that he may employ a his energy for the artistic interpretation of the composition. This latter phase of piano playing is the most vital in mastering of art.

"To read a composition intelligently; to punctuate it and phrase it properly; to give it due eloquence; to introduce the proper nuances and dynamic shadings; to give it its intended design and form; to convey to the audience the thoughts and emotions which the composer had in mind—this is the really difficult part of piano playing.

"As important as these phrases are, however, one's performances will be far from satisfactory if purely technical problems are not under one's complete control. Take, for example, executing chord passages which contain melody or accented notes within the chord. The line of the melody must be maintained as well as produced sonorously."

Concert-Chronicle

From Symphony Hall

HERE in detail are the organ-pieces to be played by Mr. Wallace Goodrich on the second evening, Wednesday, March 25, of the Bach Festival: Fantasia in C minor; Adagio from the Toccata in C major; Fugue in C major; Chorale-Prelude, "Schmücke dich, O liebe Seele"; Fugue in G minor. The Chorale-Prelude, by the way, is one of the two scored for orchestra by Schönberg. As such, it has been played more than once at the Symphony Concerts.

As present plans stand, Dr. Koussevitzky will include Aaron Copland's "Symphonic Ode" in the Symphony Concerts of April 3 and 4. It is the last but one of the pieces commissioned for the jubilee year of the orchestra. The other, from Hindemith, will be played later in the month.

The final pair of concerts for young people is announced for the afternoons of Monday and Tuesday, April 6 and 7. Dr. Koussevitzky and Mr. Burgin will conduct. Mr. Meyer, with stereopticon slides, will speak. Honegger's "Pacific 2-3-1"; Rimsky-Korsakov's "Spanish Caprice"; the Overture and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream," are on the program.

Off Guard

Honegger

Composer, Yesterday and Today, at the Symphony Concerts

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 1 - 1931

Boston Symphony to Play New Henegger Work

Serge Koussevitzky, who will conduct the Boston Symphony Orchestra at Woolsey Hall Wednesday evening

On Wednesday evening the Boston Symphony Orchestra will be heard in Woolsey Hall, the event climaxing one of the finest music seasons that New Haven has ever enjoyed. Serge Koussevitzky, the orchestra's great Russian leader, will conduct the concert, and the occasion takes on particular significance as this is the fiftieth anniversary year of the organization. Many of the programs that have been given this season have been planned to commemorate the reaching of the Boston Symphony's half-century milestone, and the list of numbers New Haven will hear was selected with this thought in mind.

time in Boston, and was pronounced both a success and the masterpiece of the French composer up to this time.

Another important rendition is the Caprice on Spanish themes by Rimsky-Korsakov, one of the most brilliant of all orchestral pieces, and that it will be tremendously acclaimed there is no doubt.

Other numbers on the program include a concerto grosso for string orchestra by Handel, and the two Wagner pieces, one the Ride of the Valkyries from "Die Walkure" and the other the Prelude to "Lohengrin."

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music. In 1881, the Major Henry L. Higginson realized his first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exactnig of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did Emil Paur and Max Fiedler. In 1900, Symphony Hall, the Orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the Orchestra to an unprecedented degree of virtuosity and beauty.

In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarge public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts and the qualities of performance which are as indefinable as the genius which directs them.

The complete program and order of numbers for the concert is as follows: Handel, Concerto Grosso for String Orchestra, Op. 6, No. 12; Honegger, Symphony, Allegro marcato, Adagio, Presto; intermission; Wagner, Ride of the Valkyries from "Die Walkure;" Wagner, Prelude to "Lohengrin;" Rimsky-Korsakov, Caprice on Spanish Themes, Op. 34, Alborada, Variations, Alborada, Scene and Gypsy Song, Fandango of the Asturias.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 1 - 1931

Boston Orchestra to Play Strawinsky and Honegger

Toscanini to Conduct Bruckner's Seventh Symphony—Museum Concerts

Unusually interesting concerts will be given during the week to come by both the Philharmonic-Symphony and the Boston Symphony orchestras.

The latter organization, visiting New York for a fourth time this season, will be heard in Carnegie Hall on Thursday evening and Friday afternoon, and at these concerts it is Mr. Koussewitsky's intention to perform, for the first time in this city, Strawinsky's new Symphonie de Psaumes, a setting for chorus and orchestra of verses from the 38th, 39th and 150th Psalms. Strawinsky's most recent work, the Symphonie de Psaumes was composed in commemoration of the 50th anniversary of the founding of the Boston Orchestra. It was first performed, however, in Brussels.

Another composition by a modern (again composed in honor of the Boston Orchestra's jubilee), Honegger's Symphony, will also receive its local premiere under Mr. Koussewitsky's direction, at the Thursday evening concert, but will not be repeated at the Saturday matinee. The complete programs for both concerts follow:

Thursday evening at Carnegie Hall:

Handel
Concerto Grosso in B minor, Op. 6, No. 2
Strawinsky.....Symphonie de Psaumes
Honegger ..... Symphony
Ravel ..... "La Valse"

Saturday afternoon at Carnegie Hall:

Handel
Concerto Grosso in G minor, Op. 6, No. 6
Strawinsky.....Symphonie de Psaumes
Hill.....Symphony No. 2, in C major
Rimsky-Korsakow.....Spanish Caprice

The Boston orchestra will have the assistance of the Schola Cantorum chorus in the performance of the Strawinsky Symphonie de Psaumes.

* * *

Orchestra at Carnegie Hall in February of 1927.

The complete program for the Wednesday, Friday and Saturday concerts of the Philharmonic-Symphony Society follows:

Bruckner .....Seventh Symphony
Beethoven ..... Fifth Symphony

At today's matinee concert at the Metropolitan Opera House, Mr. Toscanini will conduct performances of Weber's "Oberon" Overture, Schumann's D minor Symphony, and the Fifth (New World) Symphony of Dvorak.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 1 - 1931

Serge Koussewitsky will conduct the Boston Symphony Orchestra at the Academy of Music on Friday evening of this week. The first half of the program to be performed is devoted to the music of Sibelius—to the tone-poem "Finlandia," and the Seventh Symphony of the great Finnish composer. Following an intermission, Mr. Koussewitsky and his orchestra will play Debussy's "Prelude a l'apres-midi d'umqn Faune," the overture and bacchanale from Wagner's "Tannhaeuser" and Ravel's choreographic tone-poem, "La Valse." The concert will be the fourth in the current series of five given in Brooklyn under the auspices of the Institute of Arts and Sciences.

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THIS CLIPPING FROM
N. Y. Herald Tribune

MAR 1 - 1931

Dr. Koussevitzky Gives Novelties At Carnegie Hall

Boston Symphony Gives First Performance Here of Stravinsky Work

On its fourth New York visit of the season, the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play three numbers new to New York. Stravinsky's "Symphonie de Psaumes" for orchestra and chorus, will be given both next Thursday evening and Saturday afternoon, with the assistance of the Schola Cantorum.

The Stravinsky work is one of those commissioned by the Boston Symphony from prominent composers for performance during its fiftieth season. It is in three movements, connected by orchestral interludes. The text for the first is verses 13 and 14 of the 38th Psalm; for the second, the first four verses of the 39th Psalm, and for the third, the 90th Psalm. In the King James Version, these psalms are numbered 39th, 40th and 90th. The Latin text of the Vulgate is used. The symphony was composed in 1930 "to the Glory of God" and dedicated to the Boston Symphony; but the world premiere, owing to a postponement of the first performance in Boston, was given by the Brussels Philharmonic Society on December 13. The first performances by the Boston Symphony in Boston were on December 19 and 20, with the aid of the Cecilia Society. The symphony was repeated in Boston on February 20 and 21.

On Thursday evening, Dr. Koussevitzky also will offer another commissioned work, a symphony in three movements by Arthur Honegger. This was composed between December, 1929, and May, 1930, and published last year. Its first performance was in Boston on February 13. The movements are an allegro moderato, an adagio and a presto closing with a short andante.

The other novelty set for Saturday afternoon is the second symphony, in C major, by Edward Burlingame Hill, of Cambridge, Mass., who is a professor of music at Harvard University. Professor Hill's first symphony, in B flat, was played here by the Boston Symphony on April 12, 1928, and in a Stadium concert on July 9, 1929. His second symphony was first played last Friday and Saturday in Boston.

Tel. Chelsea 8860 NEW YORK
THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

FEB 22 1931

Who Should Decide About Engaging New Symphony Players?

By REDFERN MASON.

Time was when the organist who played for a society wedding thought himself lucky if he got his fee within six months. The poor fellow did not dare to dun his wealthy patron for fear of getting in the bad graces of the elect.

That is all changed today, thanks to the Musicians' Union and, before the organist sounds the first notes of the organ, the check has to be forthcoming.

It is the same with the Symphony. Thanks to an honest attempt on the part of the governors of the Musical Association and the officials of the Union to understand the situation thoroughly orchestra men receive a minimum living wage that is fairly satisfactory.

So far excellent. But there is more work to be done, and it seems as if the only way out of the difficulty is for the Union to approach the problem artistically as well as economically.

IF TOSCANINI WERE TO COME

Everyone knows that if Toscanini were invited to direct our Symphony he would exact sweeping changes in the personnel before he accepted the position.

If he were allowed his way, San Francisco would have an orchestra second to none. But, even supposing there were money enough available to pay the men he wanted, would he be allowed his way?

Not unless there were a change of heart among the rank and file of the Union. They might concede him the privilege of importing first chair men for some of the reed and brass divisions; but even that would have to be fought out and the fight might be prolonged and acrimonious.

For it is a fixed point in Union policy that no instrumentalist shall be imported if there is a competent man on the ground. But who is to be the judge of competency? For years Alfred Hertz could not give "Heldenleben" because, in his opinion, the players of brass instruments available were not equal to the task.

There are men of taste and brains in the Union, many of them; but in the debates of the organization the man who plays the saxophone in a jazz band has an equal vote with the concert master of the Symphony.

JAZZ PLAYERS OUTNUMBER

And, whereas the Symphony men only number about four score men, musicians who play dance music outnumber them many times.

This has created a situation so difficult that, in despair, the directors of the Boston Symphony deunionized the orchestra. They pay their men more than the Union scale; but they can engage whom they will and replace whom they will; and, to make the position of the men more desirable, they take care of the worn-out veterans out of the endowment fund.

There ought to be some way in which the desire of the Union to secure a satisfactory livelihood for their men and the desire of the Symphony to have the best possible orchestra may be conciliated.

For any Union to pass on the judgment of a Toscanini, for instance, seems subversive of artistic ideals. Men of the caliber of the great Italian are valuable because their taste is better than that of the great majority of men. But of what value is that worth, if their wishes are to be frustrated by the lack of vision of men who have never played in a Symphony in their life?

ARTISTIC OUTLOOK NECESSARY

It does seem as if, in this particular, the Musicians Union ought to examine its own conscience, and only allow those of its members to vote on Symphony matters who, by capacity and experience, are competent to render a wise decision.

There is nothing antagonistic to unionism in this attitude. On the contrary, if carefully considered, it will be found to forecast a unionism which shall stand for the best interests of the musical craft.

We have obligations towards the men who play in our Symphony and, so long as they do good work, they are entitled to good pay and perpetuity of office. But no man or woman ought to be allowed to remain in the ranks of the Symphony if he or she lowers the standard of its performances.

When the Los Angeles Philharmonic visited us, music lovers were not slow to perceive that, in certain choirs, their work was better than our own. Now Los Angeles has taken away from us some of our best players. We ought to be able to engage others equally good to take their place, and bring them from other places if necessary.

THE DIRECTOR MUST DECIDE

When there is a diversity of opinion as to the merit of local performers, the proper person to make the final decision is the director. That is one of the reasons why he is employed, and the supporters of the Symphony make their donations on the understanding that, as far as possible, all concerned will facilitate the realization of his ideals.

But if his wishes are to be negatived by men who belong to a sphere of music lower than symphony, why should people be subscribers? If the dance musicians insist on deciding questions that affect the interest of the Symphony, they may kill the goose that lays the golden eggs.

It is for the Union to classify its members and only let them vote on questions which they are competent to understand.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAR 1 - 1931

Boston Symphony to Play New Henegger Work

Serge Koussevitzky, who will conduct the Boston Symphony Orchestra at Woolsey Hall Wednesday evening

On Wednesday evening the Boston Symphony Orchestra will be heard in Woolsey Hall, the event climaxing one of the finest music seasons that New Haven has ever enjoyed. Serge Koussevitzky, the orchestra's great Russian leader, will conduct the concert, and the occasion takes on particular significance as this is the fiftieth anniversary year of the organization. Many of the programs that have been given this season have been planned to commemorate the reaching of the Boston Symphony's half-century milestone, and the list of numbers New Haven will hear was selected with this thought in mind.

A new symphony by Honegger, written especially for the orchestra's anniversary, is one of the principal numbers played here next Wednesday. The piece was recently played for the first time in Boston, and was pronounced both a success and the masterpiece of the French composer up to this time.

Another important rendition is the Caprice on Spanish themes by Rimsky-Korsakov, one of the most brilliant of all orchestral pieces, and that it will be tremendously acclaimed there is no doubt.

Other numbers on the program include a concerto grosso for string orchestra by Handel, and the two Wagner pieces, one the Ride of the Valkyries from "Die Walkure" and the other the Prelude to "Lohengrin."

A retrospect of the Boston Symphony Orchestra's 50 years tells a clear story of its past and present eminence in the world of music. In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exactnig of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did Emil Paur and Max Fiedler. In 1900, Symphony Hall, the Orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the Orchestra to an unprecedented degree of virtuosity and beauty.

In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarge public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts and the qualities of performance which are as indefinable as the genius which directs them.

The complete program and order of numbers for the concert is as follows: Handel, Concerto Grosso for String Orchestra, Op. 6, No. 12; Honegger, Symphony. Allegro marcato, Adagio, Presto; intermission; Wagner, Ride of the Valkyries from "Die Walkure;" Wagner, Prelude to "Lohengrin;" Rimsky-Korsakov, Caprice on Spanish Themes, Op. 34, Alborada, Variations, Alborada, Scene and Gypsy Song, Fandango of the Asturias.

to Play and Honegger

Toscanini to Conduct Bruckner's Seventh Symphony—Museum Concerts

Unusually interesting concerts will be given during the week to come by both the Philharmonic-Symphony and the Boston Symphony orchestras.

The latter organization, visiting New York for a fourth time this season, will be heard in Carnegie Hall on Thursday evening and Friday afternoon, and at these concerts it is Mr. Koussewitsky's intention to perform, for the first time in this city, Strawinsky's new Symphonie de Psaumes, a setting for chorus and orchestra of verses from the 38th, 39th and 150th Psalms. Strawinsky's most recent work, the Symphonie de Psaumes was composed in commemoration of the 50th anniversary of the founding of the Boston Orchestra. It was first performed, however, in Brussels.

Another composition by a modern (again composed in honor of the Boston Orchestra's jubilee), Honegger's Symphony, will also receive its local premiere under Mr. Koussewitsky's direction, at the Thursday evening concert, but will not be repeated at the Saturday matinee. The complete programs for both concerts follow:

Thursday evening at Carnegie Hall:

Handel
Concerto Grosso in B minor, Op. 6, No. 2
Strawinsky.....Symphonie de Psaumes
Honegger ..... Symphony
Ravel ..... "La Valse"

Saturday afternoon at Carnegie Hall:

Handel
Concerto Grosso in G minor, Op. 6, No. 6
Strawinsky.....Symphonie de Psaumes
Hill.....Symphony No. 2, in C major
Rimsky-Korsakow.....Spanish Caprice

The Boston orchestra will have the assistance of the Schola Cantorum chorus in the performance of the Strawinsky Symphonie de Psaumes.

* * *

Orchestra at Carnegie Hall in February of 1927.

The complete program for the Wednesday, Friday and Saturday concerts of the Philharmonic-Symphony Society follows:

Bruckner .....Seventh Symphony
Beethoven ..... Fifth Symphony

At today's matinee concert at the Metropolitan Opera House, Mr. Toscanini will conduct performances of Weber's "Oberon" Overture, Schumann's D minor Symphony, and the Fifth (New World) Symphony of Dvorak.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAR 1 - 1931

Serge Koussewitsky will conduct the Boston Symphony Orchestra at the Academy of Music on Friday evening of this week. The first half of the program to be performed is devoted to the music of Sibelius—to the tone-poem "Finlandia," and the Seventh Symphony of the great Finnish composer. Following an intermission, Mr. Koussewitsky and his orchestra will play Debussy's "Prelude a l'apres-midi d'umqn Faune," the overture and bacchanale from Wagner's "Tannhaeuser" and Ravel's choreographic tone-poem, "La Valse." The concert will be the fourth in the current series of five given in Brooklyn under the auspices of the Institute of Arts and Sciences.

* * *

THIS CLIPPING FROM
N. Y. Herald Tribune
MAR 1 - 1931

Dr. Koussevitzky Gives Novelties At Carnegie Hall

Boston Symphony Gives First Performance Here of Stravinsky Work

On its fourth New York visit of the season, the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play three numbers new to New York. Stravinsky's "Symphonie de Psaumes" for orchestra and chorus, will be given both next Thursday evening and Saturday afternoon, with the assistance of the Schola Cantorum.

The Stravinsky work is one of those commissioned by the Boston Symphony from prominent composers for performance during its fiftieth season. It is in three movements, connected by orchestral interludes. The text for the first is verses 13 and 14 of the 38th Psalm; for the second, the first four verses of the 39th Psalm, and for the third, the 90th Psalm. In the King James Version, these psalms are numbered 39th, 40th and 90th. The Latin text of the Vulgate is used. The symphony was composed in 1930 "to the Glory of God" and dedicated to the Boston Symphony; but the world premiere, owing to a postponement of the first performance in Boston, was given by the Brussels Philharmonic Society on December 13. The first performances by the Boston Symphony in Boston were on December 19 and 20, with the aid of the Cecilia Society. The symphony was repeated in Boston on February 20 and 21.

On Thursday evening, Dr. Koussevitzky also will offer another commissioned work, a symphony in three movements by Arthur Honegger. This was composed between December, 1929, and May, 1930, and published last year. Its first performance was in Boston on February 13. The movements are an allegro moderato, an adagio and a presto closing with a short andante.

The other novelty set for Saturday afternoon is the second symphony, in C major, by Edward Burlingame Hill, of Cambridge, Mass., who is a professor of music at Harvard University. Professor Hill's first symphony, in B flat, was played here by the Boston Symphony on April 12, 1928, and in a Stadium concert on July 9, 1929. His second symphony was first played last Friday and Saturday in Boston.

Tel. Chelsea 8860
THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER
FEB 22 1931

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That is all changed today, thanks to the Musicians' Union and, before the organist sounds the first notes of the organ, the check has to be forthcoming.

It is the same with the Symphony. Thanks to an honest attempt on the part of the governors of the Musical Association and the officials of the Union to understand the situation thoroughly orchestra men receive a minimum living wage that is fairly satisfactory.

So far excellent. But there is more work to be done, and it seems as if the only way out of the difficulty is for the Union to approach the problem artistically as well as economically.

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Everyone knows that if Toscanini were invited to direct our Symphony he would exact sweeping changes in the personnel before he accepted the position.

If he were allowed his way, San Francisco would have an orchestra second to none. But, even supposing there were money enough available to pay the men he wanted, would he be allowed his way?

Not unless there were a change of heart among the rank and file of the Union. They might concede him the privilege of importing first chair men for some of the reed and brass divisions; but even that would have to be fought out and the fight might be prolonged and acrimonious.

For it is a fixed point in Union policy that no instrumentalist shall be imported if there is a competent man on the ground. But who is to be the judge of competency? For years Alfred Hertz could not give "Heldenleben" because, in his opinion, the players of brass instruments available were not equal to the task.

There are men of taste and brains in the Union, many of them; but in the debates of the organization the man who plays the saxophone in a jazz band has an equal vote with the concert master of the Symphony.

JAZZ PLAYERS OUTNUMBER

And, whereas the Symphony men only number about four score men, musicians who play dance music outnumber them many times.

This has created a situation so difficult that, in despair, the directors of the Boston Symphony deunionized the orchestra. They pay their men more than the Union scale; but they can engage whom they will and replace whom they will; and, to make the position of the men more desirable, they take care of the worn-out veterans out of the endowment fund.

There ought to be some way in which the desire of the Union to secure a satisfactory livelihood for their men and the desire of the Symphony to have the best possible orchestra may be conciliated.

For any Union to pass on the judgment of a Toscanini, for instance, seems subversive of artistic ideals. Men of the caliber of the great Italian are valuable because their taste is better than that of the great majority of men. But of what value is that worth, if their wishes are to be frustrated by the lack of vision of men who have never played in a Symphony in their life?

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There is nothing antagonistic to unionism in this attitude. On the contrary, if carefully considered, it will be found to forecast a unionism which shall stand for the best interests of the musical craft.

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

MAR 1 - 1931

Greenbaum Defends Union

Albert Greenbaum, secretary of the Musicians' Union, writes the following interesting letter on the subject of the San Francisco Symphony. This is not the whole of the communication, but the essence is there.

Dear Mr. Mason:

I have read with a great deal of interest your article in The Examiner of last Sunday, which bears the title, "Who Should Decide About Engaging New Symphony Players?" There is only one fault to find, and that is that the facts you present are not exactly correct.

No one knows what Mr. Toscanini would or would not do, if he were here. The only thing we can state with any degree of certainty is that it is an odds-on bet that the maestro could not be lured to our city. It does seem strange, however, that Mr. Toscanini's principal 'cellist, Alfred Wallenstein, is a former member of the San Francisco Symphony, and was rated so lightly that he was kept on the last stand of the 'cellist section and had to leave here to obtain any recognition whatsoever.

I recall that another member of Mr. Toscanini's orchestra, Victor Geoffrion, found it necessary to go to other fields, where his talents might receive due appreciation and fair remuneration. He also played in the San Francisco Symphony. And at this time there comes to my mind the name of Quinto Maganini, local flutist, who has made a splendid name in Eastern and European fields, both as an artist and composer. He, too, could find no recognition for his talents here.

These facts might lead to an impression that certain people high in the councils of the San Francisco Symphony were unable to recognize the talent and ability that were to be found close at hand, but could only appreciate those people who came from other localities.

In the same paragraph, you ask who is to judge of competency. That, I think, is a debatable point. Surely a conductor cannot expect to be the sole judge, because we have found in many cases that the conductor's judgment has not always been of the best.

Many conductors are biased by personal likes and dislikes, and it has been known that the wives of symphony conductors often influence their spouses in the choice of musicians. Why should an organization such as ours stand for the importation of men whom we deem inferior to those at home? Our organization has always welcomed, and always will welcome, outstanding instrumentalists, but we do not want the other kind.

Again, you say: "There are men of taste and brains in the Union, many of them; but in the debates of the organization the man who plays the saxophone in a jazz band has an equal vote with the concert master of the Symphony. And whereas the Symphony men only number about four-score men, musicians who play dance music outnumber them many times." There is not one word of truth in the above quotation. The jazz, or dance men, while they may have an equal vote, NEVER take any part in symphony matters, and do not exercise their right to vote. At all meetings pertaining to Symphony business no one takes any part in the discussions or in the voting except the Symphony men themselves.

Our board of directors handles all requests for importations. It is the Symphony men themselves who get the ears of the various members of the board and make strenuous objection to importations.

When musicians face the loss of a livelihood they lose sight of the artistic side and see only the economic angle.

You then refer to the deunionization of the Boston Symphony Orchestra. Despite ~~your statement~~ that they pay their men more than the Union scale, the fact remains that, outside of a few first chair men, none of the rank and file receives as high a salary as the Union symphony orchestras. Indeed, I have it on the best of authority that there are young men among the strings who are paid as little as $18 or $20 per week. And the Boston Symphony Orchestra now ranks as a second-rate organization. The really great orchestras of America are all Union.

I do want to make it plain at this time that our organization has never refused necessary importations, and I also want to make it clear to you that many of our good men have been forced to go to other cities to make a decent living. Scan the roster of the Los Angeles Orchestra and you will find the names of many excellent San Francisco musicians. You will find in other cities of the country some of our talented local musicians who could not get a chance here. I maintain that we have been most generous in permitting the importation of men for the Symphony.

We are not lacking in a desire to see our orchestra become one of the best in the country, and our organization will maintain the same liberal attitude in the future as in the past in the permitting of importations. I do submit, however, that the best talent cannot be attracted here if the niggardly and parsimonious policy of squeezing nickels is to continue on the part of the Symphony management.

In conclusion, I want to make it clear that we have much fine native talent that has never been given half a chance. Due to the advent of mechanical entertainment, many capable performers are now at liberty, men who would be an asset to the Symphony Society.

I know that you are not antagonistic to our organization, and for that reason I have taken the liberty of writing you, as the sporting thing to do.

ALBERT A. GREENBAUM.

THIS CLIPPING FROM
N. Y. TELEGRAPH

Hub Symphony Unit Thursday

Koussevitzky to Offer 'Symphonie de Psaumes' by Stravinsky.

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon, March 5 and 7.

Dr. Serge Koussevitsky will present at both concerts the "Symphonie de Psaumes" by Igor Stravinsky. This is the Russian composer's latest work which was written especially for the fifieth anniversary of this orchestra and has had its first performance in Boston. Chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, also will be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse."

The matinee concert will open with another Concerto Grosso of Handel—No. 6 for String Orchestra—and, in addition to Stravinsky's "Symphonie de Psaumes," will include a performance of Edward Burlingame Hill's

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 1 - 1931

ENAMEL, WHITE, GREEN, IVORY, VALUE, $65; SALE, $39. 29-22 164TH ST., FLUSHING. INDEPENDENCE 3-3876. fe27

FURNITURE

FOR SALE—Newly furnished three-room apartment; very modern furniture; reason for selling, leaving town. 184 Clarkson ave., Apt. 3-K. Ingersoll 2-5336. ma3

HEAVY 4-piece parlor suite, rug, table, telephone stand with chair, Sterling piano, cabinet, 100 rolls, large bench, bed, etc. Call 539 Liberty ave., one flight up, right. ma3

SACRIFICING almost new handsome 10-piece dining room suite, also bedroom 10-piece suite with box spring and curled horse hair mattress. Midwood 8-7328. ma1

FISH STORE fixtures for sale, complete;

MAR 1 - 1931

Nathan Milstein will be the soloist with the Boston Symphony Orchestra March 13 and 14 in Boston in the Brahms violin concerto. Mr. Koussevitzky will also conduct Haydn's symphony in D major, Steinert's "Legend

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 3 1931

BOSTON SYMPHONY PLAYS FINE PROGRAM TOMORROW AT WOOLSEY

One of the finest programs ever arranged for a local appearance of the Boston Symphony Orchestra will be given tomorrow night in Woolsey Hall, at which occasion Serge Koussevitzky, noted Russian leader of the famous organization, will conduct.

One of the numbers to be given will be a Symphony by Honegger, which was written especially for this, the 50th anniversary year of the Boston Symphony.

The full program will be as follows:
Handel, Concerto Gross for String Orchestra, Op. 6, No. 12.
Honegger ..... Symphony
I. Allegro marcato.
II. Adagio.
III. Presto.
Wagner—Ride of the Valykries from "Die Walkure"
Wagner.....Prelude to "Lohengrin"
Rimsky-Korsakov—Caprics on Spanish Themes, Op. 34.
I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 2 1931

BOSTON SYMPHONY AT SMITH TUESDAY NIGHT

Serge Koussevitsky to Conduct Sixth Number in Concert Course Series

The Boston Symphony orchestra, under the leadership of Dr. Serge Koussevitsky, will give the sixth number in this season's Smith college concert series in John M. Greene hall tomorrow evening at 8 o'clock. The orchestra was founded in 1881 by H. L. Higginson, under the conductorship of George Henschel. Since then, under Gericke, Nikisch, Paur and others, it has steadily climbed to its place as one of the most famous orchestras in this country. Conductor Serge Koussevitsky has long been known in music circles. He was soloist for a time at the Russian Imperial theater and founded and directed the Koussevitsky Symphony orchestra of 85 pieces. Dr. Koussevitsky has been twice decorated by the Czar and has also received the Legion of Honor from France. Standing room will be on sale at the box office for one dollar.

The program is as follows:
Concerto grosso for string orchestra, Op. 6, No. 6 Handel
Capriccia for piano and orchestra Stravinsky
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto (played without pause)
Ride of the Valkyries from "Die Walkure" Wagner
Prelude and Liebestod from "Tristan and Isolde" Wagner
"La Valse," Choreographic Poem Ravel
Soloist—Jesus Maria Savroma

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

MAR 3 - 1931

Smith College hony onight

l Present tra in ll.

rch 2—The Boston Symphony Orchestra, under the leadership of Serge Koussevitsky, will give the sixth concert in the season's Smith College concert series in John M. Greene Hall on Tuesday evening at 8 o'clock.

The orchestra was founded in 1881 by H. L. Higginson, under the direction and conductorship of George Henschel. Since then, under Gericke, Nikisch, Paur and others, it has climbed steadily to its place as one of the most famous orchestras in this country. Conductor Serge Alexandrovitch Koussevitsky has long been known in music circles. He was soloist for a time at the Hussian Imperial Theater and founded and directed the Koussevitsky Symphony of 85 players. Dr. Koussevitsky has twice been decorated by the Czar and has also received the Legion of Honor from France

The program for Tuesday evening is as follows:
Concerto Grosso for String Orchestra, Op. 6, No. 6. Handel
Capriccio for Piano and Orchestra, Stravinsky
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.
Ride of the Valkyries from "Die Walkure," Wagner
Prelude and Liebestod from "Tristan and Isolde," Wagner
"La Valse," Choreographic Poem, Ravel
Soloist, Jesus Maria Savroma.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE

MAR 3 - 1931

Koussevitzky Changes Program

Serge Koussevitzky has substituted the prelude and finale from Wagner's "Tristan und Isolde" for the Bacchanale from "Tannhäuser" on the Boston Symphony Orchestra's program for next Friday evening at the Brooklyn Academy of Music. The other members, as previously announced, will be Sibelius's "Finlandia" and seventh symphony, Debussy's "The Afternoon of a Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAR 3 1931

Boston Symphony at College Tonight

Koussevitsky Will Present Famous Orchestra in Greene Hall.

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I. Presto.
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Ride of the Valkyries from "Die Walkure," Wagner
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"La Valse," Choreographic Poem, Ravel
Soloist, Jesus Maria Savroma.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER

MAR 3 - 1931

PROGRAM ANNOUNCED FOR BOSTON SYMPHONY

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One of the numbers to be given will be a Symphony by Honegger, which was written especially for this, the 50th anniversary year of the Boston Symphony.

The full program will be as follows:
Handel ..... Concerto Grosso for String Orchestra, Op. 6, No. 12
Honegger ..... Symphony
I. Allegro marcato
II. Adagio
III. Presto
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I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Songs
V. Fandango of the Asturias

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 3 - 1931

SYMPHONY TO PLAY TONIGHT AT SMITH

Boston Orchestra Will Give Sixth Concert in College Concert Series

Northampton, March 2—The Boston Symphony orchestra, led by Serge Koussevitsky, will give the sixth concert in this season's Smith college concert series at John M. Greene hall tomorrow night at 8.

Serge Alexandrovitch Koussevitsky was soloist for a time at the Russian Imperial theater and founded and directed the Koussevitsky symphony of 85 players. Dr Koussevitsky was twice decorated by the czar and has received the Legion of Honor from France.

The program for tomorrow follows:—
Concerto Grosso for String Orchestra Op. 6., No. 6 ..... Handel
Capriccio for Piano and Orchestra Stravinsky
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto
Ride of the Valkyries from "Die Walkure" Wagner
Prelude and Liebestod from "Tristan and Isolde" ..... Wagner
"La Valse," Choreographic Poem .... Ravel
Soloist—Jesus Maria Savroma

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

MAR 1 - 1931

Greenbaum Defends Union

Albert Greenbaum, secretary of the Musicians' Union, writes the following interesting letter on the subject of the San Francisco Symphony. This is not the whole of the communication, but the essence is there.

Dear Mr. Mason:

I have read with a great deal of interest your article in The Examiner of last Sunday, which bears the title, "Who Should Decide About Engaging New Symphony Players?" There is only one fault to find, and that is that the facts you present are not exactly correct.

No one knows what Mr. Toscanini would or would not do, if he were here. The only thing we can state with any degree of certainty is that it is an odds-on bet that the maestro could not be lured to our city. It does seem strange, however, that Mr. Toscanini's principal 'cellist, Alfred Wallenstein, is a former member of the San Francisco Symphony, and was rated so lightly that he was kept on the last stand of the 'cellist section and had to leave here to obtain any recognition whatsoever.

I recall that another member of Mr. Toscanini's orchestra, Victor Geoffrion, found it necessary to go to other fields, where his talents might receive due appreciation and fair remuneration. He also played in the San Francisco Symphony. And at this time there comes to my mind the name of Quinto Maganini, local flutist, who has made a splendid name in Eastern and European fields, both as an artist and composer. He, too, could find no recognition for his talents here.

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Many conductors are biased by personal likes and dislikes, and it has been known that the wives of symphony conductors often influence their spouses in the choice of musicians. Why should an organization such as ours stand for the importation of men whom we deem inferior to those at home? Our organization has always welcomed, and always will welcome, outstanding instrumentalists, but we do not want the other kind.

Again, you say: "There are men of taste and brains in the Union, many of them; but in the debates of the organization the man who plays the saxophone in a jazz band has an equal vote with the concert master of the Symphony. And whereas the Symphony men only number about four-score men, musicians who play dance music outnumber them many times." There is not one word of truth in the above quotation. The jazz, or dance men, while they may have an equal vote, NEVER take any part in symphony matters, and do not exercise their right to vote. At all meetings pertaining to Symphony business no one takes any part in the discussions or in the voting except the Symphony men themselves.

Our board of directors handles all requests for importations. It is the Symphony men themselves who get the ears of the various members of the board and make strenuous objection to importations.

When musicians face the loss of a livelihood they lose sight of the artistic side and see only the economic angle.

You then refer to the deunionization of the Boston Symphony Orchestra. Despite your statement that they pay their men more than the Union scale, the fact remains that, outside of a few first chair men, none of the rank and file receives as high a salary as the Union symphony orchestras. Indeed, I have it on the best of authority that there are young men among the strings who are paid as little as $18 or $20 per week. And the Boston Symphony Orchestra now ranks as a second-rate organization. The really great orchestras of America are all Union.

I do want to make it plain at this time that our organization has never refused necessary importations, and I also want to make it clear to you that many of our good men have been forced to go to other cities to make a decent living. Scan the roster of the Los Angeles Orchestra and you will find the names of many excellent San Francisco musicians. You will find in other cities of the country some of our talented local musicians who could not get a chance here. I maintain that we have been most generous in permitting the importation of men for the Symphony.

We are not lacking in a desire

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N. Y. TELEGRAPH

MAR 1 - 1931

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Dr. Serge Koussevitsky will present at both concerts the "Symphonie de Psaumes" by Igor Stravinsky. This is the Russian composer's latest work which was written especially for the fifieth anniversary of this orchestra and has had its first performance in Boston. Chorus from the Schola Cantorum, trained by Hugh Ross, conductor, will sing the vocal part. Honegger's recently completed symphony, which likewise was composed especially for the orchestra's anniversary and was first performed in Boston on February 13 and 14, also will be introduced to New York at the Thursday evening concert. The concert will open with Handel's Concerto Grosso No. 12 for string orchestra and close with Ravel's "La Valse."

The matinee concert will open with another Concerto Grosso of Handel—No. 6 for String Orchestra—and, in addition to Stravinsky's "Symphonie de Psaumes," will include a performance of Edward Burlingame Hill's ...

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 1 - 1931

Music in Brooklyn

The Boston Symphony Orchestra will make the fourth visit in Brooklyn of its fiftieth season to give a concert on Friday evening, March 6, in the Academy of Music.

Dr. Serge Koussevitzky will devote the first part of the program to the music of Jan Sibelius, the famous living Finnish composer. He will present the tone poem, "Finlandia," and the Symphony No. 7, in one movement, which is the latest that Sibelius has written. The program will otherwise consist of Debussy's "Prelude to the Afternoon of a Faun," after Mallarme's poem, and "Bacchanal, from "Tannhauser," by Wagner, and "La Valse," by Ravel.

Georges Barrere, the world's premier virtuoso of the flute, will give a recital at the Academy, under Institute auspices, next Sunday afternoon, March 8. His program follows: Concerto in D major, Mozart; Siciliane, Bach; Tambourin, Mondonville; Musette, Le Clair; Scene from "Orpheus," by Gluck; Nocturne and Valse, Chopin; Serenade, G. Rue; Madrigal, Wormser; Scherzo, Widor; Andantino, Faure; Pavane, Saint-Saens; "The Little Shepherd," Debussy; Allegretto, Godard. Alice Nichols will be at the piano.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 1 - 1931

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NEW HAVEN, CONN.
REGISTER

MAR 3 1931

BOSTON SYMPHONY PLAYS FINE PROGRAM TOMORROW AT WOOLSEY

One of the finest programs ever arranged for a local appearance of the Boston Symphony Orchestra will be given tomorrow night in Woolsey Hall, at which occasion Serge Koussevitzky, noted Russian leader of the famous organization, will conduct.

One of the numbers to be given will be a Symphony by Honegger, which was written especially for this, the 50th anniversary year of the Boston Symphony.

The full program will be as follows:
Handel, Concerto Gross for String Orchestra, Op. 6, No. 12.
Honegger ..... Symphony
I. Allegro marcato.
II. Adagio.
III. Presto.
Wagner—Ride of the Valykries from "Die Walkure"
Wagner.....Prelude to "Lohengrin"
Rimsky-Korsakov—Caprics on Spanish Themes, Op. 34.
I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

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GAZETTE

MAR 2 1931

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The program is as follows:
Concerto grosso for string orchestra, Op. 6, No. 6 Handel
Capriccia for piano and orchestra Stravinsky
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto (played without pause)
Ride of the Valkyries from "Die Walkure" ...
Prelude and Liebestod from "Tristan and Isolde" ...
"La Valse," Choreographic Poem, Ravel
Soloist, Jesus Maria Savroma.

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JOURNAL COURIER

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One of the numbers to be given will be a Symphony by Honegger, which was written especially for this, the 50th anniversary year of the Boston Symphony.

The full program will be as follows:
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Honegger ..... Symphony
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II. Adagio
III. Presto
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HEAVY 4-piece parlor suite, rug, table, telephone stand with chair, Sterling piano, cabinet, 100 rolls, large bench, bed, etc. Call 539 Liberty ave., one flight up, right. ma3

SACRIFICING almost new handsome 10-piece dining room suite, also bedroom 10-piece suite with box spring and curled horse hair mattress. Midwood 8-7328. ma1

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ATTRACTIVE, 3-piece fibre set, kitchen tables, chairs; also practically new Freed-Eisemann Radio, 5 tubes; 2 Victrolas; reasonable. Esplanade 5-7987. ma1

NINE-PIECE WALNUT DINING ROOM SUITE, GOOD CONDITION; VERY REASONABLE. PHONE NEWTOWN 9-7566. fe26-28 ma

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II. Adagio.
III. Presto.
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Wagner.....Prelude to "Lohengrin"
Rimsky-Korsakov—Caprics on Spanish Themes, Op. 34.
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BOSTON SYMPHONY PRESENTS CONCERT AT SMITH COLLEGE

Springfield Republican

Koussevitzky's Musicians Give One of Most Remarkable Orchestral Programs Ever Heard There

Mar 4

By FRANCIS REGAL

Northampton, March 3—The Boston Symphony orchestra, conducted by Dr. Serge Koussevitsky, made its annual appearance here this evening in a concert at John M. Greene hall in the Smith college course. These concerts have been notably good this season, but tonight's performance is likely to stand at the top. It was one of the most remarkable orchestra concerts ever heard here, and showed that the famous Boston organization has again won the primacy which at one time seemed threatened. In sheer virtuosity it is hard to see how tonights program could be surpassed. Its musical interest was if anything increased by a last moment change in the program by which the prelude and "Love death" from Wagner's "Tristan and Isolde" was substituted for the "Bacchanale" from the same composer's "Tannhaeuser." The latter has recently been played here by another orchestra, which was sufficient reason for the shift, but in any case the "Tristan" music made a richer and more thrilling concert and fitted well enough into the general scheme, which gave a large place to orchestra virtuosity.

The concert opened soberly and solidly enough with one of those splendid concerti grossi by Handel, this time the one in G minor, opus 6, No 6, for string orchestra, the superb array of strings seeming to fill the whole stage so that one might wonder how the full orchestra could later be got on. And what a magnificent string tone was revealed in Handel's sonorous, melodious and expressive music! Dr Kousevitzky conducted it ideally, on very simple broad lines and very quietly without superflous gesture, seemingly leaving to his musicians the utmost freedom. Both in the ensembles for solo instruments and in the imposing tonal masses with which these were contrasted the performance was of the utmost beauty and perfection.

After this came the most striking novelty of the evening, Stravinsky's Capriccio for piano and orchestra—not a very new work but not heard here before and fascinating in its novel orchestral effects. The pians, beautifully played by Jesus Maria Sanroma of Boston, was in the center, surrounded by a chamber music group of solo instruments, including a violin, viola, 'cello and bass seated apart from their groups, and outside and around this nucleus was the general orchestral mass. Stravinsky has shown great skill, boldness and originality even in so secondary a matter as doing unusual things with unusual instrumental groupings, and in this work he combines the piano with the orchestra in a manner to a great extent quite new and highly effective, the combinations with small groups strongly contrasted in color and shifting swiftly from the bizarre to the beautiful, making the score fascinating. But it is a work for virtuoso, orchestra; its difficulty must be great.

The second half of the program opened with the "Tristan" music, in which a great effect was made, all the greater perhaps, for tempi at times a little slower than is usual in the opera. Here the great mass of the orchestra may have had some influence; certainly the cast waves of tone rolled up on the melancholy sands with tremendous emotional weight and though massive the movement never seemed to drag.

The change of program perhaps made Debussy's eclogue "The Afternoon of a Faun' sound thinner and slighter than would have been the case after the "Bacchanale," but it was exquisitely played and its delicate colors and romantic atmosphere made it, as always, a favorite. But the most brilliant and showy part of the concert came in the closing number, Ravel's choregraphic poem, "Le Valse." This remarkable work, which had a vogue some years ago when it was new, may have a fresh run as a result of the sudden popularity of the same composer's "Bolero."

In some respects they are alike, using dance rhythms for an overwhelming and dazzling orchestral effect, but the "Valse" is not so much of a well defined stunt as the sustained crescendo of the "Bolero." On the other hand it is a no less astonishing piece of orchestration and wears much better than the "Victory Ball" which was a product of the same period and an exploitation of the same general idea. The performance tonight had tremendous force and vitality and sent the audience away almost breathless with this fine thrill. But thrilling as the concert was it was of great beauty as well and is memorable.

SALEM, MASS.
NEWS

MAR 4 1931

FOREIGN NEWS

Sir George Henschel, 81-year-old musician and composer, last night in London conducted the British Broadcasting Company Symphony orchestra in the same program which he conducted at the opening concert of the Boston Symphony orchestra half a century ago. Despite his age, the noted musician conducted the long program so brilliantly that at its conclusion the members of the large radio orchestra burst into prolonged and enthusiastic applause. The closing number was Wagner's overture to "Die Meistersinger."

TIME TO CLEAN UP

CO...

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 4 - 1931

BOSTON SYMPHONY IN A THRILLING CONCERT

Beautiful Music Magnificently Conducted Makes Concert High Point of Series

It was with distinctly joyous expectation (which even the chamber concert of the afternoon had not dampened) that one attended the concert of the Boston Symphony orchestra last evening, for the program included numbers which not only were particularly interesting in themselves, but which also promised to show the orchestra at its best—Handel, Stravinsky, Debussy. And all anticipations were fulfilled; the audience exhibited thundering approval. It was a thrilling concert of beautiful music magnificently conducted.

Every moment was alive and absorbing—beyond critical analyzation. The Handel "Concerto Grosso for String Orchestra in G minor," which opened the program, is a marvelous piece of writing for strings, and it was played with a control of phrasing and a resonant repose that was entirely satisfying. In fact, the stringed instruments possess a unanimity of tone color that is amazing.

The new Stravinsky work—the "Capriccio"—probably aroused greater discussion, but there were so many interesting things to watch in the scoring, and the rhythms were so propelling, that one scarcely had time to be critical. It is stylized music with attention to form and economy of instrumentation, but it is virile, rhythmic, scintillating and the orchestral effects are both original and fascinating, even though one may not like certain things such as the occasional hurdy-gurdy effect. The piano solo, brittle and percussive, is well embedded in the scheme of the whole, but its intricacies are by no means lost. Mr. Sanroma played it brilliantly.

The "Prelude and Liebestod" from "Tristan and Isolde," which followed, seems to me to be the greatest of Wagner's music, the more so when it is conducted as it was last evening, with controlled intensity which works toward the tremendous climax. The placing of the Wagner here between the sharply contrasting styles of Stravinsky and Debussy is an example of the perfectly arranged program.

And so, it seems, the "Prelude a l'apres, midi d'un Faune" is from the best of Debussy, inimitably performed.

"La Valse," a choregraphic poem, was a charming and effective conclusion.

The concert has been, this year, the high point of the John M. Greene hall series.

G. L. F.

THIS CLIPPING FROM THE
BURLINGTON, VT.
Free Press

MAR 4 1931

LONDON, March 3. (AP)—Sir George Henschel, 81-year-old musician and composer, tonight conducted the British broadcasting company symphony orchestra in the program which he conducted at the opening concert of the Boston symphony orchestra half a century ago.

NORTHAMPTON

SYMPHONY FROM BOSTON IN TOP FORM AT SMITH

Springfield Union

With Koussevitsky Directing, Gives Finest Concert in Valley's Season; Sanroma Pianist

Mar 4

By WILLARD M. CLARK.

NORTHAMPTON, March 3—There are 12 major orchestras in the United States and tonight the greatest of them all, the Boston Symphony orchestra, directed by Dr. Serge Koussevitsky, played in John M. Green Hall, Smith College. The Smith College Concert Court has had a wide variety of fine concerts this season but the concert tonight was the finest of all, indeed, it was the finest concert we have heard in the Connecticut Valley this season and that includes concerts by the Detroit, Cleveland and Philadelphia symphony orchestras.

The Boston Symphony orchestra is in top form this season and is celebrating its 50th anniversary which will culminate the last of this month with a gigantic Bach festical in Boston. Always a purveyor of interesting and novel programs, Dr. Koussevitsky arranged for tonight's program one of exceptional interest and merit.

It opened calmly enough with the "Concerto Grosso for String Orchestra, Op. 6, No. 6, G Minor," one of the 12 concertos for strings written by Handel. The ethereal beauty of the string choirs was manifested throughout the concerto.

Especial interest centered in the first hearing here of the "Capriccio for Piano and Orchestra" by Stravinsky. Jesus Maria Sanroma was the pianist. The work is sheer fantasy and one may imagine all sorts of delightful stories although Pierre de Lapommeraye, after hearing it, evolved a charming story of Harlequin, Petrouchka, Punchinello and Columbine. This work reveals Stravinsky in his happiest, most mellow mood, quite devoid of aggressive polyphony, but elegant and scintillating.

The piano plays an important part in this work, not so much as a solo instrument but as a part of the orchestra. Mr. Sanroma is a skilled pianist and was the recipient of much applause for his splendid work. The Capriccio was received with the greatest enthusiasm and both the pianist and Dr. Koussevitsky were called out repeatedly.

The great moment of the evening, to one listener at least, came with the superb reading of the Prelude and Lielestod from "Tristan and Isolde." It was a magnificient achievement. This greatest love song of all time has never been equalled and it is doubtful if tonight's interpretation by Dr. Koussevitsky could be bettered.

In striking contrast, a contrast few program makers would dare allow, was the "Prelude a l'Apres-midi d'un Faune" by Debussy. There were many in the audience who remembered the storm of criticism this work aroused when it was first given in this country in 1902 in Boston. Column after column was written about it and every phase of disapprobation was used concerning it. Tonight it seemed as harmless and twice as pleasant as the Handel work. It was played magnificiently, Dr. Koussevitsky bringing out every shade and nuance. Each member of the orchestra is a virtuoso else such superb playing would not be possible.

The closing number was the "The Waltz," a choregraphic poem by Ravel This was played by the Detroit Symphony at Mt. Holyoke College earlier in the season. One could not help remembering, as one listened, Ravel's "Bolera" and Schelling's "Victory Ball." It is the gayest kind of music, the gaiety hightened by sudden flashes of melancholy and brooding, and it demands the same tremendous climaxes as are heard in the Bolero. It was given a virtuoso performance, thrilling in its intensity. The work completely captured the audience and had they had their way the orchestra would be playing yet, but very wisely Dr. Koussevitsky allowed no encores for encores could not have helped but provide an anticlimax.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

MAR 4 - 1931

Boston Programs.

This week the Boston Symphony Orchestra is giving concerts in Northampton, New Haven, New York and Brooklyn. The next regular concerts, therefore, will come next week, when another violinist, Nathan Milstein will be assisting artist, playing the Brahms Concerto in D major, Opus 77.

There was opportunity last Friday afternoon to hear the orchestra in Edward Burlingame Hill's new Symphony in C major, which was then given its first performance. This work, I am told, was not written for the anniversary year of the orchestra, but was dedicated to Professor Spalding of the Harvard department of music of the faculty of which the composer is also a member. There is the composer's word for it that it has no descriptive background. It is absolute rather than program music.

His own comments on the music draw attention to his intent to keep to the traditional forms, since he felt that he lacked sufficient experience to experiment. A single hearing of the symphony suggested that if it failed to impress the audience deeply, the trouble may be just there. For while Mr. Hill did follow traditional forms in the structure, working out and developing his musical material in the established fashion, expanding it into the customary four movements, it was also apparent that he had not been unobservant of the less conservative trend in current music. With the modern idiom, as it seemed to one hearer at least, he did experiment, though admittedly after our cautious New England fashion.

The result, therefore, struck one as something in the nature of a musical compromise. Dr. Koussevitzky, evidently had spared no pains in its preparation. Passages in the Scherzo and in the slow movement seemed the most expressive. By report the whole went with better effect at the second performance on Saturday evening. After a single hearing of a new work it is wiser to record impressions rather than to draw conclusions.

THIS CLIPPING FROM
NEW HAVEN, CONN.
TIMES

MAR 4 1931

BOSTON SYMPHONY ORCHESTRA TONIGHT

Playing a program of unusual beauty, the Boston Symphony Orchestra will be heard tonight at Woolsey Hall, the great organization of 110 musicians being conducted by Serge Koussevitzky. Selections by Handel, Honegger, Wagner and Rimsky-Korsakov will be rendered, and much interest may be attached to each number.

The symphony to be played is by Honegger, and was written by the great French composer especially for this, the Orchestras 50th anniversary year. It was recently given in Boston, where it was pronounced a success and the masterpiece of its composer up to this time.

Rimsky-Korsakovs Caprice on Spanish Themes is also a brilliant orchestral piece, and should meet with great success. The Wagner numbers will be the Ride of the Valkyries from "Die Walkure" and the Prelude to "Lohengrin", while the Handel offering will be a Concerto Grosso for String Orchestra.

The concert will commence promptly at 8:30.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 4 1931

BOSTON SYMPHONY HERE TONIGHT

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THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL COURIER
MAR 5 - 1931

MUSICAL MOMENTS

Boston Symphony Orchestra

By Miles Kastendieck

Every year the appearance of the Boston Symphony Orchestra arouses unusual interest among those who look forward to hearing this great organization of musicians. Seldom, if ever, is an audience disappointed. Even if the program is not always gratifying, the playing under the direction of Dr. Serge Koussevitzky is of such sterling quality that the evening is memorably spent. The concert in Woolsey Hall last night was one of those occasions which calls for the highest tribute to both the conductor and the members of the orchestra.

Opening the program was a Handel Concerto Grosso that is a favorite of Dr. Koussevitsky. It is a stunning work; Handel at his best. Sometimes it seems that there can be nothing more impressive than an ensemble of stringed instruments under perfect control. Dr. Koussevitsky conducts this work con amore and the majesty and dignity of his interpretation bore out the intrinsic nobility of this work of art.

The second number was composed especially for the 50th anniversay of the orchestra which is being celebrated this month. Honegger, the composer, might [illegible] steam-spitting manner which he so triumphantly used in that piece. The manner was obviously present in both the first and third movements of this new symphony. It is extremely novel and likeable but it has a limit—that of machine-like monotony. The second movement of pastoral quality had several attractive sliding harmonies for the woodwinds. The strongest appeal in the symphony as a whole, lies in its rhythmic variety.

Two Wagner numbers: The Ride of the Valkyries and the prelude to "Lohengrin" were performed in a striking manner.

In the Prelude the ethereal effect was sustained by beautiful violin work. What a tremendous composition this is with the descent of the Holy Grail so magnificently presented in the music! The performance was worthy of the piece.

The brilliant "Caprice on Spanish Themes" of Rimsky-Korsakov completed the program. This work depends on orchestral color for its effects and stands as a fine tribute to the composer's mastery of instrumentation. It offered a spirited ending to an excellent concert.

Again the appearance of the Boston Symphony marks the conclusion for the present season of the Woolsey Hall Concert Series under the management of Mr. Daggett Lee. The remarkable attendance at all the concerts reflects much credit on his planning of an artistically varied series. And it is with anticipation of an equally satisfactory artists' course that we can look forward to another year.

THIS CLIPPING FROM
NEW HAVEN, CONN.
TIMES
MAR 5 - 1931

Boston Symphony Delights Vast Throng At Woolsey Hall Concert

The Boston Symphony orchestra, now celebrating the 50th anniversary of its foundation and under the direction of Serge Koussevitzky, gave its annual concert at Woolsey hall last evening. It was a completely sold-out house, with hundreds of seats added and the stage with its 110 players was equally taxed to capacity.

Again this notable organization gave evidence of its superb solidarity of tone, unanamity of attack and release and obvious attention to the minutest detail.

Koussevitzky leads with uncanny precision and emotion. One is compelled with the idea that he "lives" his music.

The obsorbing and outstanding feature of the program was a symphony written by Arthur Honegger in commemoration of the 50th year of the existence of the Boston Symphony and its conductor, Dr. Koussevitzky. It is the latest of a great many works Honegger has invested with modernism and eccentricity. Much of it is made up of wailing and bewildering dissonances which might be descriptive of an inferno with its tortures and screechings. The effect is accomulatingly exhilarating, but seems to let up greatly in the last movement only to be saved by a masterly constructed climax with eccentric but effectiv einstrumentation.

The capious critic found cold comfort last evening for everything went along the lines of impeccability. The Handel concerto for strings was a marvel of beauty; and we may ask when have we heard such a stirirng delineation of the "Ride of Valkyries" or such exquisite coloring as portrayed in the Prelude to "Lohengrin"?

A group of Spanish themes arranged by Runsky-Korsakov closed the sumptuous symphonic feast.

Mr. Doggett M. Lee, the manager of this excellent series, of which the Boston Symphony was the last, may feel justly proud of this season's achievements.

E. A. L.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAR 5 - 1931

Boston Symphony Scores Big Hit in Woolsey Concert

Capacity Audience Expresses Enthusiasm Often and Loudly—Koussevitzky, Conductor, Brilliant

Even in a series so notable as the Woolsey Hall concerts have been this year, last night's concert by the Boston Symphony Orchestra was a distinctly unusual event. An audience, obviously alert and expectant, filled the hall to the doors, expressed its enthusiasm often and loudly, lingered to recall the conductor many times, while an orchestra that was on its mettle was at one with its leader in creating a performance of superb virtuosity.

From the moment Serge Koussevitzky, the conductor, turned his impeccably tailored shoulders on the audience and launched his first eye-filling gesture toward the band, to the final outburst of applause, it was an evening of anticipation fulfilled.

For beginning there was a Handel Concerto Grosso, opus 6, No. 12, typically Handelian in the broad, suave progress, the long curve of its melodies. The silken tone of the Bostonian strings gave ravishing voice to the music, while Dr. Koussevitzky, working his will on the players, gave a reading of the piece that mirrored and illuminated its manifold beauties. At least one reviewer who had decided in advance that he was bored with Handel underwent an abrunpt and striking change of mind.

The principal offering of the evening was Honegger's new symphony, finished less than a year ago. This proved o be a work of genuine distinction, written wiht a vital imaginatio and fine craftsmanship, but open, perhaps, to the not particularly damnin charge of bein gunimportant.

It is a true piece of modern music hard-boiled, disillusioned, as unsentimental as a glass of gin and bitters—the work of a sharply fatidiou minc The first movement is keen-edged an witty, filled with stridency and the bit of?dmaist B,ecittan af cmfw y cmfwya of discord, bu it sweeps on logically economically, and pungently to its un expected conclusion. The second movement is in a less acrid vein, filled wit charming and easily ferceptible melod; at times seeming to be touched by th "blues" influence. There are moments in this movement when it is sard to nemember taat Honegger was one of the six infants terribles of Paris; this is the sort of thing, one reflects, that George Gershwin would like to write if he could. The final movement, too, was in the composer's more amiable mood, again giving the lie to those who say that modernists can write no melody.

Even though this symphony may never give the Brahms symphonies a run for their money, it may safely be judged a minor masterpiece in kind.

In the "Ride of the Valkyries," Dr. Koussevitzky and his orchestra gave a performance long to be remembered for its vividness, and in the "Lohengrin" Prelude there was a miraculous tone that glowed and shimmered, transfiguring the music into rapt and exultant beauty.

For final number, there was Rimsky-Korsakoff's "Capriccio Espagnol," magnificently performed. It is frankly stunt music, but when stunts are as well conceived and as brilliantly executed as this, they are worth hearing, and purely as an exhibition of orchestration, this Caprice is dazzling. The solo parts in this pieces were especially notable, with the flute playing of Georges Laurent a miracle of beauty. Throughout the evening, the concertmaster, Richard Burgin, played his solos with a sensitiveness and musicianship that deserve critical huzzahs.

It was an altogether brilliant conclusion to a series which has been remarkably successful, and one for which Mr. Daggett Lee, the manager, deserves the grateful thanks of the entire musical public of New Haven.

J. L. Shute.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION STAR
MAR 5 - 1931

Sir George Henschel conducts symphony orchestra in London at age of 81 in same program which he conducted at opening of Boston Symphony 50 years ago.

THIS CLIPPING FROM
NEW YORK TIMES
MAR 6 - 1931

MUSIC

Koussevitzky Gives Novelties.

By OLIN DOWNES.

A series of brilliant performances by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall, included first New York presentations of Stravinsky's "Symphonie de Psaumes" for orchestra with chorus—the choral parts sung by members of the Schola Cantorum—and Honegger's Symphony, both these works having been composed for the fiftieth anniversary year of the famous organization. They were estimated by the very representative audience which attends these concerts. In view of the fact that Mr. Koussevitzky will repeat Stravinsky's composition tomorrow afternoon, comment upon it may be deferred until then.

Honegger's symphony is written with that composer's wonted skill, energy and complete command of the modern poly-harmonic style. It is glib, brilliant writing in its modern vein. To the writer's mind there is very little in it. The three movements of the symphony are short and often effective. In the first movement certain violent rhythms acknowledge Stravinsky's existence. The slow movement, broad in outline, is stronger than the first. The last movement is gay, and butter would not melt in the mouth of the suave and conventional ending. Like too many other compositions of Honegger, one of the most gifted composers of his generation in Paris, this symphony is plausible and a pasticcio of styles—Stravinsky, Honegger himself of the "Pacific," and suddenly the affected innocence of the conclusion. The symphony brings home to us in dexterous fashion certain technical tendencies of the day in music, but conviction and integrity of purpose seem absent from it.

Perhaps to soften the effect of a large dose of contemporaneous Stravinsky and Honegger Mr. Koussevitzky began his program with Handel's "Concerto grosso" for string orchestra in B minor and ended it with Ravel's "Valse." In each instance the orchestra discoursed the music superbly. The freshness and nobility of Handel's score sustained the listener through much that followed. The performance of Ravel's "Valse" was one of matchless certainty and esprit. We doubt if another orchestra and another conductor can equal last night's performance for its glorious swing, beauty of tone and sheer daazzling virtuosity. Mr. Koussevitzky and his men sported with the music, while the interpretation had the dash of mockery and sardonic laughter which inhabit these pages. For this is at once a caricature and apotheosis of the waltz and another example of Ravel's uncanny genius in the use of orchestral instruments. No wonder that the audience was delighted by this bravura music and performance. The whole evening was one of the highest excellence as far as the playing is concerned. The quality of the music is another story.

N.Y. HER. TRIBUNE MARCH 6.

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

Stravinsky Turns Psalmist for the Boston Symphony Orchestra's Jubilee

Fourth evening concert of the Boston Symphony Orchestra, at Carnegie Hall; Serge Koussevitzky, conductor; assisted by Chorus of the Schola Cantorum.

PROGRAM

1. Handel.....Concerto Grosso for String Orchestra in B minor, Op. 6, No. 12
4. Ravel....."La Valse," Choregraphic Poem
2. Stravinsky....."Symphonie de Psaumes," for Orchestra with Chorus
   Chorus: Schola Cantorum of New York, Hugh Ross, Conductor
   (First time in New York)
3. Honegger.....Symphony
   (First time in New York)
4. Ravel....."La Valse," Choregraphic Poem

GOD is worshiped by artists in many ways. For some, as for Bach, there was the way of simple prayer and intimate communion: the way that in his case was magically transmuting, for it gave us music which escapes from its pietistic century into a timeless existence of its own, a life of the spirit that is independent of the unstable theologies of man.

Others, finding God in Nature, might be moved to give Blake's answer to the questioner who asked, "When the sun rises, do you not see a round disk of fire, something like a guinea?"—"No! I see an innumerable company of the heavenly host, crying 'Holy, Holy, Holy is the Lord God Almighty.'" It was thus that Beethoven often worshiped, and Bruckner, and those other mystics for whom the beauty and wonder of the visible earth were august revelations of the Divine. Stirred by the miracle of the dawn, by shadows in pools, by the evening light upon the hills, the peace that falls within the valley, they saw these things as, in Wordsworth's phrase, "the garment of God."

* * *

Others, again, worship by the bringing of gifts of the imagination, offering the beauty of songs and words, the loveliness of colors and contours and designs—as those who followed to Bethlehem the annunciatory Star, bearing frankincense and myrrh, silver and wrought bronze, chalcedonies from the Indies, and pearls from Kushan, and garments stiff with gold, adorned with sapphires where their seams were fastened. Of such are the liberal Kings of art, the Magi of tributary beauty—Handel and Wagner and Brahms.

* * *

And there is the way of Mr. Stravinsky—Stravinsky, the romantic poet of "L'Oiseau de Feu," the bitter, ironic jester of "Petrouchka," the sophisticated savage of the "Sacre," the copyist of bygone styles who has played the sedulous ape to Bach and Handel, Beethoven and Glinka and Tchaikovsky: Stravinsky, the restless experimentalist, whose feet have now, it seems, been set upon the rock of the Psalmist, and into whose mouth a new song has been put.

For we are now confronted with Stravinsky the man of primitive faith, an Old Testament Stravinsky, setting, for orchestra and chorus, passages from the Psalms of David, by kind encouragement of Dr. Koussevitzky, as an offering to the current celebration by the Boston Symphony Orchestra of its fiftieth anniversary. The result, a "Symphonie de Psaumes," was put before us Thursday night, for the first time here, by the great organization that stoops to conquer us from time to time in the abandoned precincts of Fifty-seventh Street.

* * *

Stravinsky chose verses from three of the Psalms, using the text of the Vulgate. In the King James's version, the Psalms that provoked the imagination of the composer are the Thirty-ninth (verses 12-13); the Fortieth (verses 1-3) and the Hundred and Fiftieth (entire). In the first, the Psalmist utters his prayer and his entreaty—and makes immortal beauty with the marvellous line, "Hold not thy peace at my tears." In the second, he proclaims his joy over the Lord's response, for he has been rescued from the horrible pit and set upon a rock. The third is the magnificent exhortation to praise the Lord with trumpet and psaltery and harp, with timbrel and dance, "upon the high-sounding cymbals."

* * *

The musical forces used by Stravinsky comprise an orchestra robbed of violins and violas, but equipped, among other instruments, with five flutes, four oboes and two pianos. The chorus is mixed and in four parts.

Igor Stravinsky

Whose new "Symphony of Psalms" was heard Thursday night

For the three contrasting moods of the symphony—prayer, thanksgiving, praise—Stravinsky has found original and puissant utterance. He has foregone, as one would have expected, the obvious approaches to his text. The musical clichés of lamentation, of thanksgiving, of jubilant praise, have no place in his expressional scheme. He has done what the fructifying artist always does in subjecting to his imagination a standardized subject-matter—has discovered in it fresh aspects and implications, hidden depths and surfaces; has made it yield him what the seventeenth century would have called "an excellent strangeness."

* * *

"Before I go hence, and be no more," sings the Psalmist at the end of his entreaty; and the long-held notes of Stravinsky's chorus, the grave harmonies of the orchestra, effuse no facile pathos, but an age-old austerity of grief.

For the verses of thanksgiving (set at the beginning as an astonishing double fugue for orchestra and chorus), he finds a music of intricate and subtle poignance, perhaps the most searching page that Stravinsky has yet given us. The Psalmist recalls the horrors of the pit and of the miry clay, and his anguished waiting for release. His speech is somber with remembered pain; and the acid, astringent tones of the woodwind, the spareness and sharpness of the musical idea, its refusal of the easily delectable, mirror the poet's thought.

* * *

In the last division, the Psalm[illegible] hymn of praise, there are superb o[illegible] bursts—as when the singer remembers the trumpets and organs and stringed instruments that should exalt the Lord: there is music of splendor, music of imperial voice and vesture, "arrased with purple like the house of kings."

But the most deeply touching of the symphony's movements is that remarkable E flat passage near the end in which, as you await a mighty outburst at "praise him upon the loud cymbals," the music is suddenly stilled, and the voices, in a page that haunts the ear and the mind, evoke the awe of the worshipper before the Sanctuary. And the concluding Alleluia, too, is hushed, as at the thought of the supreme beneficence . . . "He hath made everything beautiful in his time: also he hath set eternity in their heart."

* * *

Stravinsky, in short, has given us a masterpiece. It is his excelling work. For its exhibition last night, in a justly revealing performance, there can be naught but gratitude to the great orchestra which achieved it.

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Of Honegger's new symphony there will be occasion to speak at another time. Last night was Stravinsky's.

NEW YORK SUN, FRIDAY, MARCH 6, 1931.

Throng Hears Boston Symphony

Koussevitsky Offers Stravinsky and Honegger Compositions at Carnegie Hall.

By W. J. HENDERSON.

Serge Koussevitzky and the Boston Symphony Orchestra came down like wolves on the fold last night and their cohorts were gleaming in purple and gold of Stravinsky and Honegger. The large audience assembled in Carnegie Hall realized that the moderns were upon them and surrendered gracefully to the call of the Russian's "Symphonie de Psaumes" and the Swiss Frenchman's symphony in three movements. Both conpositions were written for the fiftieth anniversary of the Boston orchestra, which has filled the winter and is now enriching the spring with novelties, some destined to survive the heats of summer and some to wither under the pitiless sun of July.

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In the finale Honegger abandoned much of the machinery of his guild and launched recklessly into a good old-fashioned scherzando in which he did pretty much everything from Beethoven to Rimsky-Korsakov, and then wound up with some antique sentiment of which even Joachim Raff might not have been ashamed. When Mr. Koussevitzky went on safari in the happy hunting grounds of European composition in search of fare for this fiftieth anniversary banquet, he naturally looked for big game among the new monsters of modern music; but what he exhibited to us last night appeared to be no more savage than the paint and feathers of a war dance.

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NEW STRAVINSKY "PSALMS" HEARD

MAR 6. TELEGRAM

Boston Orchestra Introduces Symphony Here.

N.Y.

By PITTS SANBORN.

When Serge Koussevitsky comes over to Carnegie Hall with his famed Boston Symphony Orchestra, he has a way of regaling us New Yorkers with interesting programs.

Last evening he introduced to us Stravinsky's "Symphony of Psalms" for orchestra and chorus beside a purely orchestral symphony by Arthur Honegger, both composed for the fiftieth anniversary of the Boston Symphony Orchestra, which occurred last autumn.

The other pieces offered were Handel's concerto grosso for string orchestra in B minor, op. 6, No. 12, and Ravel's choregraphic poem "La Valse."

The first performance anywhere of the Stravinsky composition took place at Brussels on December 11, 1930, given by the Brussels Philharmonic Society. On December 19 the Boston Symphony gave it in Boston. Last evening the Boston orchestra was assisted by the Schola Cantorum of New York.

The text of the "Symphony of Psalms" is taken from the Latin Vulgate (Stravinsky has gone in heavily for Latin in recent years.) In the King James version it comprises "Hear my prayer O Lord" and "I waited patiently for the Lord," from the thirty-ninth and the fortieth psalms, and the whole of the last psalm (150).

The Bostonians are to repeat this work tomorrow afternoon in Carnegie Hall. After that performance more may be written about it. Yet even now one may safely maintain that it is the most important of Stravinsky's recent compositions and that the latter part of the 150th psalm is among the most genuinely beautiful things that he has ever composed.

Honegger's symphony, which the composer finished last May, is more problematical. It seemed also less important. However, repetition will serve to settle that point.

Ravel's "La Valse" has been played here many times, yet I doubt whether this "dance on a volcano" was ever set forth in more brilliant fashion than last evening.

The audience, of capacity size, was most enthusiastic.

Music : By Oscar Thompson

N. Y. POST MARCH 6.

New Symphonies by Stravinsky and Honegger Are Introduced to Manhattan Adherents of the Boston Symphony

N.Y. Post Mar. 5

BOSTON has been celebrating the fiftieth anniversary of its illustrious orchestra. Composers of the eminence of Igor Stravinsky, Arthur Honegger and Albert Roussel have written symphonies expressly for these jubilational proceedings. With a large-heartedness that speaks for itself, Serge Koussevitzky and his associated celebrants have permitted New York to share in this anniversary repast, by bringing the choicest of the newly prepared refections to the very doors of their Manhattan admirers. No one here had to go to Boston to consume or be consumed by the Roussel symphony. It was served expeditiously in Carnegie Hall some weeks ago, though opinions were not unanimous that it was piping hot. The new Stravinsky and Honegger works were not denied those hungry to devour them. Their turn came last night. Two such large bites of modernity in one evening engendered no visible or audible dismay. Musical digestions would seem to be hardier today than ever before.

With the two fiust performances in New York went also projections by the Bostonians of a Handel Concerto Grosso, Op. 6, No. 12, in B minor, and Ravel's ironically irisated fantasy, "La Valse"—no trifling program. Mr. Koussevitzky's flair for Ravel was perhaps more obvious than his particular penchant for Handel, but beyond that we can have no opinion that would run contrary to a general impression that all the numbers were played with keen insight and with much skill in surmounting those difficulties peculiar to the playing of the music of the hour.

The Stravinsky symphony, styled by him "Symphonie de Psaumes," is a choral symphony. When it was performed in Boston on December 19 last (six days after the Brussels Philharmonic Society had stolen a march on the institution for which the work was composed by giving a first public performance) the Cecilia, Society chorus of that city assisted. Last night's collaborative body was the Schola Cantorum, and Mr. Koussevitzky saw to it that Hugh Ross, conductor of the organization, shared in the bow-taking. Beyond noting that the choral singing progressed smoothly to its conclusion, nothing urgent is to be said of this phase of the performance, in view of the lack of any basis for comparisons and of a fuller familiarity with the work itself.

ONCE more the orientation of Stravinsky has veered. This symphony is no more like "Apollon Musagettes" than that work is like "Le Sacre du Printemps," or "Œdipus Rex" is like the Symphonies for Wind Instruments. Here is no "back to Tchaikovsky"; no evocation of past graces of Versailles. Ancient Jewry is contemplated—but contemplated, so it seems to us, from afar. Verses from the psalms, with the Vulgate text, are set in such a manner as to provide three choral-symphonic movements. Their verbal moods are successively of supplication ("Hear My Prayer, O Lord"), gratitude and resignation ("I Waited Patiently for the Lord") and, finally, jubilation ("Alleluia—Praise Ye the Lord"). Stravinsky did not go about treading any such climactic ascent from deepest depression to fiery exultation as might have been expected from, let us say, Ernest Bloch. His Hebraic questings are not of the flaming, prophetic order. He builds cumulatively but does not depart from his stance of reverie. He yields to no excitement, he kindles none. His devotions have in them a reflective remoteness that makes the religious side of the work—composed as it is "to the Glory of God" and "dedicated to the Boston Symphony"—decidedly secondary to the musical considerations involved.

Chorally, this is a work of moving masses, dependent for contrast (at first hearing, at least) on dynamic and harmonic changes rather than on alternations of pace. Gone is the Stravinsky obsession for rhythm. The three movements are not sharply differentiated; each seems an entity in itself. The treatment of the voices changes, however, from a dark and hollow suggestion at the outset, to something of starry choiring later on. The vocal parts are processional, as of a gentle multitude moving on, steadily and surely, but not of any very weighty momentum. Against this advancing mass, the orchestra fashions figures that are mostly hard-edged, the wood winds in their more biting timbres predominating, and with two pianos given much the some sort of decorative figuration as the clarinets, flutes or bassoons. There are distinctive odd and striking details, but for us they were the bright thoughts of an extraordinary technician who had approached his problem of making a symphony of the psalms by way of the head rather than the heart. We much prefer the pagan Stravinsky to the psalmist. We would have him moujik, not Levite. This symphony seems to us a work deficient in red blood, much lucubrated, very moderately inspired.

The Honegger Symphony deserves no such extended consideration. It is athletic, brutal, pseudo-idyllic and Rabelaisian by turns, expending much energy on those rougher combinations of sound that presumably came into being because the young bloods thought the world jaded and surfeited with all harmonious relationships, and sounding rhythmic tattoos of an aggressive and muscular fierceness. Save in the Adagio and the tranquil close appended to the otherwise rowdy final movement, the effect of the work was entirely physical, and the exceptions, though contrast gave them a suggestion of glamour they did not possess, were scarcely to be regarded as attaining anything of spiritual beauty by virtue of the cessation they brought of the prevailing harshness and violence of this aggressive but barren score.

THIS CLIPPING FROM
NEW YORK SUN
MAR 6 1931

Throng Hears Boston Symphony

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N. Y. AMERICAN
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Time was when we felt something of wicked curiosity and a twinge of fear at the prospect of encountering new works hot from the pens of the modernistic composers. However, those exciting days are past, and now we face the latest symphonic music pluckily and even a bit patronizingly.

Stravinsky's name is no longer whispered with awe; we have his number since he capitulated to the classics, crawled "back to Bach," to the Psalms and the Oedipus Rex. He gave up whoopee and went pious.

His "Symphonie de Psaumes" (Psalms) is in three movements (connected by orchestral interludes) the first presenting the text of the 13th and 14th verses of the 38th Psalm; the second employing the first four verses of the 39th Psalm; the third embracing the 90th Psalm. The latin text of the Vulgate is used. In the King James version, these Psalms are numbered 39th, 40th and 90th.

This Stravinsky score was composed in 1930, "To the Glory of God," and dedicated to the Boston Orchestra — a very flattering affiliation. The presence of a chorus in a symphony is no new departure; it was first introduced in his No. 9 by a talented fellow named Beethoven.

"Symphonie de Psaumes" is not a symphony at all, be it told. The reduced orchesta without violins and including two pianos) plays a lean role. The chief musical factor is the chorus. It sings in a good imitation of the ancient harmonic modes, and the instrumental accompaniment displays the same austerity. Economy of means and absence of color distinguish the composition from start to finish. There is more euphony in the vocal score than in the mildly modernistic orchestral part.

The glory of God, as expressed by this music, seems to be in Stravinsky's mind rather than in his art.

I know a dozen composers, including some Americans, who are capable to tonalize such a subject with more exaltation and convincing religious fervor—and with more interesting music—than are evidenced in this "Psalms Symphony." It is vapid music. Far more compelling was Stravinsky when he had the courage of his own cacophony.

Honegger's symphony, also composed in 1930, has three movements. In this work one naturally looks for traces of the tonal realist who constructed those vivid tone-poems, "Pacific 231" and "Rugby." Instead, there was rigorous and relentless counterpoint, carried through logically at any and all costs, producing resultant clashes of harmony and theme that seem to be Honegger's delight, more than melodic appeal or any surrender to sentiment.

The second movement began with a semblance of romantic concession, but immediately followed again the composer's typical demonstrations of mere line and musical mathematics. This symphony is not the kind which the public will clamor to hear again.

In both the foregoing numbers, Mr. Koussevitzky conducted with full devotion and his players acquitted themselves with chaste tone and faultless technic. The Schola Cantorum sang its Stravinsky measures, with their difficult intervals, most admirably.

Opening the program was Handel's "Concerto Grosso," No. 6, B minor, in which Mr. Koussevitzky permitted some of the suspensions to be blurred by unrelated harmonies that ran together. The closing number, Ravel's "La Valse," afforded the only moments of musical sensuousness during an evening that put amazingly slight demand upon the emotions of the listeners

THIS CLIPPING FROM
NEW YORK JOURNAL
MAR 6 - 1931

Stravinsky's Psalms Symphony Heard At Premiere

By IRVING WEIL.

A new work of major proportions by Igor Stravinsky, without much question the outstanding composer of the day, unfailingly arouses the keenest curiosity. Carnegie Hall was accordingly packed last night, for Serge Koussevitzky and the Boston Orchestra were giving a first performance in New York of the Russian's "Symphony of Psalms." It was received with apparently mixed feelings, although there was a good deal of hearty enough applause after it was finished.

The symphony was commissioned by the Boston Orchestra and is one of a number by numerous contemporaries so written forming a kind of festival of new music to commemorate the fiftieth anniversary of the band. The work was completed last Summer and is inscribed "To the Glory of God," with a dedication to Boston's orchestra.

At first thought is seems a bit strange that the man who wrote the utterly pagan and ruthless music of "The Rite of Spring" and the equally pagan and barbaric music of "The Marriage Rite" should suddenly have turned modern mystic. But, after listening to "The Symphony of Psalms," one finds Stravinsky's progression, or evolution, to be not at all so odd.

THIRD PHASE OF TRILOGY.

For this "Symphony of Psalms," although itself curiously repressed and impersonal in its mysticism, discloses a large touch of rhythmic barbarity and may well be regarded as the third phase of a trilogy which began with "The Rite of Spring." Here, as a fact, is really a sequence of mysticism, a triple dedication in music—first, to the rite of creation; next, to the rite of procreation, and lastly to the Creator of life itself.

In his latest work, Stravinsky has based his music on a choral treatment of parts of three of the Psalms, settings of the Latin texts of the Vulgate. These correspond, in the King James version, to Psalms 39, 40 and 150—the first the cry of the penitent to the Lord, the second his

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
MAR 6 - 1931

High Notes of the MUSIC WORLD

By JOSEPH A. MILLER

IT IS ALWAYS a pleasure to welcome Dr. Serge Koussevitzky and the Boston Symphony to town. That fine organization always gives good value, and even those hearers who do not belong to the particular cult that worships the Boston Symphony above all other orchestras get their full meed of enjoyment out of it.

Last night, beginning the current visit to this city with a Carnegie Hall concert, Dr. Koussevitzky had the chorus of the Schola Cantorum to assist his musicians, and presented a programme of classical and modernistic music that was a real joy.

The concert opened with the lovely Haendel Concerto Grosso for strings, one of the most delightful numbers of the period in which Haendel wrote and which always evokes enthusiasm in the bosom of this reviewer. The strong section of the orchestra played it supremely well and the audience greeted it rapturously.

Following that the musicians dived into a programme of modernism, of Ravel, Stravinsky and Honegger. It was in the "Symphonie des Psaumes" of the great Russian composer that Hugh Ross directed his magnificent chorus, and the effects were remarkable. Ravel was represented by two "Valses," both choreographic poems, both highly modernistic, both wholly delightful.

Honegger's Symphony was heard for the first time in New York, is a short number of three movements. It is a brilliant piece written strictly in the modernistic manner, and those who like that manner will be apt to like it.

Needless to say, the playing and direction were perfect. The orchestra plays to-night in Brooklyn and to-morrow we will give a more extended account of that concert.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 6 - 1931

The Observation Post

By Walter Brown, Dramatic Editor

Dr. Koussevitzky in New Haven.

Dr. Koussevitzky of Harvard and

sensuous quality that the upper strings would inevitably have brought to it. He misprises their subjectively romantic implications.

One believes, indeed, that his aim has been to evoke in his music something sub-human, so as to give the impression of the vastly remote spiritual distance that separates the penitent from his Creator. And he seeks to achieve this by making the expression of the penitent consistently impersonal. To such an extent he has strikingly succeeded.

LESS VIRILE.

Nonetheless, "The Symphony of Psalms" is far less virile and original music than either of its mystic predecessors. At times, in fact, it reveals a hand grown imitative and almost feeble; and at its best, during the rather laboriously built up mood of exaltation in the middle movement, Stravinsky merely begins rewriting the characteristic bludgeoning rhythm and polytonal harmonies of "The Rite of Spring."

The performance last night made one suspect that the symphony was often being haltingly unfolded. The chorus of the Schola Cantorum sang the vocal part but seemed to be not sure of its ground.

Mr. Koussevitzky also presented a first performance of Arthur Honegger's new symphony, likewise especially written for the Boston Orchestra, but this sounded as though the composer had got aboard his famous old locomotive, "Pacific, 231," for a second trip and this time didn't quite know where he wanted to go. The program additionally held a Handel concerto grosso and Maurice Ravel's "The Waltz."

Beginning with the Concerto Grosso, Op. 6, No. 12 Dr. Koussevitzky showed the quality of his string orchestra's tone in magnificent fulness and richness, with every touch of melody, every shade of the gay humors that abound in the work brought out at its best. Here was the the perfection of smoothness in string tone with a maximum of power when required by the reading —and smoothness and power do not always abide in harmony in the String family!

Then came the Honegger Symphony—composed in celebration of the orchestra's present, fiftieth, season; and though I am quite sure that some readers may feel that I am not a strict modernist in music I will admit that my going to the concert on that bad Wednesday evening was really based on a desire to hear that symphony. And I'm glad I heard it.

For Honegger, in a brief passage at the end of his work, has written music of surpassing loveliness—music that falls like a benediction, beautifully and sincerely pronounced at the close of a stormy, efficient discussion by men competent but unrefined, which I was for the finale only as to enjoyment, but all of which must have recognized the artistry of the playing of the whole work.

Honegger begins his symphony, holds it throughout, in fact, in brilliant rhythmic values. Indeed the first movement is distinctly and solely, in my opinion, a study of rhythm. Dissonance so abounds as to make one doubtful ever again of reaching the quiet Harbor of Harmony; the strident brass wanders at will, the woodwinds shriek, there is confusion not only confounded but even a shorter and an uglier word.

In the adagio there are hints of the pipes, but not the pipes of peace. There is excellent symphonic structure here, doubtless,—for there is no gainsaying the composer's skill—but one trembles to think how close to madness the whole thing would lie were the music to be played by anything but a band of artists under masterly control.

In an adagio movement the hearer, because of long association with the name, seeks beauty. And here and there, in scattered measures of this symphony there are traces of the beauty that older music-lovers knew; but the dissonances predominate, and the final presto comes on with a rush and a sweep of clatter always rythmic but almost terrible save in other few, scattered, measures. And then the beauty of the changed mood, the going backward perhaps, some people might call it in the age of music but upward, nevertheless, to the climax.

The Koussevitzky reading of the Wagner numbers—"The Ride of the Valkyries" and the "Lohengrin" prelude—are well known to all music-lovers. There is a rush and a sweep in the first of tremendous power. One feels motion in the broadcast sense; the picture that the music paints for the mind transcends any that the stage can give, even with the music. it seems to me—granting the reading of the scores in the brilliance of the advanced tempo that Koussevitzky uses for concert purposes. It is no human or even god-like horsemanship that one sees; there is no sound of real hoofs in mad flight that one hears. All is of the imagination; yet all is made real in the power of the music given out in just the right measure of the imagination. And the climax in the tumult of the full orchestra is of effectiveness almost appalling.

That the Prelude, exquisitely dreamy in the tones of the subdued strings, rising in its great crescendo and then dying away to the murmur of its beginnings—and here again was wonderful playing, by masters of their instruments under a master of them all.

The Rimsky-Korsakoff "Caprice on Spanish Themes" followed the Wagner numbers and, brilliant and interesting and brilliantly played as it was, it suffered in contrast with its predecessors. Dr. Koussevitzky is a great program-maker but I cannot help thinking that he would have built up a greater cumulative effect for the second part of his New Haven program had he elected to play the Rimsky-Korsakoff pieces directly after the intermission with the "Lohengrin" and "Walkeure" numbers to follow.

But what a concert that was in New Haven Wednesday night!

THIS CLIPPING FROM
NEW YORK SUN
MAR 6 1931

TONIGHT

to Hear Tonight

LECTIONS IN THIS TIME TABLE

Time	Station	Time	Station
8:30		10:15	
8:45		10:30	
9:00		10:45	
9:15		11:00	
9:30		11:15	
9:45		11:30	
10:00		11:45	

usual Events

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under the pitiless sun of July.

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BOSTON SYMPHONY PLAYS NO WHOOPEE IN MODERN MUSIC

By LEONARD LIEBLING.

To celebrate the fiftieth anniversary of its existence, the Boston Symphony Orchestra is holding all kinds of tonal high jinks this season.

There have been festive celebrations in its home town; a Beethoven course given on tour; conductors invited from Europe to direct special concerts, and foreign composers commissioned to write honorary new works dedicated to the glory of the orchestral golden jubilee.

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Stravinsky's name is no longer whispered with awe; we have his number since he capitulated to the classics, crawled "back to Bach," to the Psalms and the Oedipus Rex. He gave up whoopee and went pious.

His "Symphonie de Psaumes" (Psalms) is in three movements (connected by orchestral interludes) the first presenting the text of the 13th and 14th verses of the 38th Psalm; the second employing the first four verses of the 39th Psalm; the third embracing the 90th Psalm. The latin text of the Vulgate is used. In the King James version, these Psalms are numbered 39th, 40th and 90th.

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"Symphonie de Psaumes" is not a symphony at all, be it told. The reduced orchesta without violins and including two pianos) plays a lean role. The chief musical factor is the chorus. It sings in a good imitation of the ancient harmonic modes, and the instrumental accompaniment displays the same austerity. Economy of means and absence of color distinguish the composition from start to finish. There is more euphony in the vocal score than in the mildly modernistic orchestral part.

The glory of God, as expressed by this music, seems to be in Stravinsky's mind rather than in his art.

I know a dozen composers, in Europe, some Americans, who are capable to tonalize such a subject with more exaltation and convincing religious fervor—and with more interesting music—than are evidenced in this "Psalms Symphony." It is vapid music. Far more compelling was Stravinsky when he had the courage of his own cacophony.

Honegger's symphony, also composed in 1930, has three movements. In this work one naturally looks for traces of the tonal realist who constructed those vivid tone-poems, "Pacific 231" and "Rugby." Instead, there was rigorous and relentless counterpoint, carried through logically at any and all costs, producing results of clashes of harmony and the that seem to be Honegger's light, more than melodic appeal or any surrender to sentiment.

The second movement with a semblance of romantic concession, but immediately followed again the composer's typical demonstrations of line and musical mathematics. This symphony is not the kind which the public will clamor to hear again.

In both the foregoing numbers, Mr. Koussevitzky conducted with full devotion and his players acquitted themselves with chaste tone and faultless technic. The Schola Cantorum sang its Stravinsky measures, with their difficult intervals, most admirably.

Opening the program was Handel's "Concerto Grosso," No. 6, B minor, in which Mr. Koussevitzky permitted some of the suspensions to be blurred by unrelated harmonies that ran together. The closing number, Ravel's "La Valse," afforded the only moments of musical sensuousness during an evening that put amazingly slight demand upon the emotions of the listeners

THIS CLIPPING FROM
NEW YORK JOURNAL
MAR 6 - 1931

Stravinsky's Psalms Symphony Heard At Premiere

By IRVING WEIL.

A new work of major proportions by Igor Stravinsky, without much question the outstanding composer of the day, unfailingly arouses the keenest curiosity. Carnegie Hall was accordingly packed last night, for Serge Koussevitzky and the Boston Orchestra were giving a first performance in New York of the Russian's "Symphony of Psalms." It was received with apparently mixed feelings, although there was a good deal of hearty enough applause after it was finished.

The symphony was commissioned by the Boston Orchestra and is one of a number by numerous contemporaries so written forming a kind of festival of new music to commemorate the fiftieth anniversary of the band. The work was completed last Summer and is inscribed "To the Glory of God," with a dedication to Boston's orchestra.

At first thought is seems a bit strange that the man who wrote the utterly pagan and ruthless music of "The Rite of Spring" and the equally pagan and barbaric music of "The Marriage Rite" should suddenly have turned modern mystic. But, after listening to "The Symphony of Psalms," one finds Stravinsky's progression, or evolution, to be not at all so odd.

THIRD PHASE OF TRILOGY.

For this "Symphony of Psalms," although itself curiously repressed and impersonal in its mysticism, discloses a large touch of rhythmic barbarity and may well be regarded as the third phase of a trilogy which began with "The Rite of Spring." Here, as a fact, is really a sequence of mysticism, a triple dedication in music—first, to the rite of creation; next, to the rite of procreation, and lastly to the Creator of life itself.

In his latest work, Stravinsky has based his music on a choral treatment of parts of three of the Psalms, settings of the Latin texts of the Vulgate. These correspond, in the King James version, to Psalms 39, 40 and 150—the first the cry of the penitent to the Lord, the second his grateful peace upon the Lord's heed to his cry, and the last an Alleluia of praise. And these make up the three movements of the symphony.

Stravinsky's orchestra, for the instrumental substance that becomes part of what the chorus sings, is an orchestra with violins and violas left out. His purpose in this, one feels, is the obliteration from his work of the highly sensuous quality that the upper strings would inevitably have brought to it. He misprises their subjectively romantic implications.

One believes, indeed, that his aim has been to evoke in his music something sub-human, so as to give the impression of the vastly remote spiritual distance that separates the penitent from his Creator. And he seeks to achieve this by making the expression of the penitent consistently impersonal. To such an extent he has strikingly succeeded.

LESS VIRILE.

Nonetheless, "The Symphony of Psalms" is far less virile and original music than either of its mystic predecessors. At times, in fact, it reveals a hand grown imitative and almost feeble; and at its best, during the rather laboriously built up mood of exaltation in the middle movement, Stravinsky merely begins rewriting the characteristic bludgeoning rhythm and polytonal harmonies of "The Rite of Spring."

The performance last night made one suspect that the symphony was often being haltingly unfolded. The chorus of the Schola Cantorum sang the vocal part but seemed to be not sure of its ground.

Mr. Koussevitzky also presented a first performance of Arthur Honegger's new symphony, likewise especially written for the Boston Orchestra, but this sounded as though the composer had got aboard his famous old locomotive, "Pacific, 231," for a second trip and this time didn't quite know where he wanted to go. The program additionally held a Handel concerto grosso and Maurice Ravel's "The Waltz."

Needless [illegible] direction were per[illegible] orchestra plays to-night in Br[illegible]yn and to-morrow we will give a more extended account of that concert.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 6 - 1931

The Observation Post

By Walter Brown, Dramatic Editor

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Concerto Grosso, Op. 6, No. 12 Dr. Koussevitzky showed the quality of his string orchestra's tone in magnificent fulness and richness, with every touch of melody, every shade of the gay humors that abound in the work brought out at its best. Here was the the perfection of smoothness in string tone with a maximum of power when required by the reading —and smoothness and power do not always abide in harmony in the String family!

Then came the Honegger Symphony—composed in celebration of the orchestra's present, fiftieth, season; and though I am quite sure that some readers may feel that I am not a strict modernist in music I will admit that my going to the concert on that bad Wednesday evening was really based on a desire to hear that symphony. And I'm glad I heard it.

For Honegger, in a brief passage at the end of his work, has written music of surpassing loveliness—music that falls like a benediction, beautifully and sincerely pronounced at the close of a stormy, efficient discussion by men competent but unrefined, successfully up-to-date but wholly uninteresting. Frankly I do not know whether the composer was sticking his tongue in his cheek and saying to his admirers, "See me fool the old mossbacks now," or whether he had been calling his followers' attention to something to make them turn around so that he could give them a playful, though sincere, kick. But anyway, in those final measures, he has written measures that go back to the Age of Beauty. The audience Wednesday evening—that certainly had not been impressed with the first part of the symphony in so far as I could observe in my neighborhood—was liberal in applause, much of which was for the finale only as to enjoyment, but all of which must have recognized the artistry of the playing of the whole work.

Honegger begins his symphony, holds it throughout, in fact, in brilliant rhythmic values. Indeed the first movement is distinctly and solely, in my opinion, a study of rhythm. Dissonance so abounds as to make one doubtful ever again of reaching the quiet Harbor of Harmony; the strident brass wanders at will, the woodwinds shriek, there is confusion not only confounded but even a shorter and an uglier word.

In the adagio there are hints of the pipes, but not the pipes of peace. There is excellent symphonic structure here, doubtless,—for there is no gainsaying the composer's skill—but one trembles to think how close to madness the whole thing would lie were the music to be played by anything but a band of artists under masterly control.

In an adagio movement the hearer, because of long association with the name, seeks beauty. And here and there, in scattered measures of this symphony there are traces of the beauty that older music-lovers knew; but the dissonances predominate, and the final presto comes on with a rush and a sweep of clatter always rythmic but almost terrible save in other few, scattered, measures. And then the beauty of the changed mood, the going backward perhaps, some people might call it in the age of music but upward, nevertheless, to the climax.

The Koussevitzky reading of the Wagner numbers—"The Ride of the Valkyries" and the "Lohengrin" prelude—are well known to all music-lovers. There is a rush and a sweep in the first of tremendous power. One feels motion in the broadcast sense; the picture that the music paints for the mind transcends any that the stage can give, even with the music. it seems to me—granting the reading of the scores in the brilliance of the advanced tempo that Koussevitzky uses for concert purposes. It is no human or even god-like horsemanship that one sees; there is no sound of real hoofs in mad flight that one hears. All is of the imagination; yet all is made real in the power of the music given out in just the right measure of the imagination. And the climax in the tumult of the full orchestra is of effectiveness almost appalling.

Then the Prelude, exquisitely dreamy in the tones of the subdued strings, rising in its great crescendo and then dying away to the murmur of its beginnings—and here again was wonderful playing, by masters of their instruments under a master of them all.

The Rimsky-Korsakoff "Caprice on Spanish Themes" followed the Wagner numbers and, brilliant and interesting and brilliantly played as it was, it suffered in contrast with its predecessors. Dr. Koussevitzky is a great program-maker but I cannot help thinking that he would have built up a greater cumulative effect for the second part of his New Haven program had he elected to play the Rimsky-Korsakoff pieces directly after the intermission with the "Lohengrin" and "Walkeure" numbers to follow.

But what a concert that was in New Haven Wednesday night!

THIS CLIPPING FROM
NEW YORK SUN
MAR 6 1931

TONIGHT

to Hear Tonight

LECTIONS IN THIS TIME TABLE

Time	Station	Time	Station
8:30		10:15	
8:45		10:30	
9:00		10:45	
9:15		11:00	
9:30		11:15	
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10:00		11:45	

usual Events

r Walker. WOR, 422 meters;

under the pitiless sun of July.

Mr. Stravinsky, who was born near Leningrad, lives in Nice, and makes music without a country, wrote his symphony of psalms in 1930 "to the glory of God" and dedicated it to the Bostonians. It is a choral work, calling into service last night the Schola Cantorum, and consists of settings of three excerpts from the Book of Psalms presented in the text of the Latin Vulgate. The scoring is characteristic; it calls for numerous wind instruments, two pianos, harp, cellos and basses. The violins and violas of the conventional orchestra are omitted.

Stravinsky has adventured into many musical territories and has evolved several styles. It may be that, like Solomon, he has begun to have qualms and possibly like Solomon, he therefore writes psalms. Yet whatever else may be said about his wanderings from "The Fire Bird" to the "Sacred du Printemps," back to Bach and forward again to "Exaudi orationem meam, Domine" and "Alleluia," it is clear that at bottom his musical credo has never materially altered. One heard him again last night sounding strange polyphonies with wind instruments, challenging the ear with strident staccato chords and weaving his spells with the magic of conflicting keys. Abrupt contrasts of forte and piano were not wanting nor melodic fragments seemingly intruded for the sole purpose of becoming lost in the tonal jungle.

Nevertheless there remained the final conviction that a mind possessed of authority and a hand trained to high skill had been at work. Some of the choral writing was striking in its effectiveness and it had a firmness of texture evoking admiration. The departure from the conventional treatment of the old exclamatory "Alleluia" was noteworthy. Stravinsky gave us a very tender setting in sustained tones sung piano. The close of the work was impressive. But it must be added that a searching examination of the composition cannot be attempted after a single hearing, which left this auditor uncertain whether there was something more or a great deal less than appeared on the surface. The music was very well done. The chorus of the Schola Cantorum discharged its difficult task with high honor.

About the Honegger symphony there need be less hesitation in utterance. The work is divided into allegro marcato, adagio and presto, the last concluding with a brief andante tranquillo. The opening movement is rudely and aggressively rhythmic, almost as much so as the celebrated "Pacific 231." One might be listening to the charge of heavy brigade;' but the horses do it better. The modernist is always in trouble when he writes an adagio. His abhorrence of the effete lyric line of the classicists and romanticists leaves him with little to work upon save broken ejaculations and harmonies sharper than a serpent's tooth.

In the finale Honegger abandoned much of the machinery of his guild and launched recklessly into a good old-fashioned scherzando in which he did pretty much everything from Beethoven to Rimsky-Korsakov, and then wound up with some antique sentiment of which even Joachim Raff might not have been ashamed. When Mr. Koussevitzky went on safari in the happy hunting grounds of European composition in search of fare for this fiftieth anniversary banquet, he naturally looked for big game among the new monsters of modern music; but what he exhibited to us last night appeared to be no more savage than the paint and feathers of a war dance.

The concert began with Handel's B minor concerto grosso for strings and ended with Ravel's "La Valse."

THIS CLIPPING FROM
N. Y. AMERICAN
MAR 6 - 1931

BOSTON SYMPHONY PLAYS NO WHOOPE IN MODERN MUSI

By LEONARD LIEBLING.

To celebrate the fiftieth ann versary of its existence, t Boston Symphony Orchestra holding all kinds of tonal hi jinks this season.

There have been festive cel brations in its home town; Beethoven course given on tou conductors invited from Euro to direct special concerts, a foreign composers commission to write honorary new wor dedicated to the glory of t orchestral golden jubilee.

Two of those novelties w heard here last evening, wh the jubilating Boston Orch tra and its conductor, Se Koussevitzy, gave a concert its regular series at Carne Hall, and presented "Sympho de Psaumes," for orchestra chorus, by Igor Stravinsky, just a plain symphony, Arthur Honegger.

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"Symphonie de Psaumes" is not a symphony at all, be it told. The reduced orchesta without violins and including two pianos) plays a lean role. The chief musical factor is the chorus. It sings in a good imitation of the ancient harmonic modes, and the instrumental accompaniment displays the same austerity. Economy of means and absence of color distinguish the composition from start to finish. There is more euphony in the vocal score than in the mildly modernistic orchestral part.

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In both the foregoing numbers, Mr. Koussevitzky conducted with full devotion and his players acquitted themselves with chaste tone and faultless technic. The Schola Cantorum sang its Stravinsky measures, with their difficult intervals, most admirably.

Opening the program was Handel's "Concerto Grosso," No. 6, B minor, in which Mr. Koussevitzky permitted some of the suspensions to be blurred by unrelated harmonies that ran together. The closing number, Ravel's "La Valse," afforded the only moments of musical sensuousness during an evening that put amazingly slight demand upon the emotions of the listeners

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NEW YORK JOURNAL
MAR 6 - 1931

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THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 6 - 1931

The Observation Post

By Walter Brown, Dramatic Editor

Dr. Koussevitzky in New Haven.

Dr. Koussevitzky of Harvard and the Boston Symphony Orchestra, stopped off at New Haven, of Yale and the State of Connecticut, last Wednesday evening and, with the able support of his wonderful band of artists, gave said New Haven one of the most brilliant of symphony concerts that it has been my good fortune to attend.

Patrons of Parsons's—there were such people, once upon a time, Geraldine, long, long ago,—will remember Manager Lee of the theater who came up from New Haven every day for part of a season and then concluded he liked to remain there all the time, and since then has been the manager of the Yale School of Music concerts in Woolsey Hall. Well, when a couple of us Couranters reached New Haven Wednesday evening for the concert, Manager Lee had to get carpenters in to scrape off the inside walls of the hall to make room for two more people; but he managed it somehow and we heard the concert. Incidentally, by the way, I got a very good seat after there weren't any more, because a kindly young music-lover, whose wife was unable to come to the concert at the last minute, gave his extra seat-check to an usher and told him to send someone to sit down with him; which someone eventuated into yours very truly; and I had a very pleasant musical evening with my unknown host.

But to get back to the concert—and it was a concert to which I would gladly return,—the orchestra was in magnificent form although the weather outside was producing what is so often referred to as "a bad night for strings"; and there was only one small tonal lapse in the whole program, which certainly (in the case of a final harmonic at the close of the "Lohengrin" Prelude) could be charged to the atmosphere and not to an artist-violinist. There was loveliest work of wood and brass and strings but above all there was that feeling of absolute oneness in everything between the hundred-odd players and that one dynamic figure on the director's platform.

Beginning with the Handel Concerto Grosso, Op. 6, No. 12 Dr. Koussevitzky showed the quality of his string orchestra's tone in magnificent fulness and richness, with every touch of melody, every shade of the gay humors that abound in the work brought out at its best. Here was the the perfection of smoothness in string tone with a maximum of power when required by the reading —and smoothness and power do not always abide in harmony in the String family!

Then came the Honegger Symphony—composed in celebration of the orchestra's present, fiftieth, season; and though I am quite sure that some readers may feel that I am not a strict modernist in music I will admit that my going to the concert on that bad Wednesday evening was really based on a desire to hear that symphony. And I'm glad I heard it.

For Honegger, in a brief passage at the end of his work, has written music of surpassing loveliness—music that falls like a benediction, beautifully and sincerely pronounced at the close of a stormy, efficient discussion by men competent but unrefined, successfully up-to-date but wholly uninteresting. Frankly I do not know whether the composer was sticking his tongue in his cheek and saying to his admirers, "See me fool the old mossbacks now," or whether he had been calling his followers' attention to something to make them turn around so that he could give them a playful, though sincere, kick. But anyway, in those final measures, he has written measures that go back to the Age of Beauty. The audience Wednesday evening—that certainly had not been impressed with the first part of the symphony in so far as I could observe in my neighborhood—was liberal in applause, much of which was for the finale only as to enjoyment, but all of which must have recognized the artistry of the playing of the whole work.

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In an adagio movement the hearer, because of long association with the name, seeks beauty. And here and there, in scattered measures of this symphony there are traces of the beauty that older music-lovers knew; but the dissonances predominate, and the final presto comes on with a rush and a sweep of clatter always rythmic but almost terrible save in other few, scattered, measures. And then the beauty of the changed mood, the going backward perhaps, some people might call it in the age of music but upward, nevertheless, to the climax.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAR 7 - 1931

THE BOSTON SYMPHONY

Mr. Koussevitzky and the Boston Symphony Orchestra chose to exhibit themselves at the Academy of Music last evening in just about as altogether enjoyable a concert as music-loving Brooklynites might wish to hear. It was their fourth appearance here this season and, in devoting one-half of the program to the too seldom heard Sibelius, they offered last night's large audience something for which it was very obviously grateful.

"Finlandia," the contemporary Finn's symphonic poem (Op. 26, No. 7), and his Symphony No. 7 (Op. 105) provided media through which the orchestra's pre-eminent virtues were brought into striking and brilliant evidence. The brass choirs and string figurations frequently appearing in both scores were outstanding examples of perfection in the performance. The symphony is rather strangely constructed in having, primarily, no key designation, opening in A minor and ending in C major. Its oddness is extended through a somewhat peripatetic journey from one key to another until it meets an abrupt conclusion on a curiously suspended C major tonic chord. Even after many hearings it is difficult to become accustomed to or agree upon the merits of so anti-climactic and clumsy a finish to a work of such surpassing general excellence.

The second group furnished opportunity for the forming of contrasting opinions of Mr. Koussevitzky. It contained one of his favorites, Debussy's Prelude to the "Afternoon of a Faun." Mr. Koussevitzky makes of the Frenchman's fabulous faun a fairy tale animal, with eyes of an odalisque, who sleeps benignly and peacefully. The picture of its awakening is conveyed by an imputation of sprightliness, but the conductor preserves through sheerness and gossamer weavings the veil of mysticism under which the faun endeavors to comprehend the unreality of its dreams. Mr. Koussevitzky adeptly defines the subtle shading and fineness of outline so essential to the interpretation of this musical myth.

But the Prelude and Finale from Wagner's "Tristan und Isolde" is what we have to complain of. The gigantic climax toward which the Prelude builds from the very first strain was approached almost lethargically. We felt all through it a tenseness and inwardly urged the conductor on to increased forcefulness. But the graded crescendi were too long delayed and the climax, as well as the second one in the Liebestod, fell far short of anything like puissance. Mr. Koussevitzky's Wagner was the one disappointment of last night's concert.

Ravel's "La Valse," repeated from the program given by the orchestra Thursday in Manhattan, completed the performance. B. H.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 7 1931

The Boston Symphony orchestra, under the leadership of Serge Koussevitsky, paid its fourth visit of the season to New York this week, giving a concert in Carnegie hall Thursday evening. Another concert is being given this afternoon. Three numbers new to New York audiences are on the program. Stravinsky's "Symphonie de Psaumes" for orchestra and chorus is on both the Thursday and Saturday programs. The Schola Cantorum is co-operating in the presentation of this unique work. This work was given in Boston recently on the occasion of the celebration of the 50th anniversary of the founding of the orchestra. Another new number given Tursday evening was a "Symphony" by Arthur Honneger. Another novelty, given only this afternoon, is "Second Symphony" by Edward Burlingame Hill, who is a professor of music at Harvard university.

* * *

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 7 1931

Margaret Matzenauer, contralto; Amy Evans, soprano, and Fraser Gange, baritone, have been engaged to assist the Boston Symphony orchestra in the Bach festival to be held in that city, beginning on March 22.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
7 - 1931

THE BOSTON SYMPHONY

DR. Serge Koussevitzky selected a programme of atonal and cacaphonic music for his fourth and penultimate concert of the season in Brooklyn at the Academy of Music last night, a programme that showed to the very best advantage the excellencies of the Boston Symphony Orchestra, but that left unsatisfied many a soul that yearns for melody and beauty.

There may be something in this new music that commends it to certain classes of people over the old-fashioned idea of music that lays stress on beauty, that soothes and stimulates and excites, but we have not yet been won over to the cult. There is not, to our way of thinking, any substitute for beauty and charm. After a programme, for example, like that Mr. Toscanini is presenting during the current week, a modernistic programme has no meaning for us. Possibly we are all wrong; that is the way critics used to talk about Wagner.

Dr. Koussevitzky presented two Sibelius numbers, the first the "Finlandia" tone-poem, the one (to us) bright spot in the evening's concert. There most certainly is beauty and dignity and even majesty in this song of praise for his native country, and it was played exquisitely. But there followed the Symphony No. 7, in one movement, which, despite certain moments of colossal beauty is mainly an arid waste. We hesitate to admit it, but it was a bore.

The magnificent "Liebestod" from Wagner's "Tristan and Isolde" is one of the world's greatest pieces of music, but again, in our opinion, it is marred by the over-long and the arid prelude that destroys all the enjoyment of the beauty that follows it. The final numbers were again strictly modernistic, the prelude to Debussy's "Afternoon of a Faun," which, in our opinion, is plain crazy, and Ravel's interesting "La Valse."

This last, played in perfect waltz time, is one of the most curious pieces of music we know. Somehow or other it seems to suggest melody and beauty, and never quite attains it. It may be described in this way: Take a necktie of beautiful pattern and attractive colors and turn it inside out. The pattern is there, and so are the colors, but you can't quite see yourself wearing that necktie inside out. That's the way Ravel's "La Valse" affected us. Why not write straightforwardly, instead of inside out?

The playing of the orchestra, of course, approached perfection. The usual large audience was enthusiastic.

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Wisely Mr. Koussevitzky repeated the "Symphonie" at the Boston Symphony concert given yesterday afternoon in Carnegie Hall, and the response was warmer than at the first performance. A second hearing of the "Symphonie de Psaumes" reverses in a considerable measure the estimate this writer held of Stravinsky's present stage as a composer. The emptiness and apparent insincerity of the late Stravinsky have again and again repelled him, and nothing seemed more empty, futile and labored than the Capriccio for piano and orchestra, played with the aid of Jesus Sanroma, pianist, at a previous visit of the Boston Symphony to this city. The "Symphony of Psalms," however, impresses first of all by its sincerity. It is evident that the composer is deeply in earnest, that he has sought a special simplicity and primitive accent in this score with, for once, truly significant results.

The first of the Psalms is for us the most beautiful and most sustained in its flight. The second is a harder nut to crack at an early acquaintance, and we are not as confident of its value. The third Psalm (Psalm CL) ends superbly, although the choral parts are not devoid in certain measures of an approach to sentimentalism and conventionality. The ending is very impressive, and the link is evident between this music and that of "Sacre du printemps," in spite of the fact that as concerns subject-matter the two works are so far apart, and likewise far part in idiom. This leads to the hope that Stravinsky has not left his genuinely creative period behind him. The performance of the "Symphonie" was again of the very first quality.

Stravinsky's work was followed by Edward Burlingame Hill's symphony, a work well and pleasantly composed, bearing out truthfully the author's profession of a composition owing nothing to any source, poetical or dramatic, outside the art of music itself. This is genuinely a symphony which resolves itself into architecture of tone and impresses solely by its form and its tonal beauties. The last two of the four movements of the symphony are at first hearing the strongest. Modern harmonic tendencies, in chords of somewhat acidulous elements and polyharmonic effects are present, but the achievement of the symphony is its unstudied frankness and honesty of purpose. Mr. Hill was called to the platform to acknowledge with Mr. Koussevitzsky the applause of his symphony. A glittering and very brilliant performance of Rimsky-Korsakoff's "Spanish Rhapsody" ended the concert.

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Edward Hill Symphony Shows Vast Originality

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Although his musical education was conservative and even academic, Mr. Hill, now fifty-nine years old, has not been deaf to the modern voice in tonal expression (he even wrote a jazz concerto for two pianos), and his new symphony makes plenty of concession to modern tendencies in harmony and rhythmic variety.

The Hill themes are significant, their musical treatment is accomplished with skill, and the orchestration shows fine deftness as well as opulence in coloring. The symphony was warmly received.

Serge Koussevitzky, the conductor, repeated from last Thursday's program here, Handel's Concerto Grosso, No. 6, and Stravinsky's "Symphonie de Psaumes," and as en extra contribution, added Rimsky-Korsaoff's "Spanish Caprice."

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The first section, with the plea that sums up the pessimism of the Old Testament, "O spare me, that I may recover strength: before I go hence, and be no more," is noteworthy for its austerity, its undemonstrative simplicity.

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JOURNAL-POST
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Professor Hill has for a number of years been a member of the music department of Harvard. Moreover, he is 58 years old. It was not surprising, therefore, that this C-major symphony of his should be found to be conservative in scheme and in means of expression. In fact, in his own brief notes on his own work he quite disarms criticism on this account by declaring that "I have kept to the traditional forms, thinking I had not had sufficient experience to experiment."

MUSIC HIS SOLE AIM.

The traditional forms are those usual to the four-movement symphony, with the customary announcement and development of appropriate thematic material. The composer has sought to create absolute music, evolved for its own sake alone, on a strictly musical basis—it has no story or symbolism and it seeks to evoke no psychological or other extra musical significance.

Possibly that is a little the trouble with it. For absolute music in these days must be enormously important as music in order to provoke any arresting concern in it. And it is naturally, therefore, much harder to write than any other sort. Any glib and facile youngster can—and quite too often does—devise an eccentric "program" to fit some equally eccentric instrumentation and grinding polytonal harmony to it. It is an engaging sincerity and courage that sticks to the traditions of absolute music.

And Professor Hill's symphony held these qualities, as well as a number of others. It was honest music and one could listen to it with interest as the exfoliation of a mind in which taste, judgment and orderly skill played their part. The music, to be sure, was somewhat downright at times and reminiscent at others (especially the professor's dash of modernist harmony), but it was, on the whole, well worth playing.

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BROOKLYN, N. Y.
EAGLE
MAR 7 - 1931

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Mr. Koussevitzky and the Boston Symphony Orchestra chose to exhibit themselves at the Academy of Music last evening in just about as altogether enjoyable a concert as music-loving Brooklynites might wish to hear. It was their fourth appearance here this season and, in devoting one-half of the program to the too seldom heard Sibelius, they offered last night's large audience something for which it was very obviously grateful.

"Finlandia," the contemporary Finn's symphonic poem (Op. 26, No. 7), and his Symphony No. 7 (Op. 105) provided media through which the orchestra's pre-eminent virtues were brought into striking and brilliant evidence. The brass choirs and string figurations frequently appearing in both scores were outstanding examples of perfection in the performance. The symphony is rather strangely constructed in having, primarily, no key designation, opening in A minor and ending in C major. Its oddness is extended through a somewhat peripatetic journey from one key to another until it meets an abrupt conclusion on a curiously suspended C major tonic chord. Even after many hearings it is difficult to become accustomed to or agree upon the merits of so anti-climactic and clumsy a finish to a work of such surpassing general excellence.

The second group furnished opportunity for the forming of contrasting opinions of Mr. Koussevitzky. It contained one of his favorites, Debussy's Prelude to the "Afternoon of a Faun." Mr. Koussevitzky makes of the Frenchman's fabulous faun a fairy tale animal, with eyes of an odalisque, who sleeps benignly and peacefully. The picture of its awakening is conveyed by an imputation of sprightliness, but the conductor preserves through sheerness and gossamer weavings the veil of mysticism under which the faun endeavors to comprehend the unreality of its dreams. Mr. Koussevitzky adeptly defines the subtle shading and fineness of outline so essential to the interpretation of this musical myth.

But the Prelude and Finale from Wagner's "Tristan und Isolde" is what we have to complain of. The gigantic climax toward which the Prelude builds from the very first strain was approached almost lethargically. We felt all through it a tenseness and inwardly urged the conductor on to increased forcefulness. But the graded crescendi were too long delayed and the climax, as well as the second one in the Liebestod, fell far short of anything like puissance. Mr. Koussevitzky's Wagner was the one disappointment of last night's concert.

Ravel's "La Valse," repeated from the program given by the orchestra Thursday in Manhattan, completed the performance. B. H.

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HARTFORD, CONN.
TIMES
MAR 7 1931

The Boston Symphony orchestra, under the leadership of Serge Koussevitsky, paid its fourth visit of the season to New York this week, giving a concert in Carnegie hall Thursday evening. Another concert is being given this afternoon. Three numbers new to New York audiences are on the program. Stravinsky's "Symphonie de Psaumes" for orchestra and chorus is on both the Thursday and Saturday programs. The Schola Cantorum is co-operating in the presentation of this unique work. This work was given in Boston recently on the occasion of the celebration of the 50th anniversary of the founding of the orchestra. Another new number given Tursday evening was a "Symphony" by Arthur Honneger. Another novelty, given only this afternoon, is "Second Symphony" by Edward Burlingame Hill, who is a professor of music at Harvard university.

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Margaret Matzenauer, contralto; Amy Evans, soprano, and Fraser Gange, baritone, have been engaged to assist the Boston Symphony orchestra in the Bach festival to be held in that city, beginning on March 22.

THIS CLIPPING FROM
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STANDARD UNION
MAR 7 - 1931

brother of Regina and Geraldine Kearney, died yesterday at his home, 595 Tenth street. He was born in New York City fifty-two years ago and had been a resident of Brooklyn for many years. He was employed by the Brooklyn Union Gas Company for thirty-five years. He was president of the Brooklyn Diocesean Holy Name Society and a member of the Holy Name Society of the Church of St. Saviour. He was also a member of Brooklyn Lodge, 22, B. P. O. Elks and the C. B. L. The funeral will be held at 10:30 A. M. Monday with requiem mass at the Church of St. Saviour. Interment will be at Holy Cross Cemetery under direction of James L. Lynam's Sons, 503A Fourth avenue.

OTTO LANG died Friday in Greenpoint Hospital. He is survived by one son and three daughters, Mrs. Madaline Rummel, Elizabeth Madaia and Margaret Madaia. Funeral will take place on Tuesday at 9:30 A. M., with solemn requiem mass at the Church of St. Mary, corner of Leonard and Maujer streets. Interment will be at St. John's Cemetery under direction of

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Work of Boston Composer Is Warmly Received at Carnegie Hall Concert

Schola Cantorum Sings

Heard With Orchestra in Stravinsky Psalm Music

By Francis D. Perkins

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Mr. Koussevitzky and the Boston Symphony Orchestra chose to exhibit themselves at the Academy of Music last evening in just about as altogether enjoyable a concert as music-loving Brooklynites might wish to hear. It was their fourth appearance here this season and, in devoting one-half of the program to the too seldom heard Sibelius, they offered last night's large audience something for which it was very obviously grateful.

"Finlandia," the contemporary Finn's symphonic poem (Op. 26, No. 7), and his Symphony No. 7 (Op. 105) provided media through which the orchestra's pre-eminent virtues were brought into striking and brilliant evidence. The brass choirs and string figurations frequently appearing in both scores were outstanding examples of perfection in the performance. The symphony is rather strangely constructed in having, primarily, no key designation, opening in A minor and ending in C major. Its oddness is extended through a somewhat peripatetic journey from one key to another until it meets an abrupt conclusion on a curiously suspended C major tonic chord. Even after many hearings it is difficult to become accustomed to or agree upon the merits of so anti-climactic and clumsy a finish to a work of such surpassing general excellence.

The second group furnished opportunity for the forming of contrasting opinions of Mr. Koussevitzky. It contained one of his favorites, Debussy's Prelude to the "Afternoon of a Faun." Mr. Koussevitzky makes of the Frenchman's fabulous faun a fairy tale animal, with eyes of an odalisque, who sleeps benignly and peacefully. The picture of its awakening is conveyed by an imputation of sprightliness, but the conductor preserves through sheerness and gossamer weavings the veil of mysticism under which the faun endeavors to comprehend the unreality of its dreams. Mr. Koussevitzky adeptly defines the subtle shading and fineness of outline so essential to the interpretation of this musical myth.

But the Prelude and Finale from Wagner's "Tristan und Isolde" is what we have to complain of. The gigantic climax toward which the Prelude builds from the very first strain was approached almost lethargically. We felt all through it a tenseness and inwardly urged the conductor on to increased forcefulness. But the graded crescendi were too long delayed and the climax, as well as the second one in the Liebestod, fell far short of anything like puissance. Mr. Koussevitzky's Wagner was the one disappointment of last night's concert.

Ravel's "La Valse," repeated from the program given by the orchestra Thursday in Manhattan, completed the performance. B. H.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 7 1931

The Boston Symphony orchestra, under the leadership of Serge Koussevitsky, paid its fourth visit of the season to New York this week, giving a concert in Carnegie hall Thursday evening. Another concert is being given this afternoon. Three numbers new to New York audiences are on the program. Stravinsky's "Symphonie de Psaumes" for orchestra and chorus is on both the Thursday and Saturday programs. The Schola Cantorum is co-operating in the presentation of this unique work. This work was given in Boston recently on the occasion of the celebration of the 50th anniversary of the founding of the orchestra. Another new number given Tursday evening was a "Symphony" by Arthur Honneger. Another novelty, given only this afternoon, is "Second Symphony" by Edward Burlingame Hill, who is a professor of music at Harvard university.

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 7 1931

Margaret Matzenauer, contralto; Amy Evans, soprano, and Fraser Gange, baritone, have been engaged to assist the Boston Symphony orchestra in the Bach festival to be held in that city, beginning on March 22.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

MAR 7 - 1931

brother of Regina and Geraldine Kearney, died yesterday at his home, 595 Tenth street. He was born in New York City fifty-two years ago and had been a resident of Brooklyn for many years. He was employed by the Brooklyn Union Gas Company for thirty-five years. He was president of the Brooklyn Diocesean Holy Name Society and a member of the Holy Name Society of the Church of St. Saviour. He was also a member of Brooklyn Lodge, 22, B. P. O. Elks and the C. B. L. The funeral will be held at 10:30 A. M. Monday with requiem mass at the Church of St. Saviour. Interment will be at Holy Cross Cemetery under direction of James L. Lynam's Sons, 503A Fourth avenue.

OTTO LANG died Friday in Greenpoint Hospital. He is survived by one son and three daughters, Mrs. Madaline Rummel, Elizabeth Madaia and Margaret Madaia. Funeral will take place on Tuesday at 9:30 A. M., with solemn requiem mass at the Church of St. Mary, corner of Leonard and Maujer streets. Interment will be at St. John's Cemetery under direction of

that is the way critics used to talk about Wagner.

Dr. Koussevitzky presented two Sibelius numbers, the first the "Finlandia" tone-poem, the one (to us) bright spot in the evening's concert. There most certainly is beauty and dignity and even majesty in this song of praise for his native country, and it was played exquisitely. But there followed the Symphony No. 7, in one movement, which, despite certain moments of colossal beauty is mainly an arid waste. We hesitate to admit it, but it was a bore.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 8 - 1931

MUSIC

Stravinsky Symphony Repeated.

By OLIN DOWNES.

When Igor Stravinsky's "Symphonie de Psaumes" was performed for the first time in New York last Thursday night by Serge Koussevitzky, the Boston Symphony Orchestra and singers from the Schola Cantorum, it gained a much warmer reception than other late works of this composer.

Wisely Mr. Koussevitzky repeated the "Symphonie" at the Boston Symphony concert given yesterday afternoon in Carnegie Hall, and the response was warmer than at the first performance. A second hearing of the "Symphonie de Psaumes" reverses in a considerable measure the estimate this writer held of Stravinsky's present stage as a composer. The emptiness and apparent insincerity of the late Stravinsky have again and again repelled him, and nothing seemed more empty, futile and labored than the Capriccio for piano and orchestra, played with the aid of Jesus Sanroma, pianist, at a previous visit of the Boston Symphony to this city. The "Symphony of Psalms," however, impresses first of all by its sincerity. It is evident that the composer is deeply in earnest, that he has sought a special simplicity and primitive accent in this score with, for once, truly significant results.

The first of the Psalms is for us the most beautiful and most sustained in its flight. The second is a harder nut to crack at an early acquaintance, and we are not as confident of its value. The third Psalm (Psalm CL) ends superbly, although the choral parts are not devoid in certain measures of an approach to sentimentalism and conventionality. The ending is very impressive, and the link is evident between this music and that of "Sacre du printemps," in spite of the fact that as concerns subject-matter the two works are so far apart, and likewise far part in idiom. This leads to the hope that Stravinsky has not left his genuinely creative period behind him. The performance of the "Symphonie" was again of the very first quality.

Stravinsky's work was followed by Edward Burlingame Hill's symphony, a work well and pleasantly composed, bearing out truthfully the author's profession of a composition owing nothing to any source, poetical or dramatic, outside the art of music itself. This is genuinely a symphony which resolves itself into architecture of tone and impresses solely by its form and its tonal beauties. The last two of the four movements of the symphony are at first hearing the strongest. Modern harmonic tendencies, in chords of somewhat acidulous elements and polyharmonic effects are present, but the achievement of the symphony is its unstudied frankness and honesty of purpose. Mr. Hill was called to the platform to acknowledge with Mr. Koussevitzsky the applause of his symphony. A glittering and very brilliant performance of Rimsky-Korsakoff's "Spanish Rhapsody" ended the concert.

THIS CLIPPING FROM
N. Y. Herald Tribune

MAR 8 - 1931

All Pledges Met By President, RepublicansSay

Vast Legislative Program Completed in Two Years, National Committee Says

Only Minor Bills Defeated

Review Points to Passage of Entire Relief Program

Serge Koussevitzky, conducting the Boston Symphony Orchestra yesterday in its fourth Saturday afternoon concert of the season at Carnegie Hall, gave opportunity for a rehearing of Stravinsky's "Symphonie de Psaumes" and for a first New York hearing of Edward Burlingame Hill's second symphony, in C major, which had had its world premiere in Boston on February 27. Dr. Koussevitzky prefaced those works of the present decade with Handel's concerto grosso in G minor, Op. 6, No. 6, and closed he program with Rimsky-Korsakoff's Spanish Caprice.

A praiseworthy feature of Dr. Koussevitzky's Boston program making has always been the attention which he has paid to the local group of American composers, those who live in Boston or in the neighborhood. Professor Hill, who has long been a member of Harvard University's music department, is one of the foremost of these; a thorough musician, well acquainted with symphonic forms and with the symphony orchestra.

As in the case of his first symphony, which was introduced here by the Boston Symphony three years ago, Professor Hill has limited himself to a concise analytic note on the work, appending no quotations and disclaiming any descriptive background. And, as he implies, his second symphony is absolute music.

In many ways this symphony is an admirable work. Its musical ideas, indeed, do not soar to Brahmsian or Wagnerian heights, but the work merits a place well toward the front among the new music heard here in recent years, and deserves further hear-

THIS CLIPPING FROM
N. Y. AMERICAN

MAR 8 - 1931

HOW SWILL NOT BE UN

By LEONARD LIEBLING.

At the Carnegie Hall matinee yesterday of the Boston Symphony Orchestra the chief feature of interest was a new symphony, C major, by Edward Burlingame Hill, American composer.

This is the second work in that form by Mr. Hill and he has succeeded in creating an opus of striking worth and a large measure of originality.

Although his musical education was conservative and even academic, Mr. Hill, now fifty-nine years old, has not been deaf to the modern voice in tonal expression (he even wrote a jazz concerto for two pianos), and his new symphony makes plenty of concession to modern tendencies in harmony and rhythmic variety.

The Hill themes are significant, their musical treatment is accomplished with skill, and the orchestration shows fine deftness as well as opulence in coloring. The symphony was warmly received.

Serge Koussevitzky, the conductor, repeated from last Thursday's program here, Handel's Concerto Grosso, No. 6, and Stravinsky's "Symphonie de Psaumes," and as en extra contribution, added Rimsky-Korsakoff's "Spanish Caprice."

The Stravinsky music impressed me again as empty, labored and renewed proof of the decline of a once fresh and daring talent of the modernistic order.

* * *

At Town Hall there was an af-

THIS CLIPPING FROM
KANSAS CITY, MO.
JOURNAL-POST

MAR 8 - 1931

HERE AND THERE

A TEMPTING invitation has come to this department. It requests our presence at a Bach festival to be given by the Boston Symphony orchestra on March 24, 25, 26, 27, 28 and 29. This festival is planned to celebrate the fiftieth anniversary of the orchestra and to honor Henry L. Higginson, its founder.

The program includes orchestral, choral and chamber music of Johann Sebastian Bach. Besides the orchestra under the direction of Serge Koussevitzkly, the ensembles will be Harvard Glee club, Radcliffe Choral society and Bach Cantata club.

Amy Evans, Margaret Matzenauer, Richard Crooks, Fraser Gange, Alexander Borovsky, Mme. Patorni-Casadeus and Wallace Goodrich have been engaged as soloists.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

MAR 9 - 1931

MUSIC FANS GET TWO BIG EVENTS

Stravinsky's New "Symphony of Psalms" and Toscanini's Bruckner Concert Excel.

By PITTS SANBORN.

Incontestably, two of the big events of music in New York have occurred in these last days—Mr. Toscanini's leading with the Philharmonic-Symphony of Bruckner's seventh symphony, and the first local performances of Stravinsky's new "Symphony of Psalms," by the visiting Boston Symphony Orchestra.

Your reporter deems these events so important that he went to Carnegie Hall on Saturday afternoon, and again yesterday afternoon, in the interest of the repetition of the works in question.

Voices have been raised protesting that Mr. Toscanini has taken a liberty with Bruckner without appearing to. They contend that he has mistakenly been too faithful to Bruckner's own metronomic instructions, which Bruckner naively marked wrongly.

The present writer feels by no means competent to pass judgment on that point. What he does feel is that Mr. Toscanini's tempi in certain passages of the first movement, and the last movement ironed out various difficulties, and imparted to those movements a sustained interest that no other conductor of his experience had been able to impart to them. To him Mr. Toscanini's reading was incomparably coherent and convincing, as well as of a matchless tonal splendor.

By the way, among Brucknerians, has anyone pointed out the similarity between the theme of the F major moderato in the adagio, supposedly dedicated to the memory of Richard Wagner, to the duet between courtesan and aesthete in the first act of Massenet's "Thais"? It is doubtless a mere coincidence, since Massenet was probably unacquainted with the scores of Bruckner.

Your reporter is persuaded that the Davidic symphony of the Russian composer is unmistakably his masterpiece, at least since the time of his writing "Petrouchka" and the "Consecration of the Spring," which date back eighteen years or more.

The first section, with the plea that sums up the pessimism of the Old Testament, "O spare me, that I may recover strength: before I go hence, and be no more," is noteworthy for its austerity, its undemonstrative simplicity.

The following section, "I waited patiently for the Lord, and he inclined unto me and heard my cry," is a marvel of quiet, restrained song.

The concluding "Allelueia" (Psalm CL), for all its jubilation, is a rejoicing within the secrecy of one's soul.

Stravinsky's attitude toward these texts, his feeling for them, are unique and engrossing, and the orchestral coloring, without aid of violins and violas, once more proves him to be unsurpassed master of instrumentation.

Mr. Koussevitsky, the Boston Symphony Orchestra, and the chorus of the Schola Cantorum of New York provided a superb performance of the symphony.

THIS CLIPPING FROM
NEW YORK JOURNAL

MAR 9 - 1931

Koussevitzky Gives Native Symphony A Premiere

By IRVING WEIL.

The quantity of new music from across the Atlantic that Serge Koussevitzky has been sponsoring during the current season of the Boston Orchestra has not, apparently, made him deaf to the native product. Of all foreign conductors, he is indeed the most hospitable toward the work of Americans. At the latest visit of the Bostonians to Carnegie Hall, he produced the Second Symphony of Edward Burlingame Hill for a New York premiere.

Professor Hill has for a number of years been a member of the music department of Harvard. Moreover, he is 58 years old. It was not surprising, therefore, that this C-major symphony of his should be found to be conservative in scheme and in means of expression. In fact, in his own brief notes on his own work he quite disarms criticism on this account by declaring that "I have kept to the traditional forms, thinking I had not had sufficient experience to experiment."

MUSIC HIS SOLE AIM.

The traditional forms are those usual to the four-movement symphony, with the customary announcement and development of appropriate thematic material. The composer has sought to create absolute music, evolved for its own sake alone, on a strictly musical basis—it has no story or symbolism and it seeks to evoke no psychological or other extra musical significance.

Possibly that is a little the trouble with it. For absolute music in these days must be enormously important as music in order to provoke any arresting concern in it. And it is naturally, therefore, much harder to write than any other sort. Any glib and facile youngster can—and quite too often does—devise an eccentric "program" to fit some equally eccentric instrumentation and grinding polytonal harmony to it. It is an engaging sincerity and courage that sticks to the traditions of absolute music.

And Professor Hill's symphony held these qualities, as well as a number of others. It was honest music and one could listen to it with interest as the exfoliation of a mind in which taste, judgment and orderly skill played their part. The music, to be sure, was somewhat downright at times and reminiscent at others (especially the professor's dash of modernist harmony), but it was, on the whole, well worth playing.

COMPOSER IN BOX.

The composer was present in one of the boxes and bowed to the applause which, however, continued for a time and he finally appeared on the stage to acknowledge it.

Mr. Koussevitzky repeated Igor Stravinsky's "Symphony of Psalms," which gave one precisely the same impression at a second hearing that it had at the first, last Thursday—an impression that was set forth at length in this place at the time. Another Handel concerto grosso and Rimsky-Korsakoff's Spanish Caprice Completed the program.

THIS CLIPPING FROM
NEW YORK EVE. POST
MAR 9 - 1931

Music : By Oscar Thompson

An American Symphony, a First-Time "Khovanchina" and the "St. John Passion" in Week-End Music

THE symphony, which once seemed threatened with extinction by the tone-poem but may now be regarded as in better standing with contemporaneous composers than the later form beloved of the Straussians, has never ceased to tempt American musicians. This has been true in spite of, or perhaps because of, their failure to create any work of the kind that has attained and held a place among symphonic works in any degree necessary to the conductors who face each season the problem of making programs for their audiences, here or abroad. Saturday afternoon's Boston Symphony concert in Carnegie Hall brought to first hearing in New York a new Symphony in C major by Edward Burlingame Hill of Harvard University, his second, which had its world premiere in Boston as recently as February 27.

An admirable performance by Mr. Koussevitzky's ensemble is to be recorded, together with the circumstance that the composer was present and acknowledged the very cordial applause. The symphony came to the ears as one of sturdy and homogeneous construction, spirited and clean-cut as to content. The thematic material did not pass in review the music of other masters. But it was to be doubted whether this material had any such saliency of beauty or charm as to make the symphony other than a praiseworthy example of what still may be done with the form. The work is conservative, direct, relatively concise; and clear, if somewhat unyielding, in its scoring.

This concert also afforded a welcome opportunity to hear Stravinsky's "Symphonie de Psaumes" a second time, the chorus of the Schola Cantorum reappearing with Mr. Koussevitzky's forces. The first of the three movements, "Hear my prayer," seems, to us to exert a measure of emotional appeal not true of the second and third. At any rate, it is a ponderable opus, not to be dismissed as lightly as some of the Stravinsky veerings of recent years. The program also included a Handel Concerto Grosso (Op. 6, No. 6, G minor) and Rimsky-Korsakoff's "Capriccio Espagnol."

nobility of style the arias, "Betrachte meine Seel" and "Mein theuer Heiland." He seemed less sure of himself or of his music in "Eilt, ihr angefocht'nen Seelen," with its not very vocal "divisions."

Miss Hayden cared circumspectly for the soprano airs and Miss Telva met the requirements of the beautiful "Es ist vollbracht." Mr. Gridley succeeded to the narrative of the Evangelist, intrusted at former performances to George Meader. The great chorus, "Kreuzige," which has been inexplicably cut by Mr. Bodanzky in the past, was restored with telling effect.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 9 - 1931

A Music Editor

The fiftieth anniversary of the founding of he Boston Symphony Orchestra, now being celeated, is also the thirtieth anniversary of the itorship of its program books by Mr. Philip ale. All who know the excellences of the Orestra are likewise familiar with the little mphlets,—on the buff covers of which two erubs have blown trumpets immemorially,—ich too many concert goers leave in their seats. nnoisseurs of music long since learned that the klets well repaid leisurely perusal in the quiet the study, for into them Mr. Hale has poured learning of a well-stocked mind.

One of those who, with James Gibbon Huneker de the turn of the century a scintillant criti- period, Mr. Hale is more than well equipped the task which he has borne for thirty years. th the mere annotation of a score,—describing form, pointing out its themes, analyzing its ts,—he has never been content. Such dry-as- t matters he leaves chiefly to the pedants. le he concerns himself with data scarcely less ificant. An inquisitive mind and a capacious mory enable him to put into his notes an atnding array of recondite knowledge concern- composers, performers and instruments. The fidences which Tchaikowsky poured out to brother, Modeste, the cast which sung the performance of "Tannheuser," the origin of h an obsolete instrument as the theorbo, how ch rent Handel paid in London, what sort of Brahms drank,—all go into his anecdotal s and footnotes like plums in a pudding.

hose fortunate enough to possess bound files he booklets,—which contain the program is- without listing a conductor for a perform- in 1918, when Dr. Muck was hysterically ched from the podium to become a prisoner ort Oglethorpe,—have something valuable. In celebration of the fiftieth anniversary of the hestra, a wreath might well be tossed on the l of the editor of its program books, which not merely a mine of estoteric information, an agency of popular culture.

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THIS CLIPPING FROM
NEW YORK SUN
MAR 9 - 1931

Boston Orchestra Plays Hill Composition

The program of the matinee concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon consisted of Handel's concerto grosso in G minor, Stravinsky's "Symphonie de Psaumes" which had been heard for the first time here on Thursday evening last, Edward Burlingame Hill's second symphony, and Rimsky-Korsakov's Spanish caprice. Mr. Hill's symphony, which is in the good old-fashioned key of C major, was performed for the first time in this city. The composition brought some comfort because it presented no problems. It had no program, no symbolism, no philosophy, no promulgations, no hidden meanings. It offered itself for consideration as music and nothing else.

Furthermore, it made no exploration into formal wildernesses, but in the first and last moments adhered to the classic sonata form. The trio of the scherzo, which is the second movement, is somewhat extended, but otherwise this is a scherzo a la mode. The composition is very well made. Mr. Hill's craftsmanship is beyond cavil. The entire work is gorgeous in its instrumental web, firm of texture and structurally quite able to stand up. The themes are sharply outlined and treated with skill. The developments are well conceived, and hence there is not a dull or padded page in the composition.

The listener feels, however, when the symphony has come to its end, that he has heard something which cost the creator much hard work. In spite of the resolute aggressiveness of some of the themes and the strenuous vivacity of others, one suspects that the composer was using the whip on Pegasus. This seemed especially to be the case with certain endings in which staccato chords and syncopated rhythms were served up in a magnificence of orchestration and a power of sound. The character of the bulk of the melodic matter of the work was somber in spite of the spirited movement, and of the gentle persuasion of poetic song there was not large measure. But at any rate the composition proved itself the work of a sincere writer with authority in the employment of his methods and above all else it revealed itself as healthy music, free from post-war posings, disillusionist attitudinizing, or fictitious realism. The audience was cordial, but not excited. Saturday afternoon concert audiences seldom are.

THIS CLIPPING FROM
NATION
MAR 1 1 1931

Music

Stravinsky

MR. KOUSSEVITZKY has recently given us performances of the Stravinsky "Capriccio" and of the "Symphonie de Psaumes." They throw the strange history of this strangest of composers into vivid relief against the background of other contemporary composers whose works we have been hearing.

Sibelius, who has had a burst of recognition from all quarters this season, with performances of two symphonies, two symphonic poems, and a violin concerto; Loeffler, whose seventieth birthday was recently celebrated with performances of his "Pagan Poem" in New York, Boston, and Cleveland; Elgar and Bloch, represented on recent programs by an "Introduction and Allegro" and the "Schelomo" rhapsody, respectively—these are men who have been interested more in the perfection than in the originality of their idioms, who have grown naturally and non-violently out of the music of the past. Although none of them is a slavish imitator of his predecessors, none has been very deeply concerned with individualizing his style by technical innovation. These men are prophets or poets, in the same sense that their forerunners were. Their importance is personal rather than historical; it lies in the content of their music itself rather than in new roads of expression opened for followers to travel on.

Contrast them, then, with the portrait of Stravinsky as "a commercial genius, a kind of musical bank director," drawn by Leonid Sabaneyeff in his admirable book "Modern Russian Composers." "Stravinsky's fame," he writes, "is based not only on his musical gifts . . . but chiefly on his virtuosity in making full use of musical conditions and taking full account of fashions and fads, those two wavering and changing elements on which, nevertheless, fame in one's lifetime almost exclusively depends. . . . Stravinsky is immeasurably more a genius of musical business than purely of music." The old virtues, Sabaneyeff says with a bitterness not quite concealed, are out of date; *épater les bourgeois* has become the aim of the modern composer. And since Stravinsky has had unequaled success in startling the musical world into frightened admiration and imitation, he has become the most brilliant figure of our time. This is a very civilized way of crying "humbug," which is what many less brilliant critics than Sabaneyeff have been crying all along.

But is Stravinsky nothing but a splendid mountebank? It is not difficult, at any rate, to see how that impression arose. Early in his career (in 1911, and he is only in his forty-ninth year now) he had poked good-humored but devastating fun, in "Petrouchka," at most of the music that had preceded him. Two years later he shook the foundations of the musical world with "Le Sacre du Printemps," a work of the utmost imaginable rhythmic, harmonic, and orchestral radicalism. There followed a series of works that jumped from one tendency to another in bewildering and apparently aimless succession: "Les Noces," continuing the primitivism of the "Sacre"; "L'Histoire du Soldat," an acid miniature; the Sonata and the Concerto for piano, combining elements of jazz with a "return to Bach," a still acidulous combination; "Oedipus," an oratorio for male chorus and orchestra with soloists, borrowing liberally from Handel, Verdi, Wagner, and many others; "Le Baiser de la Fée," a ballet acknowledging Stravinsky's debt to Tschaikowsky, at the moment when the stock of that very romantic and unmodern master had fallen to its lowest point.

Through them all runs an uncanny talent for the unexpected. Through them all, though, I think, the skilful hand of this unique genius has been pretty clearly visible. And now it seems probable that his wanderings have brought him to something that can be understood and enjoyed even in the light of the traditions he once made such brilliant efforts to destroy. For in the light-hearted "Capriccio" the irony of parts of the Concerto seems completely abandoned. And the "Symphonie de Psaumes," inscribed (doubtless with something less than complete piety) "to the glory of God," seems at first hearing a sincere and moving work. Nor has Stravinsky's unique technical mastery apparently suffered while he has been off on his ironical pilgrimages.

As the distance that separates us from those once enigmatic works increases, I think there is little doubt that we shall be less and less concerned with the motives that inspired them. Beethoven, too, played practical jokes, but today we have to have them pointed out to us. Even when, driven by a need to shock his friends, or by who knows what Dostoevskian urge toward self-destruction, Stravinsky perhaps tried his hardest to conceal, even deform, his virtuosity, it was never successfully hidden. "Oedipus" (which the League of Composers will present in April) is the one work of Stravinsky with which I have not yet been able to feel any real contact; but I think no one could ever have attributed it to anyone else.

The significance of his music has for a long time been overshadowed by its audacity. But if, as seems probable, he has again arrived at the point where his music is as important intrinsically as historically, it cannot be long before what Sabaneyeff a trifle grudgingly admits, will be generally and freely recognized: "However one may evaluate Stravinsky's repeatedly and bizarrely changing style, he undoubtedly constitutes an era in musical art. . . . At present he is the most resplendent and significant figure of contemporary life."

ARTHUR MENDEL

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH
MAR 1 1 1931

By H. E. CHERRINGTON.

Boston Symphony to Be One of "Great Five"

Owing to the very substantial growth in membership of the Symphony club of central Ohio, it was inevitable that the concert series would be enlarged. The interesting announcement was made last night that, during the season commencing next October, five of the major symphony orchestras of the country will be heard in Columbus.

Especially interesting is the news that the Boston symphony orchestra, under the direction of Serge Koussevitzky, will make its first appearance in Columbus. A rare treat is anticipated in this engagement, since the Boston organization makes but very few appearances away from home.

The Cleveland orchestra will return, with Sokoloff again wielding the baton. The Detroit Symphony orchestra will be heard with Ossip Gabrilowitsch. The Cincinnati orchestra will return, with Eugene Goosens the newly appointed conductor who takes the place of Fritz Reiner; and the Chicago symphony orchestra will reappear with the veteran Frederick Stock.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
MAR 1 2 193

THIS CLIPPING FROM THE
MANCHESTER, CONN.
HERALD
MAR 1 0 1931

AS TO PHILIP HALE

It remained for the Hartford Courant to suggest that while newspapers are commenting complimentarily on the current celebration of the fiftieth anniversary of the founding of the Boston Symphony Orchestra it would not be out of place to pay some attention to the synchronized thirtieth anniversary of Philip Hale's editorship of the very unusual program books of the orchestra.

"In the celebration of the fiftieth anniversary of the orchestra," says the Courant, a wreath might well be tossed on the head of the editor of its program books, which are not merely a mine of esoteric information but an agency of popular culture."

Or in lieu of such a transitory mark of approval as a wreath, may we suggest, how would it be if those who would pay tribute to the talented and genial musical critic of the Boston Herald, now that his years are so many that in the nature of things he cannot go on forever, were to take up a cause for which Mr. Hale has battled undespairingly though with little success for many, many years—shorter concert programs? It is a noble cause and perhaps one out of which might, in the course of time, come some measure of victory.

How many times more people might be brought to appreciation of high class music if concert programs were an hour long instead of nearly twice that duration nobody can tell, but probably several times more. But musicians cannot be persuaded that there can be too much of a good thing and even so authoritative a critic as Mr. Hale can't make a dent in their persistence in the long program. However, he has been almost alone in his war. If more music lovers were as candid as he in fighting for the well being of the audiences' nerves perhaps, some day, concert directors would get hep.

Also, may we add one more item to the Courant's tribute to Philip Hale. He is a man of extraordinary courage—the only one in New England, we dare say, who has the temerity to wear a Windsor tie and a derby hat at the same time.

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THIS CLIPPING FROM
NEW YORK EVE. POST

MAR 9 - 1931

Music : By Oscar Thompson

An American Symphony, a First-Time "Khovanchina" and the "St. John Passion" in Week-End Music

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This concert also afforded a welcome opportunity to hear Stravinsky's "Symphonie de Psaumes" a second time, the chorus of the Schola Cantorum reappearing with Mr. Koussevitzky's forces. The first of the three movements, "Hear my prayer," seems to us to exert a measure of emotional appeal not true of the second and third. At any rate, it is a ponderable opus, not to be dismissed as lightly as some of the Stravinsky veerings of recent years. The program also included a Handel Concerto Grosso (Op. 6, No. 6, G minor) and Rimsky-Korsakoff's "Capriccio Espagnol."

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THIS CLIPPING FROM
NATION
MAR 1 1 1931

Music

Stravinsky

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Sibelius, who has had a burst of recognition from all quarters this season, with performances of two symphonies, two symphonic poems, and a violin concerto; Loeffler, whose seventieth birthday was recently celebrated with performances of his "Pagan Poem" in New York, Boston, and Cleveland; Elgar and Bloch, represented on recent programs by an "Introduction and Allegro" and the "Schelomo" rhapsody, respectively—these are men who have been interested more in the perfection than in the originality of their idioms, who have grown naturally and non-violently out of the music of the past. Although none of them is a slavish imitator of his predecessors, none has been very deeply concerned with individualizing his style by technical innovation. These men are prophets or poets, in the same sense that their forerunners were. Their importance is personal rather than historical; it lies in the content of their music itself rather than in new roads of expression opened for followers to travel on.

Contrast them, then, with the portrait of Stravinsky as "a commercial genius, a kind of musical bank director," drawn by Leonid Sabaneyeff in his admirable book "Modern Russian Composers." "Stravinsky's fame," he writes, "is based not only on his musical gifts . . . but chiefly on his virtuosity in making full use of musical conditions and taking full account of fashions and fads, those two wavering and changing elements on which, nevertheless, fame in one's lifetime almost exclusively depends. . . . Stravinsky is immeasurably more a genius of musical business than purely of music." The old virtues, Sabaneyeff says with a bitterness not quite concealed, are out of date; *épater les bourgeois* has become the aim of the modern composer. And since Stravinsky has had unequaled success in startling the musical world into frightened admiration and imitation, he has become the most brilliant figure of our time. This is a very civilized way of crying "humbug," which is what many less brilliant critics than Sabaneyeff have been crying all along.

But is Stravinsky nothing but a splendid mountebank? It is not difficult, at any rate, to see how that impression arose. Early in his career (in 1911, and he is only in his forty-ninth year now) he had poked good-humored but devastating fun, in "Petrouchka," at most of the music that had preceded him. Two years later he shook the foundations of the musical world with "Le Sacre du Printemps," a work of the utmost imaginable rhythmic, harmonic, and orchestral radicalism. There followed a series of works that jumped from one tendency to another in bewildering and apparently aimless succession: "Les Noces," continuing the primitivism of the "Sacre"; "L'Histoire du Soldat," an acid miniature; the Sonata and the Concerto for piano, combining elements of jazz with a "return to Bach," a still acidulous combination; "Oedipus," an oratorio for male chorus and orchestra with soloists, borrowing liberally from Handel, Verdi, Wagner, and many others; "Le Baiser de la Fée," a ballet acknowledging Stravinsky's debt to Tschaikowsky, at the moment when the stock of that very romantic and unmodern master had fallen to its lowest point.

Through them all runs an uncanny talent for the unexpected. Through them all, though, I think, the skilful hand of this unique genius has been pretty clearly visible. And now it seems probable that his wanderings have brought him to something that can be understood and enjoyed even in the light of the traditions he once made such brilliant efforts to destroy. For in the light-hearted "Capriccio" the irony of parts of the Concerto seems completely abandoned. And the "Symphonie de Psaumes," inscribed (doubtless with something less than complete piety) "to the glory of God," seems at first hearing a sincere and moving work. Nor has Stravinsky's unique technical mastery apparently suffered while he has been off on his ironical pilgrimages.

As the distance that separates us from those once enigmatic works increases, I think there is little doubt that we shall be less and less concerned with the motives that inspired them. Beethoven, too, played practical jokes, but today we have to have them pointed out to us. Even when, driven by a need to shock his friends, or by who knows what Dostoevskian urge toward self-destruction, Stravinsky perhaps tried his hardest to conceal, even deform, his virtuosity, it was never successfully hidden. "Oedipus" (which the League of Composers will present in April) is the one work of Stravinsky with which I have not yet been able to feel any real contact; but I think no one could ever have attributed it to anyone else.

The significance of his music has for a long time been overshadowed by its audacity. But if, as seems probable, he has again arrived at the point where his music is as important intrinsically as historically, it cannot be long before what Sabaneyeff a trifle grudgingly admits, will be generally and freely recognized: "However one may evaluate Stravinsky's repeatedly and bizarrely changing style, he undoubtedly constitutes an era in musical art. . . . At present he is the most resplendent and significant figure of contemporary life."

ARTHUR MENDEL

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COLUMBUS, O.
DISPATCH

MAR 1 1 1931

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Especially interesting is the news that the Boston symphony orchestra, under the direction of Serge Koussevitzky, will make its first appearance in Columbus. A rare treat is anticipated in this engagement, since the Boston organization makes but very few appearances away from home.

The Cleveland orchestra will return, with Sokoloff again wielding the baton. The Detroit Symphony orchestra will be heard with Ossip Gabrilowitsch. The Cincinnati orchestra will return, with Eugene Goosens the newly appointed conductor who takes the place of Fritz Reiner; and the Chicago symphony orchestra will reappear with the veteran Frederick Stock.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

MAR 1 2 193

THIS CLIPPING FROM THE
MANCHESTER, CONN.
HERALD

MAR 1 0 1931

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"In the celebration of the fiftieth anniversary of the orchestra," says the Courant, a wreath might well be tossed on the head of the editor of its program books, which are not merely a mine of esoteric information but an agency of popular culture."

Or in lieu of such a transitory mark of approval as a wreath, may we suggest, how would it be if those who would pay tribute to the talented and genial musical critic of the Boston Herald, now that his years are so many that in the nature o things he cannot go on forever, wer to take up a cause for whicl Mr. Hale has battled undespairing ly though with little success fo many, many years—shorter concer programs? It is a noble cause an perhaps one out of which might, in the course of time, come some measure of victory.

How many times more people might be brought to appreciation of high class music if concert programs were an hour long instead of nearly twice that duration nobody can tell, but probably several times more. But musicians cannot be persuaded that there can be too much of a good thing and even so authoritative a critic as Mr. Hale can't make a dent in their persistence in the long program. However, he has been almost alone in his war. If more music lovers were as candid as he in fighting for the well being of the audiences' nerves perhaps, some day, concert directors would get hep.

Also, may we add one more item to the Courant's tribute to Philip Hale. He is a man of extraordinary courage—the only one in New England, we dare say, who has the temerity to wear a Windsor tie and a derby hat at the same time.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAR 9 1931

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Furthermore, it made no exploration into formal wildernesses, but in the first and last moments adhered to the classic sonata form. The trio of the scherzo, which is the second movement, is somewhat extended, but otherwise this is a scherzo a la mode. The composition is very well made. Mr. Hill's craftsmanship is beyond cavil. The entire work is gorgeous in its instrumental web, firm of texture and structurally quite able to stand up. The themes are sharply outlined and treated with skill. The developments are well conceived, and hence there is not a dull or padded page in the composition.

The listener feels, however, when the symphony has come to its end, that he has heard something which cost the creator much hard work. In spite of the resolute aggressiveness of some of the themes and th strenuous vivacity of others, on suspects that the composer was us ing the whip on Pegasus. Thi seemed especially to be the cas with certain endings in which sta cato chords and syncopated rhythm were served up in a magnificenc of orchestration and a power o sound. The character of the bul of the melodic matter of the worl was somber in spite of the spirited movement, and of the gentle persuasion of poetic song there was n large measure. But at any rate th composition proved itself the work of a sincere writer with authority in the employment of his methods and above all else it revealed itself as healthy music, free from post-war posings, disillusionist attitudinizing, or fictitious realism. The audience was cordial, but not excited. Saturday afternoon concert audiences seldom are.

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ARTHUR MENDEL

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MAR 1 1 1931

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WATERBURY, CONN.
REPUBLICAN

MAR 1 2 193

HIS CAUSE

Philip Hale Has Fought Valiantly for Shorter Concert Programs.

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THIS CLIPPING FROM
N. Y. TIMES

MAR 1 2 1931

Berezowsky to Lead His Symphony.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will perform the latest symphony by Nicolai Berezowsky, Russian composer living in this city, next Monday evening in Boston. The composer will conduct his own work at the invitation of Mr. Koussevitzky.

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Small Delivery

THIS CLIPPING FROM
ST. LOUIS, MO.
POST DISPATCH
MAR 12 1931

MME. MATZENAUER SOLOIST WITH SYMPHONY ORCHESTRA

Contralto Will Sing Bach Aria and a Group of Four by Mahler.

Margarethe Matzenauer, noted contralto, will be soloist at the St. Louis Symphony Orchestra's concerts at the Odeon tomorrow afternoon and Saturday evening.

Mme. Matzenauer was originally engaged for the final concert of the orchestra's season. Her date was advanced by the Symphony Society at the request of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which, with a great Bach festival, is celebrating its fiftieth year.

The program:

Suite in C major
I. Ouverture.
II. Courante.
III. Gavotte I; Gavotte II.
IV. Forlane.
V. Menuet I; Menuet II.
VI. Bourree I; Bourree II.
VII. Passepied I; Passepied II.

Aria: "O, Pardon Me, My God," from the St. Mathew Passion.....Bach
Mme. Matzenauer.

Night Music, from Symphony No. 7 in E minor .....Mahler

Songs with orchestra .....Mahler
Liebst du um Schonheit.
Ich bin der Welt abhanden gekommen.
Rheinlegendchen.
Urlicht.
Mme. Matzenauer.

Overture to "Sakuntala" .....Goldmark

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker Press.
MAR 15 1931

A FORMER ALBANIAN—oh, way back past our recollection but not past hearing other people talk about—is the subject of an editorial in The Hartford Courant of March 9. It says:

"The fiftieth anniversary of the founding of the Boston Symphony orchestra, now being celebrated, is also the thirtieth anniversary of the editorship of its program books by Mr. Philip Hale. All who know the excellences of the orchestra are likewise familiar with the little pamphlets which too many concert goers leave in their seats. Connoisseurs of music long since learned that the booklets well repaid leisurely perusal in the quiet of the study, for into them Mr. Hale has poured the learning of a well stocked mind."

Phil Hale—that's how old Albanians speak of him—was at one time a columnist of the Albany Evening Journal—long before they called them columnists, we guess. And Harold Frederic, author of a once famous novel, "The Damnation of Theron Ware" was editorial writer and Harold McGrath writer of best sellers, was a reporter. Hooray for Albany newspapers as a literary training ground!—W. H. H.

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE
MAR 14 1931

Boston Symphony Bach Festival.

The Boston Symphony Orchestra is celebrating its fiftieth anniversary this month and as a fitting celebration six Bach programs are to be given.

In 1881 Major Henry L. Higginson founded the orchestra. His dream was to give America an orchestra of permanent standing, and one comparable with the best of Europe. How far he has succeeded the world knows. So it is that the present sponsors are dedicating this program to the memory of this noble man.

Participating in the event are the Harvard Glee Club, the Radcliffe Choral Society and the Bach Cantata Club. Margaret Matzenhauer is soprano; Richard Crooks, tenor; Fraser Gange, bass; Wallace Goodrich, organist; Mme. Patorni-Casadesus, harpsichord, and Alexander Borowsky, piano. Of course the Boston Symphony under George Koussevitzky will supply the orchestral numbers and the background.

Would that Pittsburgh had a Major Higginson.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 18 1931

Borovsky Here for Bach Festival

Alexander Borovsky, Russian pianist, who has not been heard here for several seasons, arrived yesterday on the Aquitania to take part in the Boston Symphony Orchestra's Bach Festival, to be held in Boston from March 24 to 29.

THIS CLIPPING FROM
N. Y. Herald Tribune
MAR 1 - 1931

Margaret Matzenauer, contralto; Amy Evans, soprano, and Fraser Gange, barytone, have been engaged by the Boston Symphony Orchestra as soloists in its Bach festival, beginning in Boston on March 22.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
MAR 15 1931

About Bach Festival To Be Held Soon

Boston Symphony Plans Celebration for March 24-29

By RALPH LEWANDO
Press Music Critic

Concluding the celebration of a glorious half century of musical attainment that is unsurpassed in the annals of the tonal art, the Boston Symphony Orchestra, conducted by Sergei Koussevitsky, will present a Bach Festival, embracing the most representative orchestral, choral and chamber music of Johann Sebastian Bach, at Symphony Hall, Boston, on consecutive days from March 24-29 inclusive.

Music lovers who attend this brilliant event can be assured of a thrilling musical experience that will be a memory to be cherished in the years to come.

This highlight of the musical season is given in honor of its founder, Henry Lee Higginson and there could be no more fitting tribute to the man and art devotee whose love for music made possible the world's greatest orchestra, the Boston Symphony. So long as music endures as a medium of expression for human kind, the name of Henry Lee Higginson, will be remembered with reverent appreciation.

Would that Pittsburgh could point with pride to a music-conscious man such as Higginson, who for a period of 37 years was the sole sustainer of the Boston Symphony Orchestra.

The Festival will be inaugurated with an address by Bliss Perry, the writer, who was Major Higginson's biographer and close friend.

Assisting in the gala presentation are the Harvard Glee Club, Radcliffe Choral Society and the Bach Cantata Club conducted by Dr. Archibald Davison and G. Wallace Woodworth.

The list of soloists is a distinguished one; Amy Evans, soprano; Margaret Matzenauer, mezzo soprano; Richard Crooks, tenor, and Fraser Gange, baritone, who form the vocal quartet of the choral scores.

Bach's monumental Mass in B minor opens the Festival on Tuesday, March 24, and will be repeated to close it on the following Sunday. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the Orchestra for both works. Four Cantatas (Nos. 4, 30, 80, 85) will be presented on March 27-28 by the Bach Cantata Club.

The orchestral works include two Brandenburg Concertos (Nos. 2 and 5), and the first and third Suites. Richard Burgin, concert master and Julius Theodorowicz, assistant concert master will play the double concerto for two violins. Alexander Borovsky will come from Europe to play the D minor piano concerto, and also the preludes and fugues from the "Well-tempered Clavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens," will also come from abroad to perform a group of harpsichord pieces. The organ numbers are to be played by Wallace Goodrich, director of the New England Conservatory of Music, and formerly organist of the orchestra.

Among the interesting events that have been a part of the Boston Symphony Orchestra's golden jubilee were the first productions of scores composed especially for this occasion by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. The fiftieth season was opened by Sir George Henschel, the Orchestra's first conductor, who repeated the original program of a half hundred years ago.

THIS CLIPPING FROM THE
HAVERHILL, MASS
EVE. GAZETTE
MAR 19 1931

MUSIC MI

BACH'S HUMANISM

Johann Sebastian Bach's birth anniversary March 21 (1685-1750) annually excites interest in Bach the musician and Bach the man. He was orphaned at 10. When 18 his salary was about $57 annually, earned by playing the organ three times a week and giving instruction in singing to a small pupil choir, of the church at Arnstadt.

High church officials and organists were not always in accord in Bach's day and it is told by his biographers that, after his extremely promising beginning, people grew more and more dissatisfied with the manner in which he discharged his duties as organist. He was reproached for making his accompaniment for congregational singing so intricate that singers often completely lost the melody, and when the officiating clergyman declared his preludes too lengthy, he adopted the extreme and made them too short. Among other criticisms made by the consistory in charge of Bach's position was one to the effect that he had accompanied upon the organ, the singing of a "strange maiden." The "maiden" was declared to be his cousin, Maria Barbara Bach, daughter of Michael Bach, who became his wife, Oct. 17, 1707.

Four of their seven children reached maturity and two of these sons are known to have attained musical renown. His second marriage took place in 1721 to Anna Magdalena Wilke, a singer of 21, daughter of a trumpeter at Weissenfels. Bach was now 36 and during 28 years of happy wedded life 13 children were born to them. The unusual talent for music possessed by this wife was developed under his instruction to such a degree that she wrote parts to many of his church cantatas.

Bach's gifts as an artist were united with great clearness and acuteness of intellect, strength of will, a persistency that often amounted to obstinacy, love for order and high sense of duty. Conscious of his worth, he was without arrogance. He provided generously for his family and his home life was a happy one. His greatest pleasure was the concerts conducted with his wife and children and especially talented pupils.

The philanthropic and self-sacrificing spirit manifested by Bach towards his pupils was further exemplified in his family circle. In 1707 he bestowed upon a cousin in needy circumstances a part of his small salary. While in Weimar, he took his eldest brother's son into his home. Against his own interests he carried out with filial affection the testamentary bequests of an honored relative.

Bach was important as a man of strong and noble nature, whose life supports the belief that the truly great artist may also be a man worthy veneration.

NOTED IN THE NEWS

A Bach festival of orchestral, choral, and chamber music of Johann Sebastian Bach will be given by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, in Symphony hall, Boston, on the occasion of the orchestra's fiftieth anniversary, March 24, 25, 26, 27, 28 and 29. The Harvard Glee club, Dr. Archibald T. Davison, conductor; Radcliffe Choral society, G. Wallace Woodworth, conductor; Bach Cantata club; Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Patorni-Casadesus, harpsichord; Wallace Goodrich, organ, and Bliss Perry, speaker, will participate in the program as arranged by Dr. Koussevitzky.

THIS CLIPPING FROM
LAWRENCE, MASS.
THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 22 1931

The Boston Symphony Orchestra begins its Bach festival under Serge Koussevitzky's direction in Symphony Hall, Boston, next Tuesday afternoon and evening with the B minor Mass. On Wednesday evening Professor Bliss Perry will give a memorial address on Henry L. Higginson, the founder of the orchestra. The musical program consists of organ and harpsichord numbers.

The second Brandenburg concerto, first suite for orchestra and the D minor piano concerto will be played Thursday evening on a program closing with the Magnificat. The festival programs of Friday afternoon and Saturday evening fall in the regular subscription series; the former offering a concerto for two violins and two cantatas, the latter the fifth Brandenburg concerto, two cantatas and piano solos.

The assisting artists are the Harvard and Radcliffe choruses, Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, barytone; Alexander Borovsky, pianist; Mme. Patorni-Casadesus, harpsichord, and Wallace Goodrich, organist.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN
MAR 21 1931

Musical Notes

NEW SOLOIST WITH BOSTON SYMPHONY

A new symphony and a soloist newly come to America, says the C. S. Monitor, graced the fifth concert of the Monday series of the Boston Symphony Orchestra, given in Symphony Hall, Boston, on the evening of March 16. The symphony was the first adventure in this form by Nicolai Berezowsky, a young Russian now living in New York. The soloist was Leon Zighera, violinist, and brother of Alfred of the first desk of the orchestra's cellos, and of Bernard, its first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement"—really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; none of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American debut, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Leonore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the [illegible]ic was almost forgotten in the [illegible]osity of its utterance. Mr. [illegible]gin (concertmaster), Mr. Lau[illegible] (flute), Mr. Speyer (English [illegible]) and Mr. B. Zighera (harp) [illegible]icularly distinguished them[illegible]es in their solo passages.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
MAR 22 1931

Boston Symphony Orchestra Will Play At Bach Festival

BOSTON, March 21—A Bach festival to be given through next week will be the culminating feature of the Boston Symphony Orchestra's half-century season. The festival will be performed in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening will be dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky has announced that Bach's monumental mass in B minor will open the festival on March 24, and will be repeated to close it on the Sunday following. The Magnificent will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

Orchestral works will include two Brandenburg concertos (Nos. 2 and 5), and suites (Nos. 1 and 3). The concerto for two violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "well-tempered chlavichord." Mme. Patorni-Casadesus of the "Societe des Instru-

Continued From Tenth Page.

ments Anciens" will also come from Europe to play a group of pieces on the harpsichord. Organ numbers will be played by Wallace Goodrich, director of the New England Conservatory, and formerly with this orchestra.

Other events of the fiftieth anniversary season have been the first performances of scores written especially for the orchestra by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. A Beethoven festival was given in the nation's capital last December. The jubilee season was opened by Sir George Henschel, the orchestra's first conductor, who repeated the original program of fifty years ago.

THIS CLIPPING FROM
BOSTON, MASS.
POST
MAR 22 1931

BACH FESTIVAL

The Bach Festival, crowning event of the 50th anniversary of the Boston Symphony Orchestra, will open Tuesday afternoon and evening with the performances of the B minor Mass, to be presented in two divisions, beginning at 4:30 and 8:30, respectively. The Harvard and Radcliffe choruses and these soloists will assist the orchestra: Amy Evans, soprano; Adelle Alberts, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone. Dr. Koussevitzky will, of course, conduct.

Wednesday evening will be dedicated to the memory of the orchestra's founder and supporter, Henry L. Higginson. Professor Bliss Perry of Harvard will make the address, Wallace Goodrich will be heard in some of the organ music of Bach, and Mme. Patorni-Casadesus, who has come from France for the occasion, will play a group of pieces for the harpsichord.

Thursday evening there will be heard the Second Brandenburg Concerto, for solo violin, flute, oboe and trumpet; the Piano Concerto in D minor, in which Alexander Borovsky will be the soloist, and the Magnificat, with the choruses and soloists who are to be heard in the Mass.

Friday afternoon a regular concert will be a part of this Bach Festival, with its programme listing the Suite for Orchestra No. 3, the Concerto for two violins, in which Messrs. Burgin and Theodorowicz of the first desk of the orchestra's first violins will be the soloist, and two cantatas, "Ich bin ein guter Hirt" and "O, Ewigkeit," with the Bach Cantata Club supplying the singers.

The programme of Saturday evening's concert, although resembling that of Friday afternoon, will on this occasion not be identical. Again there will be two cantatas, given with the assistance of the Bach Cantata Club, "Christ lag in Todesbanden" and "Ein Feste Burg"; the Fifth Brandenburg Concerto, for solo piano, violin and flute, and Preludes and Fugues from "The Well-Tempered Clavichord," performed by Alexander Borovsky, make the rest of the programme.

On Sunday afternoon and evening, at 4:30 and at 8:30, as on the previous Tuesday, the B minor Mass will be repeated as a Pension Fund Concert, with the same soloists and choruses.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
MAR 22 1931

When Stravinsky's latest work, "Symphonie de Psaumes," was presented to New York by the Boston Symphony Orchestra the other day, Lawrence Gilman, critic of the Herald Tribune, hailed it as a masterpiece.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
MAR 22 1931

* * *

"THERE WAS a dead silence. Then they all burst out laughing. And I realized that I had created a record as far as the Boston Symphony Orchestra was concerned. Nobody had dared to criticize them like that since the time of their formation."

See Page 153 for Mar. 21

THIS CLIPPING FROM
ST. LOUIS, MO.
POST DISPATCH

MAR 12 1931

MME. MATZENAUER SOLOIST WITH SYMPHONY ORCHESTRA

Contralto Will Sing Bach Aria and a Group of Four by Mahler.

Margarethe Matzenauer, noted contralto, will be soloist at the St. Louis Symphony Orchestra's concerts at the Odeon tomorrow afternoon and Saturday evening.

Mme. Matzenauer was originally engaged for the final concert of the orchestra's season. Her date was advanced by the Symphony Society at the request of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which, with a great Bach festival, is celebrating its fiftieth year.

The program:

Suite in C major
I. Ouverture.
II. Courante.
III. Gavotte I; Gavotte II.
IV. Forlane.
V. Menuet I; Menuet II.
VI. Bourree I; Bouree II.
VII. Passepied I; Passepied II.

Aria: "O, Pardon Me, My God," from the St. Mathew Passion.....Bach
Mme. Matzenauer.

Night Music, from Symphony No. 7 in E minor .....Mahler

Songs with orchestra .....Mahler
(a) Liebst du um Schonheit.
(b) Ich bin der Welt abhanden gekommen.
(c) Rheinlegendchen.
(d) Urlicht.
Mme. Matzenauer.

Overture to "Sakuntala" .....Goldmark

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker Press.

MAR 15 1931

A FORMER ALBANIAN—oh, way back past our recollection but not past hearing other people talk about—is the subject of an editorial in The Hartford Courant of March 9. It says:

"The fiftieth anniversary of the founding of the Boston Symphony orchestra, now being celebrated, is also the thirtieth anniversary of the editorship of its program books by Mr. Philip Hale. All who know the excellences of the orchestra are likewise familiar with the little pamphlets which too many concert goers leave in their seats. Connoisseurs of music long since learned that the booklets well repaid leisurely perusal in the quiet of the study, for into them Mr. Hale has poured the learning of a well stocked mind."

Phil Hale—that's how old Albanians speak of him—was at one time a columnist of the Albany Evening Journal—long before they called them columnists, we guess. And Harold Frederic, author of a once famous novel, "The Damnation of Theron Ware" was editorial writer and Harold McGrath writer of best sellers, was a reporter. Hooray for Albany newspapers as a literary training ground!—W. H. H.

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PITTSBURGH, PA.
GAZETTE

MAR 14 1931

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EVE. GAZETTE

MAR 19 1931

MUSIC MI

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High church officials and organists were not always in accord in Bach's day and it is told by his biographers that, after his extremely promising beginning, people grew more and more dissatisfied with the manner in which he discharged his duties as organist. He was reproached for making his accompaniment for congregational singing so intricate that singers often completely lost the melody, and when the officiating clergyman declared his preludes too lengthy, he adopted the extreme and made them too short. Among other criticisms made by the consistory in charge of Bach's position was one to the effect that he had accompanied upon the organ, the singing of a "strange maiden." The "maiden" was declared to be his cousin, Maria Barbara Bach, daughter of Michael Bach, who became his wife, Oct. 17, 1707.

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LAWRENCE, MASS.
TRIBUNE

MAR 20 1931

BACH FESTIVAL AT SYMPHONY HALL

A Bach festival, comprising orchestral, choral and chamber music of Johann Sebastian Bach, will be given next week in Symphony hall, Boston, by the Boston Symphony orchestra, assisted by the Harvard Glee club, the Radcliffe Choral society, the Bach Cantata Club and special soloists. The festival will begin on Tuesday, March 24, and will end on Sunday, March 29.. Serge Koussevitzky will conduct, and the following soloists will participate: Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, pianist; Mme. Patorni-Casadesus, harpsichord; Wallace Goodrich, organ; Bliss Perry, speaker.

See Page 153

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

MAR 21 1931

Musical Notes

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None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

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Continued From Tenth Page.

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THIS CLIPPING FROM
BOSTON, MASS.
POST

MAR 22 1931

BACH FESTIVAL

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Wednesday evening will be dedicated to the memory of the orchestra's founder and supporter, Henry L. Higginson. Professor Bliss Perry of Harvard will make the address, Wallace Goodrich will be heard in some of the organ music of Bach, and Mme. Patorni-Casadesus, who has come from France for the occasion, will play a group of pieces for the harpsichord.

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The programme of Saturday evening's concert, although resembling that of Friday afternoon, will on this occasion not be identical. Again there will be two cantatas, given with the assistance of the Bach Cantata Club, "Christ lag in Todesbanden" and "Ein Feste Burg"; the Fifth Brandenburg Concerto, for solo piano, violin and flute, and Preludes and Fugues from "The Well-Tempered Clavichord," performed by Alexander Borovsky, make the rest of the programme.

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See Page 153 for Mar. 21

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SAN FRANCISCO, CAL.
CHRONICLE

MAR 22 1931

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THIS CLIPPING FROM
DETROIT, MICH.
NEWS

MAR 22 1931

* * *

"THERE WAS a dead silence. Then they all burst out laughing. And I realized that I had created a record as far as the Boston Symphony Orchestra was concerned. Nobody had dared to criticize them like that since the time of their formation."

THIS CLIPPING FROM
ST. LOUIS, MO.
POST DISPATCH

12 1931

MME. MATZENAUER SOLOIST WITH SYMPHONY ORCHESTRA

Contralto Will Sing Bach Aria and a Group of Four by Mahler.

Margarethe Matzenauer, noted contralto, will be soloist at the St. Louis Symphony Orchestra's concerts at the Odeon tomorrow afternoon and Saturday evening.

Mme. Matzenauer was originally engaged for the final concert of the orchestra's season. Her date was advanced by the Symphony Society at the request of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which, with a great Bach festival, is celebrating its fiftieth year.

The program:

Suite in C major
I. Ouverture.
II. Courante.
III. Gavotte I; Gavotte II.
IV. Forlane.
V. Menuet I; Menuet II.
VI. Bourree I; Bourree II.
VII. Passepied I; Passepied II.

Aria: "O, Pardon Me, My God," from the St. Matthew Passion.....Bach
Mme. Matzenauer.

Night Music, from Symphony No. 7 in E minor .....Mahler

Songs with orchestra .....Mahler
(a) Liebst du um Schonheit.
(b) Ich bin der Welt abhanden gekommen.
(c) Rheinlegendchen.
(d) Urlicht.
Mme. Matzenauer.

Overture to "Sakuntala" .....Goldmark

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker Press.

15 1931

A FORMER ALBANIAN—oh, way back past our recollection but not past hearing other people talk about—is the subject of an editorial in The Hartford Courant of March 9. It says:

"The fiftieth anniversary of the founding of the Boston Symphony orchestra, now being celebrated, is also the thirtieth anniversary of the editorship of its program books by Mr. Philip Hale. All who know the excellences of the orchestra are likewise familiar with the little pamphlets which too many concert goers leave in their seats. Connoisseurs of music long since learned that the booklets well repaid leisurely perusal in the quiet of the study, for into them Mr. Hale has poured the learning of a well stocked mind."

Phil Hale—that's how old Albanians speak of him—was at one time a columnist of the Albany Evening Journal—long before they called them columnists, we guess. And Harold Frederic, author of a once famous novel, "The Damnation of Theron Ware" was editorial writer and Harold McGrath writer of best sellers, was a reporter. Hooray for Albany newspapers as a literary training ground!—W. H. H.

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE

MAR 14 1931

Boston Symphony Bach Festival.

The Boston Symphony Orchestra is celebrating its fiftieth anniversary this month and as a fitting celebration six Bach programs are to be given.

In 1881 Major Henry L. Higginson founded the orchestra. His dream was to give America an orchestra of permanent standing, and one comparable with the best of Europe. How far he has succeeded the world knows. So it is that the present sponsors are dedicating this program to the memory of this noble man.

Participating in the event are the Harvard Glee Club, the Radcliffe Choral Society and the Bach Cantata Club. Margaret Matzenhauer is soprano; Richard Crooks, tenor; Fraser Gange, bass; Wallace Goodrich, organist; Mme. Patorni-Casadesus, harpsichord, and Alexander Borowsky, piano. Of course the Boston Symphony under George Koussevitzky will supply the orchestral numbers and the background.

Would that Pittsburgh had a Major Higginson.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE

MAR 18 1931

Borovsky Here for Bach Festival

Alexander Borovsky, Russian pianist, who has not been heard here for several seasons, arrived yesterday on the Aquitania to take part in the Boston Symphony Orchestra's Bach Festival, to be held in Boston from March 24 to 29.

THIS CLIPPING FROM
N. Y. Herald Tribune

MAR 1 - 1931

Margaret Matzenauer, contralto; Amy Evans, soprano, and Fraser Gange, barytone, have been engaged by the Boston Symphony Orchestra as soloists in its Bach festival, beginning in Boston on March 22.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

MAR 15 1931

About Bach Festival To Be Held Soon

Boston Symphony Plans Celebration for March 24-29

By RALPH LEWANDO
Press Music Critic

Concluding the celebration of a glorious half century of musical attainment that is unsurpassed in the annals of the tonal art, the Boston Symphony Orchestra, conducted by Sergei Koussevitsky, will present a Bach Festival, embracing the most representative orchestral, choral and chamber music of Johann Sebastian Bach, at Symphony Hall, Boston, on consecutive days from March 24-29 inclusive.

Music lovers who attend this brilliant event can be assured of a thrilling musical experience that will be a memory to be cherished in the years to come.

This highlight of the musical season is given in honor of its founder, Henry Lee Higginson and there could be no more fitting tribute to the man and art devotee whose love for music made possible the world's greatest orchestra, the Boston Symphony. So long as music endures as a medium of expression for human kind, the name of Henry Lee Higginson, will be remembered with reverent appreciation.

Would that Pittsburgh could point with pride to a music-conscious man such as Higginson, who for a period of 37 years was the sole sustainer of the Boston Symphony Orchestra.

The Festival will be inaugurated with an address by Bliss Perry, the writer, who was Major Higginson's biographer and close friend.

Assisting in the gala presentation are the Harvard Glee Club, Radcliffe Choral Society and the Bach Cantata Club conducted by Dr. Archibald Davison and G. Wallace Woodworth.

The list of soloists is a distinguished one; Amy Evans, soprano; Margaret Matzenauer, mezzo soprano; Richard Crooks, tenor, and Fraser Gange, baritone, who form the vocal quartet of the choral scores.

Bach's monumental Mass in B minor opens the Festival on Tuesday, March 24, and will be repeated to close it on the following Sunday. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the Orchestra for both works. Four Cantatas (Nos. 4, 30, 80, 85) will be presented on March 27-28 by the Bach Cantata Club.

The orchestral works include two Brandenburg Concertos (Nos. 2 and 5), and the first and third Suites. Richard Burgin, concert master and Julius Theodorowicz, assistant concert master will play the double concerto for two violins. Alexander Borovsky will come from Europe to play the D minor piano concerto, and also the preludes and fugues from the "Well-tempered Clavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens," will also come from abroad to perform a group of harpsichord pieces. The organ numbers are to be played by Wallace Goodrich, director of the New England Conservatory of Music, and formerly organist of the orchestra.

Among the interesting events that have been a part of the Boston Symphony Orchestra's golden jubilee were the first productions of scores composed especially for this occasion by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, and also the American composers, Copland, Hill, Carpenter and Hanson. The fiftieth season was opened by Sir George Henschel, the Orchestra's first conductor, who repeated the original program of a half hundred years ago.

THIS CLIPPING FROM THE
HAVERHILL, MASS
EVE. GAZETTE

MAR 19 1931

MUSIC MI

BACH'S HUMANISM

Johann Sebastian Bach's birth anniversary March 21 (1685-1750) annually excites interest in Bach the musician and Bach the man. He was orphaned at 10. When 18 his salary was about $57 annually, earned by playing the organ three times a week and giving instruction in singing to a small pupil choir, of the church at Arnstadt.

High church officials and organists were not always in accord in Bach's day and it is told by his biographers that, after his extremely promising beginning, people grew more and more dissatisfied with the manner in which he discharged his duties as organist. He was reproached for making his accompaniment for congregational singing so intricate that singers often completely lost the melody, and when the officiating clergyman declared his preludes too lengthy, he adopted the extreme and made them too short. Among other criticisms made by the consistory in charge of Bach's position was one to the effect that he had accompanied upon the organ, the singing of a "strange maiden." The "maiden" was declared to be his cousin, Maria Barbara Bach, daughter of Michael Bach, who became his wife, Oct. 17, 1707.

Four of their seven children reached maturity and two of these sons are known to have attained musical renown. His second marriage took place in 1721 to Anna Magdalena Wilke, a singer of 21, daughter of a trumpeter at Weissenfels. Bach was now 36 and during 28 years of happy wedded life 13 children were born to them. The unusual talent for music possessed by this wife was developed under his instruction to such a degree that she wrote parts to many of his church cantatas.

Bach's gifts as an artist were united with great clearness and acuteness of intellect, strength of will, a persistency that often amounted to obstinacy, love for order and high sense of duty. Conscious of his worth, he was without arrogance. He provided generously for his family and his home life was a happy one. His greatest pleasure was the concerts conducted with his wife and children and especially talented pupils.

The philanthropic and self-sacrificing spirit manifested by Bach towards his pupils was further exemplified in his family circle. In 1707 he bestowed upon a cousin in needy circumstances a part of his small salary. While in Weimar, he took his eldest brother's son into his home. Against his own interests he carried out with filial affection the testamentary bequests of an honored relative.

Bach was important as a man of strong and noble nature, whose life supports the belief that the truly great artist may also be a man worthy veneration.

NOTED IN THE NEWS

A Bach festival of orchestral, choral, and chamber music of Johann Sebastian Bach will be given by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, in Symphony hall, Boston, on the occasion of the orchestra's fiftieth anniversary, March 24, 25, 26, 27, 28 and 29. The Harvard Glee club, Dr. Archibald T. Davison, conductor; Radcliffe Choral society, G. Wallace Woodworth, conductor; Bach Cantata club; Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Patorni-Casadesus, harpsichord; Wallace Goodrich, organ, and Bliss Perry, speaker, will participate in the program as arranged by Dr. Koussevitzky.

The second of the Music Supervisors National association, sectional conferences as planned in this season's series will take place at Syracuse, N. Y., March 18, 19 and 20, when the vitalization of vocal music and the Eastern Music camp, will be given first consideration in the discussions. The meeting for the southwest will be held in Colorado Springs, Colo., March 24-27. The California conference will be held March 30-April 2. The sessions for the northwest will take place at Spokane, Wash., April 6-8, and the north central will be held April 13-17, in Des Moines, Ia. The southern conference was held in Memphis, Tenn., March 11, 12 and 13.

E. B. F.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN

MAR 21 1931

Musical Notes

NEW SOLOIST WITH BOSTON SYMPHONY

A new symphony and a soloist newly come to America, says the C. S. Monitor, graced the fifth concert of the Monday series of the Boston Symphony Orchestra, given in Symphony Hall, Boston, on the evening of March 16. The symphony was the first adventure in this form by Nicolai Berezowsky, a young Russian now living in New York. The soloist was Leon Zighera, violinist, and brother of Alfred of the first desk of the orchestra's cellos, and of Bernard, its first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement"—really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; his music is really quite lyric, opening with a clearly drawn if not especially compelling theme in the flute, which serves him well throughout. There are other themes, too, one of which, for violas, is rather attractive.

None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American debut, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Leonore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the music was almost forgotten in the virtuosity of its utterance. Mr. Burgin (concertmaster), Mr. Laurent (flute), Mr. Speyer (English horn) and Mr. B. Zighera (harp) particularly distinguished themselves in their solo passages.

y Orchestra Bach Festival

BOSTON, March 21—A Bach festival to be given through next week will be the culminating feature of the Boston Symphony Orchestra's half-century season. The festival will be performed in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening will be dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky has announced that Bach's monumental mass in B minor will open the festival on March 24, and will be repeated to close it on the Sunday following. The Magnificent will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone.

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Continued From Tenth Page.

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POST

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Wednesday evening will be dedicated to the memory of the orchestra's founder and supporter, Henry L. Higginson. Professor Bliss Perry of Harvard will make the address, Wallace Goodrich will be heard in some of the organ music of Bach, and Mme. Patorni-Casadesus, who has come from France for the occasion, will play a group of pieces for the harpsichord.

Thursday evening there will be heard the Second Brandenburg Concerto, for solo violin, flute, oboe and trumpet; the Piano Concerto in D minor, in which Alexander Borovsky will be the soloist, and the Magnificat, with the choruses and soloists who are to be heard in the Mass.

Friday afternoon a regular concert will be a part of this Bach Festival, with its programme listing the Suite for Orchestra No. 3, the Concerto for two violins, in which Messrs. Burgin and Theodorowicz of the first desk of the orchestra's first violins will be the soloist, and two cantatas, "Ich bin ein guter Hirt" and "O, Ewigkeit," with the Bach Cantata Club supplying the singers.

The programme of Saturday evening's concert, although resembling that of Friday afternoon, will on this occasion not be identical. Again there will be two cantatas, given with the assistance of the Bach Cantata Club, "Christ lag in Todesbanden" and "Ein Feste Burg"; the Fifth Brandenburg Concerto, for solo piano, violin and flute, and Preludes and Fugues from "The Well-Tempered Clavichord," performed by Alexander Borovsky, make the rest of the programme.

On Sunday afternoon and evening, at 4:30 and at 8:30, as on the previous Tuesday, the B minor Mass will be repeated as a Pension Fund Concert, with the same soloists and choruses.

See Page 153 for Mar. 21

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MAR 22 1931

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NEWS

MAR 22 1931

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152

MINNEAPOLIS, MINN.
JOURNAL
MAR 22 1931

Boston Group to Fete Anniversary

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The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

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SPRINGFIELD, MASS.
REPUBLICAN
MAR 25 1931

BOSTON SYMPHONY ORCHESTRA'S BACH FESTIVAL PLEASES

Opening of 50th Anniversary Observance Features Mass in B Minor in Superb Performance

By FRANCIS REGAL

Boston, March 24—The Bach festival given by the Boston Symphony orchestra as part of the celebration of the orchestra's 50th anniversary opened today with a superb performance of the greatest of all Bach's choral works, the Mass in B Minor under the direction of Dr Serge Koussevitzky. The chorus, which sang magnificently, was made up of the Harvard Glee club and the Radcliffe Choral society. The solo singers were Amy Evans, Margaret Matzenauer Richard Crooks, and Frazer Gange.

On account of the extreme length of the mass, which does not follow the conventional form and is never used as part of the Catholic church service, it was divided into two parts, the first beginning at 4.30 in the afternoon and the second at 8.30. This division may mar somewhat the cumulative effect of what is probably the mightiest choral work ever penned, but since the receptive capacity of the average listener is limited, appreciation was no doubt increased by this opportunity for rest.

It is quite possible, contrary to common opinion, to enjoy Bach's music without listening closely, the complicated counterpoint breaking upon the senses like the roll of the sea and the infinite variety of the wind. But or so rare and great an occasion as thi attention is of course on the strair and half of the mass made quit enough for one sitting.

From the first it was apparent tha Dr Koussevitzky, whose greatness a an orchestral conductor the whol world recognizes, is no less remark differer

THIS CLIPPING FROM
LOS ANGELES, CAL.
EXPRESS
MAR 26 1931

Music *and* Musicians

By BRUNO DAVID USSHER

Orchestra Premieres 'Concerto Gregoriano' Today and Tomorrow

Ottorino Respighi's "Concerto Gregoriano" for violin and orchestra will be premiered this evening and tomorrow afternoon by the Philharmonic Orchestra, Albert Spalding being the soloist. Beside the Cesar Franck Symphony, the double program offers also the tone-poem "Death and Transfiguration," by Richard Strauss in memory of Walter Henry Rothwell, first conductor of the orchestra, who died in March 1927, at the height of his career. Both the Franck and the Strauss scores were favorites of the late maestro, to whom the Philharmonic ensemble will always be indebted for efficient organization and strong schooling, qualities which have rapidly placed it among the foremost symphonic bodies of the country.

Ottorino Respighi

Curious an incident it is that the "Concerto Gregoriano" is to be first heard here during a program honoring the memory of Mr. Rothwell, because the latter had planned to present it with the same soloist but a few weeks before his untimely demise. Mr. Spaulding's bookings preventing him attending rehearsal the day before the concert, the Beethoven Concerto was substituted.

ITALIAN OPUS

Ottorino Respighi is by no means an unfamiliar figure here. The prominent Italian composer, who lives in Rome, spent almost a month here two seasons ago when he gave a recital before "Pro-Musica." His "Fountains," "Pines" and "Festivals of Rome" have been performed repeatedly, local programs including also the "Birds," "Church Windows," an orchestral suite of "Old Airs and Dances with the Lute."

Written in 1921, the "Concerto Gregoriano" was published and premiered the following season. Historians disagree as to whether it was first played under the composer's baton at the Augusteo in Rome or under Dr. Karl Muck's direction in Hamburg. Suffice to state that Respighi is much esteemed in Germany, where his successful efforts to bring Italian composers back to more symphonic than operatic activities had been first acknowledged. The work is dedicated to Arrigo Serrato, distinguished Roman violinist. The orchestral setting calls for the following instruments:

Two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, kettledrums, celesta, harp and the usual strings.

EXPLAINS NAME

Respighi has explained the startling name of a composition, the secular form or traditional purpose of which was far removed from modes and moods of the church, which derived such musical development from the Gregorian chants. As it happened the Italian composer had been actually inspired by motives of the Gregorian chants. Moreover he wished to invest his music with the purity and deliberateness of form, characteristic of the religious music of the middle ages.

Albert Spalding first rendered the "Concerto Gregoriano" May 15, 1924, at a Koussevitzky concert in Paris. The program annotator then commented on the nature of the music in relation to the title.

SOLO SIGNIFICANCE

"It will perhaps at first seem strange," the program note of that date reads, "that the composer of the 'Concerto Gregoriano' chose the form of the violin concerto as a medium wherewith to transport his listeners into the atmosphere of the church music of the middle ages—music so remote from all the complexities and the virtuosity of musical form in the last two centuries—a form predominantly instrumental. But on closer examination of this score one perceives that the work has few of the traits which usually characterize the instrumental concerto. The connection between the solo instrument and the orchestra has in this case quite a different significance. The solo violin plays, so to speak, the role of the cantor in the old religious service, while the orchestra represents the choir of believers.

"Every element of virtuosity, in the strict sense of the word, is excluded from this music—although that fact is not in conflict with the statement that the work is written in a manner advantageous for the player of the solo part."

There are three movements. The first: "Andante Tranquillo, A minor, in 12-8 time, later changes to "Allegro Mo[illegible] once in [illegible] ground. "Andant[illegible] in 5-4 ti[illegible] theme, d[illegible] ian cha[illegible] which ca[illegible] "Alleluia, [illegible] ergico," [illegible] jubilant [illegible]

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 27 1931

FESTIVAL CONCERT AT HUB MEMORIAL TO H. L. HIGGINSON

Relatives of Founder of Boston Symphony Orchestra Hear Address—Mme Patorni-Casadesus Plays

By FRANCIS REGAL

Boston, March 26—The second of the Bach festival concerts, held last night at Symphony hall, was made an impressive memorial to the founder of the Boston Symphony orchestra, Henry L. Higginson. The stage was beautifully decorated with plants and flowers and in the middle at the rear was a striking bust of him by a well-known artist, familiar to Bostonians and displaying to the audience the vivid and striking features of this notable friend of music.

On the stage was seated, to the right and left the officers and members of the orchestra, representatives of other orchestras and members of the founder's family, the audience rising to do honor to them. After the opening group of organ works, grave and noble in character and an impressive "In Memoriam," an address on the character and the life work of Maj Higginson, was given by Dr Bliss Perry, who knew him well and could speak on such an occasion with a certain intimacy. The address was admirably done, and was equally interesting to those who remember the old days and to the younger generation to whom the orchestra is of immemorial antiquity and its founder's career but a tradition.

Messages Read

In particular he brought out the bundle of contradictions in Maj Higginson's personality and the way in which the frustration of his own musical ambitions had given birth to the creating in Boston a great orchestra. Presumably the address will be published in permanent form and friends of the orchestra in Boston and elsewhere will be glad to have it. A number of letters and telegrams of congratulations from the representations of symphony orchestras in other cities were read from the stage.

A quite different side of Bach's work from that in the great "B minor mass" heard Wednesday night was brought forward in last night's program. For the mass great choral and orchestral forces are needed and it is to be heard only on notable occasions. In the main last night's concert was an organ recital and out of the ordinary only as the playing of Wallace Goodrich made it so. But aside from this it was exceptional in giving us a chance to hear, side by side with Bach's great organ works, examples of the lighter style which he used so happily in writing for the harpsichord.

This outmoded instrument, now coming again into fashion through a revival of interest in old things, was admirably played by Mme Patorni-Casadesus, who is well known to American music lovers through her association with the Society of Ancient Instruments. Her playing tonight delighted the audience. Her group of solos was made up of three numbers, the Italian concerto, the Fantasia No 3 in C minor, and the fugue in D minor. All of these are familiar to students of the piano, and are included in piano recital programs, but in hearing them on the instrument for which they were composed we can more fully realize the composer's intention.

As compared with the modern piano the harpsichord is an instrument of limited capacity, but it can render very beautifully music that fits it, even its dry brittleness of tone, resulting from the plucking of the string by a quill, has a charm of its own in music the texture of which is a little thin. Its tone seems light yet has carrying power, and the large audience in Symphony hall heard in their full beauty the elegant embellishments and florid figures of the Italian concerto and the other works played by Mme Patorni-Casadesus.

Italian Influence

Some serious-minded students of Bach have almost deplored the influence of Italian music on Bach as through his liking for it was a weakness, but in truth he owed much to Italy, and his study of Italian masters was an important factor in his development. Everybody knows how he went to the trouble of arranging and improving the violin sonatas of Vivaldi, a gifted virtuoso composer of no great depth, but endowed with grace and elegance and a master of the new idiom which the violin was creating in Italy. No doubt Bach admired these sonatas and saw in them qualities which he could use in his own music. He greatly liked gay, nimble and vivacious music, and did homage to both the French and the Italian style without deteriment to his rugged native Gothic.

Normally, of course, examples of this lighter genre would not stand beside works in the grand style. Bach himself, perhaps, would play his organ fugues in the church and his concertos, fugues, and so on at the little musical gatherings of his academic friends. But last night neither type suffered by the juxtaposition, and there was even an advantage, for an occasion like this, in having the contrast made so sharp. A much worse injury is done to Bach when his music is arranged, with much license for the piano, and then beaten fortissimo in a style which has neither the majesty of the organ nor the elegance of the clavier music that Bach composed.

Wallace Goodrich, an organist of taste and learning as well as of skill, gave what semed like authentic Bach in his playing of two fine groups, the first was made up of the fantasia in C minor, the adagio from the Toccata in C major and the fugue in C major. The second, closing the concert, comprised the chorale prelude "Schmuecke dich o liebe seele" and the brilliant and difficult fugue in G minor. From these organ works alone a modern listener would know that there were giants in those days and Mr Goodrich, while not pedantic about trying to reproduce the probable effect of the organ on which Bach played, did not unduly sophisticate the music with modern effects. Perhaps no one thing has wrought more damage to Bach in our time than the modernization of the organ in an effort to rival the quite different qualities of the orchestra. Some costly modern organs are unfit for the interpretation of Bach's music, but this is not true of the great organ in Symphony hall, as the noble and inspiring effects achieved by Mr Goodrich showed.

BROCKTON, MASS.
TIMES
MAR 26 1931

CHORAL ART CLUB TO SING WITH BOSTON SYMPHONY

Brockton Organization Begins Rehearsal of "The Rio Grande" for April 24 and 25.

The Brockton Choral Art club, which was one of the first organizations in the United States to present "The Rio Grande," that unusual number by Constant Lambert, which George Sawyer Dunham heard in England and introduced to Brockton, has been invited to sing the selection with the Boston Symphony orchestra.

It is expected that 25 members of the Brockton club will accept the invitation and a large party went to Boston Wednesday night for the first rehearsal, held under the direction of Arthur Fiedler, director of Cecelia Singing society of Boston, and a member of the Boston Symphony. The members of the Brockton club join with members of the Cecelia society in the rendition of "The Rio Grande."

The number will be given at the regular Boston Symphony concert program Friday afternoon and Saturday evening, April 24 and 25, under Director Kousevitsky, conductor of the Symphony.

"The Rio Grande," an exotic number in unusual jazz style, was the outstanding offering of the annual concert of the Brockton Choral Art club given Feb. 15.

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All of the solo singer entered w into the spirit of the music, and t as their singing of the solos and ot was the remarkable thing was unusual excellence of the ensemble which solo voices in the orches took an important part.

At the concert tomorrow evening Bliss Perry will deliver an address on Henry L. Higginson, founder of the orchestra, in whose memory this festival is being given. The organist, Wallace Goodrich, will play two groups of Bach's works, including the Fantasia in C Minor, the Fugue in C Major, and the Fugue in G Minor. Mme Patorni-Casadesus will play a group of solos for the harpsichord including the Italian concerto.

At the close of the evening performance an extraordinary ovation was given to all concerned, the soloists, the orchestra, the chorus, the conductor, the associate conductors who trained the constituent choruses, and the instrumentalists who had so beautifully played obbligato parts. It is unlikely that in the half-century of the orchestra's wonderful history a greater demonstration has been made. The principals were recalled again and again and the audience found it hard to disperse.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 29 1931

Boston's Bach Festival

The Boston Symphony orchestra has done a fine thing in making its jubilee celebration a memorial to its founder, Henry L. Higginson, and in taking the occasion to give a Bach festival. So musical a city, of course, hears a great deal of Bach's music, year in and year out. It figures in the programs of organ recitals, of piano recitals, of symphony concerts. But many of his greatest works call for resources not ordinarily available, and others lie to one side of ordinary concert giving. One might go to concerts year after year without having a chance to appreciate the astonishing range and variety of Bach's creative work.

Such a chance is given in the festival at Symphony hall which closes today, and perhaps in its long and honorable record the orchestra has done nothing of higher educational value. With the aid of a fine chorus of Harvard and Radcliffe students, competent soloists and the unsurpassed instrumental virtuosi of the orchestra, Dr Koussevitzky has been able to interpret both the weighty and the lighter works of Bach with rare fidelity. The result has been a cumulative impression that will not soon be forgotten.

BOSTON, MASS.
AMERICAN
MAR 30 1931

KOUSSEVITZKY GETS OVATION AT SYMPHONY

By MOSES SMITH

WITH A REPETITION of the B minor Mass, for the benefit of the Pension Fund of the Boston Symphony Orchestra, the Bach Festival at Symphony Hall came to a close.

Instead of describing this performance let us refer to the scope of this Festival, the extraordinary pains with which it was planned and the excellence of its accomplishment. For the first time in Boston we were able to hear within a week a fine variety and selection of the works of the great Johann Sebastian. Many of the compositions were masterpieces on a level never surpassed by mortal pen. None of them was without musical interest. The grandeur and the humanity of Bach were made evident to twentieth century ears.

No more fitting monument than this Festival, it seems to us, could have been erected in this Golden Jubilee year of the orchestra in honor of its founder and principal sustainer—Henry Lee Higginson. Many workers were responsible for this achievement. But it is natural to single out for especial praise the principal moving force behind the Festival, as the huge audience last night singled him out in the greatest demonstration we have ever heard or seen in Symphony Hall—the orchestra's conductor, Serge Koussevitzy.

Esta Cantor, soprano, was making her debut meanwhile before a friendly audience at Jordan Hall. To write about her on the basis of the few numbers of the excellent program which we were able to hear would do her an injustice, for she was palpably nervous. Later, according to reliable report, she disclosed a lyric voice of good quality, sound musicianship and interpretative skill.

THIS CLIPPING FROM
NEWBURYPORT, MASS.
NEWS
MAR 30 1931

the Irish society.

For putting a dream into fact, and a fact that has already lasted 50 years and promises continuous survival, has anyone done better than the late Major Henry L. Higginson, who gave so generously to the establishment of Boston's Symphony Orchestra?

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PITTSFIELD, MASS.
EAGLE
MAR 27 1931

The Boston Symphony Orchestra is giving, on the 50th anniversary of its founding, a Bach Festival. Music lovers, at the first performances, could only sit in something like a mood of worship before the perfect rendition of the work of one of whom Schumann said, "Music owes as much to Bach as a religion to its founder!"

PROVIDENCE, R. I.
NEWS TRIBUNE
MAR 31 1931

BACH FESTIVAL BY SYMPHONY ORCHESTRA A SUCCESS

The Bach festival which the Boston Symphony Orchestra completed in Symphony Hall, Boston, last Sunday proved the peak of the 50th anniversary season of the great orchestra, which has been celebrated with many events. The Bach festival which was given on six days, from March 24-29, was attended by overflowing audiences. At the conclusion of the Mass in B minor on Sunday night, Dr. Serge Koussevitsky, the conductor, together with the chorus, the orchestra and the soloists were given a prolonged and tumultuous demonstration.

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MINNEAPOLIS, MINN.
JOURNAL
MAR 22 1931

Boston Group to Fete Anniversary

Bach Festival to be given through this week will be the culminating feature of the Boston Symphony Orchestra's half-century season. The festival will be performed in Symphony Hall, Boston, from Tuesday, March 24, each day through Sunday, March 29.

The memory of Henry L. Higginson will be especially honored. The second evening (March 25) is dedicated to the orchestra's founder and sole sustainer through thirty-seven years. Bliss Perry, the writer who was Major Higginson's biographer and close friend, will then give an address. Chamber music of Bach will likewise be played.

Dr. Serge Koussevitzky announces Bach's monumental Mass in B minor which will open the Festival on Tuesday (March 24), and will be repeated to close it on the Sunday following. The Magnificat will be performed on March 26, the Harvard Glee Club and Radcliffe Choral Society combining with the orchestra for both works. Four Cantatas (Nos. 4, 30, 80, 85) are to be given on March 27 and 28 by the Bach Cantata Club. The vocal quartet in the choral scores will consist of Amy Evans, soprano, Margaret Matzenauer, mezzo-soprano, Richard Crooks, tenor, and Frazer Gange, baritone.

Orchestral works will include two Brandenburg Concertos (Nos. 2 and 5), and Suites (Nos. 1 and 3). The Concerto for Two Violins will be played by Richard Burgin and Julius Theodorowicz. Alexander Borovsky will come from Europe to play the piano concerto in D minor, and also preludes and fugues from the "Well-tempered chlavichord." Mme. Patorni-Casadesus of the "Societe des Instruments Anciens" will also come from Europe to play a group of pieces on the harpsicord.

BROCKTON, MASS.
TIMES
MAR 26 1931

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SPRINGFIELD, MASS.
REPUBLICAN
MAR 25 1931

BOSTON SYMPHONY ORCHESTRA'S BACH FESTIVAL PLEASES

Opening of 50th Anniversary Observance Features Mass in B Minor in Superb Performance

By FRANCIS REGAL

Boston, March 24—The Bach festival given by the Boston Symphony orchestra as part of the celebration of the orchestra's 50th anniversary opened today with a superb performance of the greatest of all Bach's choral works, the Mass in B Minor under the direction of Dr Serge Koussevitzky. The chorus, which sang magnificently, was made up of the Harvard Glee club and the Radcliffe Choral society. The solo singers were Amy Evans, Margaret Matzenauer Richard Crooks, and Frazer Gange.

On account of the extreme length of the mass, which does not follow the conventional form and is never used as part of the Catholic church service, it was divided into two parts, the first beginning at 4.30 in the afternoon and the second at 8.30. This division may mar somewhat the cumulative effect of what is probably the mightiest choral work ever penned, but since the receptive capacity of the average listener is limited, appreciation was no doubt increased by this opportunity for rest.

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THIS CLIPPING FROM
LOS ANGELES, CAL.
EXPRESS
MAR 26 1931

Music *and* Musicians

By BRUNO DAVID USSHER

Orchestra Premieres 'Concerto Gregoriano' Today and Tomorrow

Ottorino Respighi's "Concerto Gregoriano" for violin and orchestra will be premiered this evening and tomorrow afternoon by the Philharmonic Orchestra, Albert Spalding being the soloist. Beside the Cesar Franck Symphony, the double program offers also the tone-poem "Death and Transfiguration," by Richard Strauss in memory of Walter Henry Rothwell, first conductor of the orchestra, who died in March 1927, at the height of his career. Both the Franck and the Strauss scores were favorites of the late maestro, to whom the Philharmonic ensemble will always be indebted for efficient organization and strong schooling, qualities which have rapidly placed it among the foremost symphonic bodies of the country.

Ottorino Respighi

Curious an incident it is that the "Concerto Gregoriano" is to be first heard here during a program honoring the memory of Mr. Rothwell, because the latter had planned to present it with the same soloist but a few weeks before his untimely demise. Mr. Spaulding's bookings preventing him attending rehearsal the day before the concert, the Beethoven Concerto was substituted.

ITALIAN OPUS

Ottorino Respighi is by no means an unfamiliar figure here. The prominent Italian composer, who lives in Rome, spent almost a month here two seasons ago when he gave a recital before "Pro-Musica." His "Fountains," "Pines" and "Festivals of Rome" have been performed repeatedly, local programs including also the "Birds," "Church Windows," an orchestral suite of "Old Airs and Dances with the Lute."

Written in 1921, the "Concerto Gregoriano" was published and premiered the following season. Historians disagree as to whether it was first played under the composer's baton at the Augusteo in Rome or under Dr. Karl Muck's direction in Hamburg. Suffice to state that Respighi is much esteemed in Germany, where his successful efforts to bring Italian composers back to more symphonic than operatic activities had been first acknowledged. The work is dedicated to Arrigo Serrato, distinguished Roman violinist. The orchestral setting calls for the following instruments:

Two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, kettledrums, celesta, harp and the usual strings.

EXPLAINS NAME

Respighi has explained the startling name of a composition, the secular form or traditional purpose of which was far removed from modes and moods of the church, which derived such musical development from the Gregorian chants. As it happened the Italian composer had been actually inspired by motives of the Gregorian chants. Moreover he wished to invest his music with the purity and deliberateness of form, characteristic of the religious music of the middle ages.

Albert Spalding first rendered the "Concerto Gregoriano" May 15, 1924, at a Koussevitzky concert in Paris. The program annotator then commented on the nature of the music in relation to the title.

SOLO SIGNIFICANCE

"It will perhaps at first seem strange," the program note of that date reads, "that the composer of the 'Concerto Gregoriano' chose the form of the violin concerto as a medium wherewith to transport his listeners into the atmosphere of the church music of the middle ages—music so remote from all the complexities and the virtuosity of musical form in the last two centuries—a form predominantly instrumental. But on closer examination of this score one perceives that the work has few of the traits which usually characterize the instrumental concerto. The connection between the solo instrument and the orchestra has in this case quite a different significance. The solo violin plays, so to speak, the role of the cantor in the old religious service, while the orchestra represents the choir of believers.

"Every element of virtuosity, in the strict sense of the word, is excluded from this music—although that fact is not in conflict with the statement that the work is written in a manner advantageous for the player of the solo part."

There are three movements. The first: "Andante Tranquillo, A minor, in 12-8 time, later changes to "Allegro Molto Moderato" begins at once in a mood of ecclesiastic background. The second movement: "Andante Espressivo E Sostenuto," in 5-4 time, commences with a solo theme, distinctly related to Gergorian chant. The third movement, which carries the special heading "Alleluia," is marked "Allegro Energico," in 4-4 time, emphasizes a jubilant A major tonality.

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REPUBLICAN
APR 26 1931

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SPRINGFIELD, MASS.
REPUBLICAN
APR 1931

FESTIVAL CONCERT AT HUB MEMORIAL TO H. L. HIGGINSON

Relatives of Founder of Boston Symphony Orchestra Hear Address—Mme Patorni-Casadesus Plays

By FRANCIS REGAL

Boston, March 26—The second of the Bach festival concerts, held last night at Symphony hall, was made an impressive memorial to the founder of the Boston Symphony orchestra, Henry L. Higginson. The stage was beautifully decorated with plants and flowers and in the middle at the rear was a striking bust of him by a well-known artist, familiar to Bostonians and displaying to the audience the vivid and striking features of this notable friend of music.

On the stage was seated, to the right and left the officers and members of the orchestra, representatives of other orchestras and members of the founder's family, the audience rising to do honor to them. After the opening group of organ works, grave and noble in character and an impressive "In Memoriam," an address on the character and the life work of Maj Higginson, was given by Dr Bliss Perry, who knew him well and could speak on such an occasion with a certain intimacy. The address was admirably done, and was equally interesting to those who remember the old days and to the younger generation to whom the orchestra is of immemorial antiquity and its founder's career but a tradition.

Messages Read

In particular he brought out the bundle of contradictions in Maj Higginson's personality and the way in which the frustration of his own musical ambitions had given birth to the creating in Boston a great orchestra. Presumably the address will be published in permanent form and friends of the orchestra in Boston and elsewhere will be glad to have it. A number of letters and telegrams of congratulations from the representations of symphony orchestras in other cities were read from the stage.

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Springfield Republican
March 25-1931

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It is quite possible, contrary to common opinion, to enjoy Bach's music without listening closely, the complicated counterpoint breaking upon the senses like the roll of the sea and the infinite variety of the wind. But on so rare and great an occasion as this attention is of course on the strain, and half of the mass made quite enough for one sitting.

From the first it was apparent that Dr Koussevitzky, whose greatness as an orchestral conductor the whole world recognizes, is no less remarkably gifted in the somewhat different matter of conducting a large chorus of amateur singers. Some good conductors fail in this from trying for too much, or from not having a definite enough perception of what can be done. Dr Koussevitzky knows what he wants and what he can get, and gets it with admirable certainty and power.

There was today none of the clumsiness or slackness so often found in large choruses. The singing was expressive but it was also crisp, and when it should be detached it was clearly attached and fitted, like the strings, into the orchestral pattern. Some of the choral effects were as beautiful as any music that could be imagined, and the whole moved with rich fullness and ease.

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Springfield Republican
March 25-1931

BOSTON SYMPHONY ORCHESTRA'S BACH FESTIVAL PLEASES

Opening of 50th Anniversary Observance Features Mass in B Minor in Superb Performance

By FRANCIS REGAL

Boston, March 24—The Bach festival given by the Boston Symphony orchestra as part of the celebration of the orchestra's 50th anniversary opened today with a superb performance of the greatest of all Bach's choral works, the Mass in B Minor under the direction of Dr Serge Koussevitzky. The chorus, which sang magnificently, was made up of the Harvard Glee club and the Radcliffe Choral society. The solo singers were Amy Evans, Margaret Matzenauer Richard Crooks, and Frazer Gange.

On account of the extreme length of the mass, which does not follow the conventional form and is never used as part of the Catholic church service, it was divided into two parts, the first beginning at 4.30 in the afternoon and the second at 8.30. This division may mar somewhat the cumulative effect of what is probably the mightiest choral work ever penned, but since the receptive capacity of the average listener is limited, appreciation was no doubt increased by this opportunity for rest.

It is quite possible, contrary to common opinion, to enjoy Bach's music without listening closely, the complicated counterpoint breaking upon the senses like the roll of the sea and the infinite variety of the wind. But on so rare and great an occasion as this attention is of course on the strain, and half of the mass made quite enough for one sitting.

From the first it was apparent that Dr Koussevitzky, whose greatness as an orchestral conductor the whole world recognizes, is no less remarkably gifted in the somewhat different matter of conducting a large chorus of amateur singers. Some good conductors fail in this from trying for too much, or from not having a definite enough perception of what can be done. Dr Koussevitzky knows what he wants and what he can get, and gets it with admirable certainty and power.

There was today none of the clumsiness or slackness so often found in large choruses. The singing was expressive but it was also crisp, and when it should be detached it was clearly attached and fitted, like the strings, into the orchestral pattern. Some of the choral effects were as beautiful as any music that could be imagined, and the whole moved with rich fullness and ease.

All of the solo singer entered well into the spirit of the music, and fine as their singing of the solos and duets was the remarkable thing was the unusual excellence of the ensemble, in which solo voices in the orchestra took an important part.

At the concert tomorrow evening Bliss Perry will deliver an address on Henry L. Higginson, founder of the orchestra, in whose memory this festival is being given. The organist, Wallace Goodrich, will play two groups of Bach's works, including the Fantasia in C Minor, the Fugue in C Major, and the Fugue in G Minor. Mme Patorni-Casadesus will play a group of solos for the harpsichord including the Italian concerto.

At the close of the evening performance an extraordinary ovation was given to all concerned, the soloists, the orchestra, the chorus, the conductor,

THIS CLIPPING FROM
LEWISTON, ME.
SUN
MAR 21 1931

Musical Notes

NEW SOLOIST WITH BOSTON SYMPHONY

A new symphony and a soloist newly come to America, says the C. S. Monitor, graced the fifth concert of the Monday series of the Boston Symphony Orchestra, given in Symphony Hall, Boston, on the evening of March 16. The symphony was the first adventure in this form by Nicolai Berezowsky, a young Russian now living in New York. The soloist was Leon Zighera, violinist, and brother of Alfred of the first desk of the orchestra's cellos, and of Bernard, its first harpist.

Born in Leningrad, Mr. Berezowsky migrated to the United States in 1922 and became a member of the New York Philharmonic, leading the second violin. His "Hebrew" Suite was performed in 1928 by the New York Philharmonic under Mengelberg. He has written chamber music, an operetta and a cantata.

This "Symphony in one movement"—really in four, played without pause—though it is without key designation, was evidently not written merely to shock the public. Even if Mr. Berezowsky had been tempted to take this road to notoriety, he probably would have realized that traffic on it is now diverted to obscurity. No; his music is really quite lyric, opening with a clearly drawn if not especially compelling theme in the flute, which serves him well throughout. There are other themes, too, one of which, for violas, is rather attractive.

None of these themes undergoes any real development. They are tossed about and interwoven among the several choirs with considerable sense of instrumental values but without much apparent structural feeling. The slow movement is restful, and the Scherzo engaging in a quite Russian way. In the Finale the composer surrenders to Stravinsky. Here there is considerable rhythmic emphasis, and a great deal of noise. By reason of its energy and vitality, transmitted through a stirring performance under the composer's own vigorous baton, the symphony won a notable success.

Mr. Zighera brought to the interpretation of Mendelssohn's Concerto a good left-hand technique, excellent bowing and strong musical feeling. His tone is small and rather feminine, and for this reason he doubtless was well advised to choose this concerto for his American debut, rather than a more robust vehicle. His performance was well received.

The concert opened with a thrilling proclamation of the "Leonore" No. 3 Overture and closed with a performance of Rimsky-Korsakoff's "Spanish Caprice" in which the meretriciousness of the music was almost forgotten in the virtuosity of its utterance. Mr. Burgin (concertmaster), Mr. Laurent (flute), Mr. Speyer (English horn) and Mr. B. Zighera (harp) particularly distinguished themselves in their solo passages.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
2 9 1931

BACH FESTIVAL HELD BY BOSTON SYMPHONY

Fiftieth Anniversary of Orchestra Observed and Memory of Major Henry Lee Higginson, Its Founder, Honored at Great Event

By Alexander Fried

LEIPZIG used to take its Bach stolidly by the week when the great cantor was directing the music of the St. Thomas Church. It has remained for a lively American city of the twentieth century to tune Johann Sebastian's solemn tone to the pitch of festivity. Ending today, six days of Bach have been celebrating the fiftieth anniversary of the Boston Symphony Orchestra and honoring its founder, Major Henry Lee Higginson.

For thirty-seven years Higginson alone supported the orchestra. On the foundation he built its present superb structure stands. The institution itself is not his only creation. Through it Boston's present interest in music is largely of his making.

Interest Manifested in Koussevitzky Program

This interest is measured by the program Serge Koussevitzky, conductor, arranged for Boston's Bach festival. The B minor Mass, divided for performance during the afternoon and evening, was sung on Tuesday and is being repeated today. Cantatas and works for organ, orchestra, piano, and harpsichord have been part of the six concerts. It is all earnest music, not a hint of cheap effect in the whole of it.

Participating artists have included Amy Evans, Margaret Matzenauer, Richard Crooks, and Fraser Gange, vocal soloists, Alexander Borovsky, Russian pianist, Mme. Patorni-Casadesus, of France, harpsichordist, and Wallace Goodrich, organist.

In the East, college singing groups often have serious artistic purposes. Mr. Koussevitzky was able to engage for the patrician festival the Harvard Glee Club and the Radcliffe Choral Society, as well as the Bach Cantata Club.

Major Higginson conceived the plan of forming a first-rate orchestra for America when he was an humble student in Vienna. Years in the banking business gave him means. He caused musicians to be imported from Europe, and put at their head George Henschel.

Although his fortune was not extraordinary, he pursued his ambition relentlessly. The orchestra has become a model of artistic perfection for the world.

Major Higginson stands at the head of the list of honored Americans that have made this country eminent in the love of symphonic music. His type of patronage, an American phenomenon, is different from Europe's government patronage of the arts.

Governments abroad began their official concern with music when they assumed religious authorities previously centered in Rome. They needed organized music for the ceremonies of devotion. Meantime they could use their musical forces for their own entertainment.

Then secular music earned a prestige that kept it in government care even during the regimes of rulers who had no personal interest in it.

America Depends on Commercial Promotion

America, with its peculiar history, could not benefit its public with traditional musical organizations. The public had to depend for its art on the possibilities of its commercial promotion.

Music so developed could not be good enough. Here the Major Higginsons have entered the scene. Because of their own love of music they have made institutions for the use of all their compatriots. Such patrons have the temperament of the old noble troubadours. Only they let great orchestras sing for them.

he said, 'I never heard of
Poges is but a few miles
on!'

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As the curtain fell, Mrs. Thomas hurried backstage and found her husband sitting sadly amidst the scenery of Shakespeares' famous masterpiece with his head bowed and a look of deep dejection on his face. Her maternal instinct fully aroused by her man's agony (says Mr. Davis), she stepped tenderly to his side and putting her arms gently over his shoulder she murmured bravely:

"Never mind, Gus, thank God you didn't write it."

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The Daily Round for Bach as for All Men

His City, His Time and His Work for First Preluding to His Boston Festival

Trans. Mar. 7

THE Bach Festival, arranged by the Boston Symphony Orchestra as rite of its semi-centenary year, is little more than a fortnight away. Articles about the composer and his music are in season; but it is tactless to crowd them into Saturday or Sunday pages immediately preceding the festival. Length, breadth and thickness scare away the reader, though he would be informed about what is before him. There is even danger of repletion in the festival itself. Accordingly, this department begins today a series of articles that it will distribute at leisurely intervals through the next three weeks. The first is concerned with Bach the man, as he lived and worked in his later years at Leipzig. It was written by Mr. Lawrence Gilman for the New York Herald Tribune. No writer about music in the American press is to be compared with him in knowledge of Bach, in understanding and sympathy.

How did Bach live? Mr. Gilman begins. How did he work—especially during the great period of his maturity in Leipzig? Is it possible for us to recreate in imagination, to any extent, his surroundings there, his daily life of drudgery, of routine, of an inspiration that seems to us, two centuries after his death, little short of miraculous? We may return, for illumination on these points, to the noteworthy volume by Professor Charles Sanford Terry ("Bach: The Historical Approach," Oxford University Press, 1930). With its aid we shall now have a look at Bach in his Leipzig environment—Bach, the pious, hard-working musician; Bach, the cantor and music-master, onerously involved in that "orgy of worship" (as Professor Terry calls it) which his Leipzig duties entailed. Let us, with Professor Terry's help, attempt to visualize the surroundings in which Bach lived. If the reader possesses a copy of Terry's earlier and invaluable book ("J. S. Bach: a Biography," Oxford University Press, 1928) he will find in it many illustrations helpful to this task of imaginative reconstruction.

Take first a general view of Leipzig, of the town as Bach knew it: "It is enclosed by fortified walls, flanking bastions and frowning escarpments; they were not removed for more than a generation after Bach's death. The town was a flourishing commercial center, the seat of a 'Welt-berühmte' university. Leipzig, in fact, was one of the foremost commercial communities in Germany, and already eminent as a capital of the printing and publishing trade. Its 'Collegium' was distinguished, and it was the most prosperous town in the Saxon Electorate after Dresden; though its population was neither sufficiently numerous—we can number it at about 30,000 when Bach was a citizen—nor sufficiently wealthy to maintain a permanent Opera House. Its public, therefore, was not as instructed as Dresden's or Hamburg's, for instance, in the operatic idiom. Hence the Council's injunction to Bach to avoid theatricalism, and also the opposition he encountered to his use of the operatic apparatus in his church music.

"Outside the walls, on every side of the town, leafy suburbs and gardens were spread, umbrageous with lime-trees—'Linden-town,' the Leipzig poets called their city. Especially was this so on the west, where the Pleisse meandered sluggishly and its mill-wheel clattered noisily behind St. Thomas's School. Within the city walls the houses rose massively four or five stories high under steeply angled roofs, their yellow fronts brilliant with gaudy frescoes. You may still remark these designs on old buildings. The window-sashes, bright with flowers, were musical with notes of caged singing birds. The streets, broad and pebbled, were cleansed with running conduits and gushing fountains. Hundreds of oil lamps on oak standards lit the streets at nightfall, while in each of the four wards watchmen called the hours and fended the citizens against thieves and vagabonds. Bach's Leipzig background is picturesquely medieval."

In the ample market place, thrice weekly the scene of a bustling fair, stood, and still stands, the Rathaus—today a museum which houses, among other relics, Haussmann's portrait of Bach. "Close by it was Apel's House, the palace of the sovereign when he visited Leipzig, from whose windows he looked out on the torchlit market place, and heard Bach's 'Collegium Musicum' make music in his honor. In the southwest Ward lay the Citadel, Schloss Pleissenburg, whose commandant was Bach's good patron. Outside the walls at that point stretched open country of particular interest to us. For here stood the Windmill, and here, in summer time, amid green gardens, Bach rehearsed his 'Collegium Musicum.'"

Bordering the extreme western circumference of the town stands the building which chiefly attracts us—St. Thomas s with its lofty tower. "Between it and the town-wall only the school buildings intervened, overlooking the meandering Pleisse, whose banks were a country promenade when Bach was alive, a busy thoroughfare today through which the stream forces an uneasy passage. Close to St. Thomas's, to the north, is the squat fabric of the New Church, and, in the northwest angle, the Ranstädter Gate, which admitted to the town's chief thoroughfare and gave egress to the Promenade."

It is with St. Thomas's Church, of course, that Bach's memory is most closely associated. He was among the hierarchy of its officials, lived in its precincts, and gave to its ancient fabric the first performance of his works. The church still stands; but the school, in which Bach lived and worked, was pulled down a quarter of a century ago. The church raises a huge bulk that has changed little during the centuries—the lofty nave and dormered roof, the disproportionately planned chancel, and the clumsily inserted tower rising to a lofty cupola.

Having confronted in fancy the church's exterior, let us accompany Professor Terry inside. We enter by the door that Bach himself used from the Square, turn sharply to the left, ascend a broad flight of steps to the organ gallery on the west wall, and look down from it on a Sunday morning. If the year were, say, 1731, we should see "the women in the nave, the men flanking them right and left in the side aisles; a low screen dividing the nave from the chancel, and, in the middle of it, the black 'Pult,' or leectern from which the Epistle was read. A stone font stands in the foreground below the west gallery; the pulpit, as now, is set against a pillar on the south (right) of the nave; and galleries fill the side aisles."

In Bach's time, the building was disfigured by galleries and private boxes on the walls, and even under the archway of the chancel. To a detail of special importance Professor Terry calls our attention; "the chancel arch is very small in proportion to the elevation of the nave. Its effect is to expose a great surface of bare wall above the arch (the galleries are now removed), facing the choir in the west gallery, to cut off the nave from the chancel, and to give the church acoustic qualities unusually responsive and resilient. The absence of a 'note' of fixed tonality, the large area of resonant wood and the comparatively short reverberation, made the building an ideal auditorium. Bach was inadequately served by his singers. But in St. Thomas's he possessed exceptional acoustic advantages."

Professor Terry refers to a picture (it is printed as the frontispiece of his volume, "Bach's Cantata Texts") which purports to represent the west gallery of St. Thomas's as it looked in Bach's time. In it, the organ, as now, stands against the west wall. "I wish," says our author, "that I could accept this picture with confidence. In the foreground the Cantor [Bach] lavishly wigged, directs his singers and players, whose distribution, however, is improbable and irregular. The loudest instruments are in the foreground, the players are unprovided with music, and the singers, standing in separate groups, follow their own group conductor! Still, the print reveals the uniform in which Bach's singers fulfilled their Sunday duty—the elders in breeches, full-skirted coats and ample wigs; the younger in perruques and cloaks such as German schoolboys wear today."

Professor Terry passes, in conclusion, from the church that enshrines Bach's memory to the fabric that preserves his ashes. "It is the only circumstance that connects him with the Johanneskirche. St. John's lay without the walls, and its churchyard had for generations been the public burial ground. Here, on July 31, 1750, close to the south door, Bach was buried in the presence of his scholars and colleagues.

"It was usual to mark the graves with a headstone or memorial slab. Bach's was not thus distinguished. For, in the last years of his life, he lost touch with the community he served. He was upon uncordial terms with his employers, who complained that he conducted himself as a Capellmeister rather than a Cantor. His children, who had found high employment, were not sufficiently moved by filial piety to make good the citizens' neglect. So, when it was proposed to commemorate the second centenary of his birth in 1885, it was impossible to identify his grave. Tradition placed it six paces from the south door of the church. But the ground had long been disused as a burial place, and, since closer association was not possible, a tablet was fixed to the south wall tersely and vaguely recording Bach's burial in this part of the former graveyard. The tablet is now in the vault of the church.

"Nine years later, (1894) the enlargement of the nave of the church involved the demolition of its walls and the inclusion within the new fabric of ground so far outside it. That Bach's resting-place might consequently be disturbed was not overlooked, and, while the foundations of the new walls were dug, careful watch was kept for any relic of his interment. The area of close investigation was near the former south door. Within it, after three days fruitless digging, an oak coffin was exposed which contained the almost perfect skeleton of an elderly male, well proportioned, moderate in stature, with massive skull, receding forehead, shallow eye-sockets and heavy jaws. The skull was compared with Haussmann's and other presumably authentic portraits, from which a skilled anatomist demonstrated that the remains indubitably were Bach's. They were therefore inclosed within an unpretentious limestone sarcophagus and along with those of Bach's fellow-townsman, Carl Christian Gellert (d. 1769), were lowered to a vault beneath the altar. There they rest in an unworthy Valhalla lately and ineptly embellished."

Using as a guide the skull, recovered from the earth on that autumn day, concludes Professor Terry, "the sculptor, Carl Seffner, modeled a bust of the immortal Cantor, which, better than Haussmann's portrait, reveals Bach as his music presents him to us. For, if it veils the simplicity of a very homely character, it truly records the nobility of one whose commanding and majestic personality no other of the great Masters of music has approached."

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ARCH 8, 1931
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an's Daily Story

oldup on the 10th building. A prompt e police, who threw the place and let h the result that vered and arrested ndits, says Walter

f the robbery the dway success was aving a suit tried ...tailor's. Starting to go out, he found all exits blocked. It was a matinee day and he didn't have a great deal of time to reach the theatre.

"I showed the detective at the door my Equity card and some letters," he said, "and tried to explain to him how necessary it was for me to get to the theatre. But did you ever try to argue with a cop? He just said, 'You stay here. See?' And I stayed there."

Finally the young actor went to a telephone, called up the theatre, got the manager of the show on the wire, and explained his troubles. The manager jumped into a taxi, hurried over, managed to get into the building — and then they wouldn't let him out.

Meanwhile the young actor had managed to find a police inspector who in some manner verified his story and saw him past the door. He arrived at the theatre just in time to go on in his street clothes and without makeup. But the manager never did get back until the show was over.

(Copyright, 1931)

OLD BACH IS HERE

"The best way to instruct youth is to accustom it early to consort with the best models."—Forkel.

"GENTLEMEN," said Frederick the Great, of a visitor arrived at his palace, "old Bach is here!" and little did the monarch guess that he spoke of a greater than himself. One hundred and eighty-one years after his death old Bach is still here, and here in Boston this month is to be a festival of his music, six concerts in as many days, celebrating the 50th anniversary of the Boston Symphony Orchestra.

Bach, like Shakespeare in Matthew Arnold's sonnet, "walked the earth unguessed at. Better so!" for although famous as a virtuoso organist while he lived, few if any surmised that here was the Father Rhine of German music, worthier to be called River than Bach, which in German means brook. For more than a century after his death no memorial to him existed and the very location of his grave was forgotten. In the century following, his manuscripts have been rescued from attics and dustbins. The great "Matthew Passion Music" was retrieved from rubbish among the effects of a deceased cheese-monger; another masterpiece was snatched in 1814 at St Petersburg, from waste paper about to be sent to a butter dealer.

* * *

It took four generations of musical ancestors to produce him, and although he by two successive wives produced 20 children, he culminated and exhausted the creative energy of his clan. Orphan at 10, purloining a forbidden musical textbook and copying it by moonlight, which occupies six months; at 15 a choir boy in a church school at Luneburg, repeatedly using his holidays to trudge the 30 miles across the Luneburg Heath to Hamburg, in order to hear the eminent organist, Bohm; at 23 he is court musician and organist in Weimar, and thus founder and forerunner in Germany's cultural capital of that distinction which was to be continued by Goethe, Schiller and Liszt. For 15 years he advances from post to post until in 1723 he is chosen cantor of St Thomas' School in Leipzig, which he makes lastingly memorable by his labors until his blindness and death in 1750.

As virtuoso organist he is continually called to test and dedicate new instruments, a species of concert tour. A French organist who had challenged him to a music duel, hearing him play first, defaulted and fled the city. Bach disdained to repeat the story, but his friends did not. Whatever his implements, however faulty, he seized them to create masterpieces, his spirit transcending their imperfections. In Weimar, being organist, he wrote organ music; in Cothen, as chapel master, he wrote for stringed instruments; in Leipzig, as cantor, he wrote for choirs, and in all these kinds he excelled.

His duties as cantor at the St Thomas School required him to teach singing, Latin, and science, play the organ on Sundays and feast days, train two choirs in two separate churches, and compose a vocal work, "Cantata," for each Sunday and holy day. Thirty of these cantatas he brought with him to Leipzig, and in the 20 years following he wrote 265 more, making about 300 in all, of which 100 have been lost. Thus he composed cantatas at the rate of one a month, and these of such quality that most composers would be thankful to have written one a year, if not one in a lifetime. And to these must be added his voluminous instrumental writings, the five Passion Musics (three of which are lost), and the monumental B-Minor Mass. Does this explain why, like so many other men of imperious creative urge, he was an inveterate early riser, up at 5 in Summer, at 6 in Winter?

* * *

In a time like ours when colleges are clamoring for their millions of dollars it is chastening to contemplate with what meager means this man of intellect achieved unique greatness. His choirs never numbered more than 50 singers, usually only a dozen, and these scarcely above amateur skill. His official superiors, totally incapable of realizing that they had an exceptional man on their hands, pestered, nagged and impeded him—a situation which Bach's own obstinacy, irritability and independence of spirit did not improve. Of fame he was utterly unselfconscious. Until his 40th year, next to nothing from his pen was published, and most of his work remained unprinted until more than a century after his death. His brain was like a force of nature, a great tree raining seeds on the ground with lavish prodigality, letting sprout what would. If so few, if no one realized his greatness, it was because he thought nothing of it himself, being so intent on uttering the music that was in him, so passionately absorbed in perfecting the practice of his art.

He was 30 years old before unremitting diligence had equipped him with a technique which could express down to its last nuance the convolutions of his thought. First train yourself to say something, then pray that you be given something to say. If the prayer-by-work be faithfully done, the second prayer goes not unanswered. The spirit seizes a responsive instrument as a virtuoso a Stradivarius violin. It was midway in his 30's, as with most givers of life, that the event came off and Bach discovered his work of innovation. "In this" (Forkel is speaking and the words are parable), "Bach followed a course upon which the textbooks of his day were silent, but which his genius suggested to him. Its originality consists in the freedom of his part writing, in which he transgresses, seemingly at any rate, rules long established and to his contemporaries almost sacred." Where is the parable? In those last 15 words. Notice, too, that he was continually retouching his compositions to make them ever more finished masterpieces. The organ music which he had written as a young man he spent the last 10 years of his life, as an old man, revising. Indifferent alike to praise or blame, he went on correcting until he had satisfied himself. When his work was as good as he could make it his work was done. Like Odysseus in the "Iliad," he might have said with Homeric grandeur: "Praise me not much, neither blame me, but let us go forward, for night is far spent and the dawn is nigh."

* * *

Such a spirit is best known through his own utterance, his heroic tempests of tones, but those who wish to meet him in the pages of a book will find him livingly in J. H. Forkel's biography, or in the more recent and more complete, though not more interesting, work by Mr Charles Sanford Terry.

Bach has been explained by heredity, by environment, by early training, by religious sentiment, by moral force, by passionate industry, by complete self-forgetfulness in devotion to ideal aims, but when all is said, the apparition of such giants of intellect and spirit are divine events—as unexplainable as the mysterious origin of life itself. One thing, however, can be said: this man lived in a great Ago of Faith. He believed in something. What faith was it? No matter! He believed in something, and that is the great thing. He lost himself in that belief and so found himself.

Yes, "Gentlemen, old Bach is here!"

We need him.

Uncle Dudley.

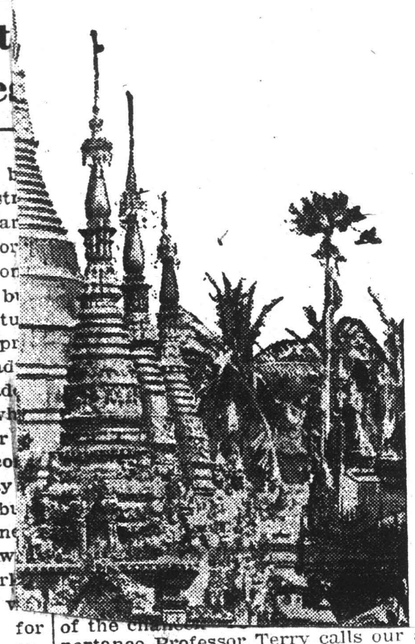
The Daily Ro[illegible] ...hist Shrine

Bach a[illegible]

His City, His Time a[illegible] Preluding t[illegible] Fe[illegible]

Trans. Mar. 7

THE Bach Festival, arranged b[illegible] the Boston Symphony Orchestr[illegible] as rite of its semi-centenar[illegible] year, is little more than a fo[illegible] night away. Articles about the co[illegible] poser and his music are in season; b[illegible] it is tactless to crowd them into Satu[illegible] day or Sunday pages immediately pr[illegible] ceding the festival. Length, bread[illegible] and thickness scare away the read[illegible] though he would be informed about wh[illegible] is before him. There is even danger [illegible] repletion in the festival itself. Acco[illegible] ingly, this department begins today [illegible] series of articles that it will distribu[illegible] at leisurely intervals through the ne[illegible] three weeks. The first is concerned w[illegible] Bach the man, as he lived and worl[illegible] in his later years at Leipzig. It w[illegible] written by Mr. Lawrence Gilman for the New York Herald Tribune. No writer about music in the American press is to be compared with him in knowledge of Bach, in understanding and sympathy.



How did Bach live? Mr. Gilman begins. How did he work—especially during the great period of his maturity in Leipzig? Is it possible for us to recreate in imagination, to any extent, his surroundings there, his daily life of drudgery, of routine, of an inspiration that seems to us, two centuries after his death, little short of miraculous? We may return, for illumination on these points, to the noteworthy volume by Professor Charles Sanford Terry ("Bach: The Historical Approach," Oxford University Press, 1930). With its aid we shall now have a look at Bach in his Leipzig environment—Bach, the pious, hard-working musician; Bach, the cantor and music-master, onerously involved in that "orgy of worship" (as Professor Terry calls it) which his Leipzig duties entailed. Let us, with Professor Terry's help, attempt to visualize the surroundings in which Bach lived. If the reader possesses a copy of Terry's earlier and invaluable book ("J. S. Bach: a Biography," Oxford University Press, 1928) he will find in it many illustrations helpful to this task of imaginative reconstruction.

Take first a general view of Leipzig, of the town as Bach knew it: "It is enclosed by fortified walls, flanking bastions and frowning escarpments; they were not removed for more than a generation after Bach's death. The town was a flourishing commercial center, the seat of a 'Welt-berühmte' university. Leipzig, in fact, was one of the foremost commercial communities in Germany, and already eminent as a capital of the printing and publishing trade. Its 'Collegium' was distinguished, and it was the most prosperous town in the Saxon Electorate after Dresden; though its population was neither sufficiently numerous—we can number it at about 30,000 when Bach was a citizen—nor sufficiently wealthy to maintain a permanent Opera House. Its public, therefore, was not as instructed as Dresden's or Hamburg's, for instance, in the operatic idiom. Hence the Council's injunction to Bach to avoid theatricalism, and also the opposition he encountered to his use of the operatic apparatus in his church music.

"Outside the walls, on every side of the town, leafy suburbs and gardens were spread, umbrageous with lime-trees—'Linden-town,' the Leipzig poets called their city. Especially was this so on the west, where the Pleisse meandered sluggishly and its mill-wheel clattered noisily behind St. Thomas's School. Within the city walls the houses rose massively four or five stories high under steeply angled roofs, their yellow fronts brilliant with gaudy frescoes. You may still remark these designs on old buildings. The window-sashes, bright with flowers, were musical with notes of caged singing birds. The streets, broad and pebbled, were cleansed with running conduits and gushing fountains. Hundreds of oil lamps on oak standards lit the streets at nightfall, while in each of the four wards watchmen called the hours and fended the citizens against thieves and vagabonds. Bach's Leipzig background is picturesquely medieval."

In the ample market place, thrice weekly the scene of a bustling fair, stood, and still stands, the Rathaus—today a museum which houses, among other relics, Haussmann's portrait of Bach. "Close by it was Apel's House, the palace of the sovereign when he visited Leipzig, from whose windows he looked out on the torchlit market place, and heard Bach's 'Collegium Musicum' make music in his honor. In the southwest Ward lay the Citadel, Schloss Pleissenburg, whose commandant was Bach's good patron. Outside the walls at that point stretched open country of particular interest to us. For here stood the Windmill, and here, in summer time, amid green gardens, Bach rehearsed his 'Collegium Musicum.'"

Bordering the extreme western circumference of the town stands the building which chiefly attracts us—St. Thomas's with its lofty tower. "Between it and the town-wall only the school buildings intervened, overlooking the meandering Pleisse, whose banks were a country promenade when Bach was alive, a busy thoroughfare today through which the stream forces an uneasy passage. Close to St. Thomas's, to the north, is the squat fabric of the New Church, and, in the northwest angle, the Ranstädter Gate, which admitted to the town's chief thoroughfare and gave egress to the Promenade."

It is with St. Thomas's Church, of course, that Bach's memory is most closely associated. He was among the hierarchy of its officials, lived in its precincts, and gave to its ancient fabric the first performance of his works. The church still stands; but the school, in which Bach lived and worked, was pulled down a quarter of a century ago. The church raises a huge bulk that has changed little during the centuries—the lofty nave and dormered roof, the disproportionately planned chancel, and of the chancel [illegible] portance Professor Terry calls our attention; "the chancel arch is very small in proportion to the elevation of the nave. Its effect is to expose a great surface of bare wall above the arch (the galleries are now removed), facing the choir in the west gallery, to cut off the nave from the chancel, and to give the church acoustic qualities unusually responsive and resilient. The absence of a 'note' of fixed tonality, the large area of resonant wood and the comparatively short reverberation, made the building an ideal auditorium. Bach was inadequately served by his singers. But in St. Thomas's he possessed exceptional acoustic advantages."

Professor Terry refers to a picture (it is printed as the frontispiece of his volume, "Bach's Cantata Texts") which purports to represent the west gallery of St. Thomas's as it looked in Bach's time. In it, the organ, as now, stands against the west wall. "I wish," says our author, "that I could accept this picture with confidence. In the foreground the Cantor [Bach] lavishly wigged, directs his singers and players, whose distribution, however, is improbable and irregular. The loudest instruments are in the foreground, the players are unprovided with music, and the singers, standing in separate groups, follow their own group conductor! Still, the print reveals the uniform in which Bach's singers fulfilled their Sunday duty—the elders in breeches, full-skirted coats and ample wigs; the younger in perruques and cloaks such as German schoolboys wear today."

Professor Terry passes, in conclusion, from the church that enshrines Bach's memory to the fabric that preserves his ashes. "It is the only circumstance that connects him with the Johanneskirche. St. John's lay without the walls, and its churchyard had for generations been the public burial ground. Here, on July 31, 1750, close to the south door, Bach was buried in the presence of his scholars and colleagues.

"It was usual to mark the graves with a headstone or memorial slab. Bach's was not thus distinguished. For, in the last years of his life, he lost touch with the community he served. He was upon uncordial terms with his employers, who complained that he conducted himself as a Capellmeister rather than a Cantor. His children, who had found high employment, were not sufficiently moved by filial piety to make good the citizens' neglect. So, when it was proposed to commemorate the second centenary of his birth in 1885, it was impossible to identify his grave. Tradition placed it six paces from the south door of the church. But the ground had long been disused as a burial place, and, since closer association was not possible, a

Boston Sunday Globe

SUNDAY, MARCH 8, 1931

MINIATURE ALMANAC.....MARCH 8

Eastern Standard Time

Sun Rises.....	6:10	High Tide. .	1:56 am
Sun Sets.....	5:42	" ...	2:26 pm
Length of Day.	11:32	Moon Rises.	11:23 pm
Height of Tide.....		10ft 9in am,	10ft pm
Light Automobile Lamps at.....			6:12 pm

Moon's Changes

Last Quarter, March 11, 0h 15m, morning, E.
New Moon, March 19, 2h 51m, morning, E.
First Quarter, March 27, 0h 4m, morning, W.
Full Moon, April 2, 3h 6m, evening, E.

The Globe Man's Daily Story

There was a holdup on the 10th floor of a 5th-av building. A prompt alarm brought the police, who threw a cordon around the place and let nobody out, with the result that they finally discovered and arrested two men as the bandits, says Walter Trumbull.

At the time of the robbery the juvenile of a Broadway success was in the building having a suit tried on at his tailor's. Starting to go out, he found all exits blocked. It was a matinee day and he didn't have a great deal of time to reach the theatre.

"I showed the detective at the door my Equity card and some letters," he said, "and tried to explain to him how necessary it was for me to get to the theatre. But did you ever try to argue with a cop? He just said, 'You stay here. See?' And I stayed there."

Finally the young actor went to a telephone, called up the theatre, got the manager of the show on the wire, and explained his troubles. The manager jumped into a taxi, hurried over, managed to get into the building — and then they wouldn't let him out.

Meanwhile the young actor had managed to find a police inspector who in some manner verified his story and saw him past the door. He arrived at the theatre just in time to go on in his street clothes and without makeup. But the manager never did get back until the show was over.

(Copyright, 1931)

OLD BACH IS HERE

"The best way to instruct youth is to accustom it early to consort with the best models."—Forkel.

"GENTLEMEN," said Frederick the Great, of a visitor arrived at his palace, "old Bach is here!" and little did the monarch guess that he spoke of a greater than himself. One hundred and eighty-one years after his death old Bach is still here, and here in Boston this month is to be a festival of his music, six concerts in as many days, celebrating the 50th anniversary of the Boston Symphony Orchestra.

Bach, like Shakespeare in Matthew Arnold's sonnet, "walked the earth unguessed at. Better so!" for although famous as a virtuoso organist while he lived, few if any surmised that here was the Father Rhine of German music, worthier to be called River than Bach, which in German means brook. For more than a century after his death no memorial to him existed and the very location of his grave was forgotten. In the century following, his manuscripts have been rescued from attics and dustbins. The great "Matthew Passion Music" was retrieved from rubbish among the effects of a deceased cheese-monger; another masterpiece was snatched in 1814 at St Petersburg, from waste paper about to be sent to a butter dealer.

* * *

It took four generations of musical ancestors to produce him, and although he by two successive wives produced 20 children, he culminated and exhausted the creative energy of his clan. Orphan at 10, purloining a forbidden musical textbook and copying it by moonlight, which occupies six months; at 15 a choir boy in a church school at Luneburg, repeatedly using his holidays to trudge the 30 miles across the Luneburg Heath to Hamburg, in order to hear the eminent organist, Bohm; at 23 he is court musician and organist in Weimar, and thus founder and forerunner in Germany's cultural capital of that distinction which was to be continued by Goethe, Schiller and Liszt. For 15 years he advances from post to post until in 1723 he is chosen cantor of St Thomas' School in Leipzig, which he makes lastingly memorable by his labors until his blindness and death in 1750.

As virtuoso organist he is continually called to test and dedicate new instruments, a species of concert tour. A French organist who had challenged him to a music duel, hearing him play first, defaulted and fled the city. Bach disdained to repeat the story, but his friends did not. Whatever his implements, however faulty, he seized them to create masterpieces, his spirit transcending their imperfections. In Weimar, being organist, he wrote organ music; in Cothen, as chapel master, he wrote for stringed instruments; in Leipzig, as cantor, he wrote for choirs, and in all these kinds he excelled.

His duties as cantor at the St Thomas School required him to teach singing, Latin, and science, play the organ on Sundays and feast days, train two choirs in two separate churches, and compose a vocal work, "Cantata," for each Sunday and holy day. Thirty of these cantatas he brought with him to Leipzig, and in the 20 years following he wrote 265 more, making about 300 in all, of which 100 have been lost. Thus he composed cantatas at the rate of one a month, and these of such quality that most composers would be thankful to have written one a year, if not one in a lifetime. And to these must be added his voluminous instrumental writings, the five Passion Musics (three of which are lost), and the monumental B-Minor Mass. Does this explain why, like so many other men of imperious creative urge, he was an inveterate early riser, up at 5 in Summer, at 6 in Winter?

* * *

In a time like ours when colleges are clamoring for their millions of dollars it is chastening to contemplate with what meager means this man of intellect achieved unique greatness. His choirs never numbered more than 50 singers, usually only a dozen, and these scarcely above amateur skill. His official superiors, totally incapable of realizing that they had an exceptional man on their hands, pestered, nagged and impeded him—a situation which Bach's own obstinacy, irritability and independence of spirit did not improve. Of fame he was utterly unselfconscious. Until his 40th year, next to nothing from his pen was published, and most of his work remained unprinted until more than a century after his death. His brain was like a force of nature, a great tree raining seeds on the ground with lavish prodigality, letting sprout what would. If so few, if no one realized his greatness, it was because he thought nothing of it himself, being so intent on uttering the music that was in him, so passionately absorbed in perfecting the practice of his art.

He was 30 years old before unremitting diligence had equipped him with a technique which could express down to its last nuance the convolutions of his thought. First train yourself to say something, then pray that you be given something to say. If the prayer-by-work be faithfully done, the second prayer goes not unanswered. The spirit seizes a responsive instrument as a virtuoso a Stradivarius violin. It was midway in his 30's, as with most givers of life, that the event came off and Bach discovered his work of innovation. "In this" (Forkel is speaking and the words are parable), "Bach followed a course upon which the textbooks of his day were silent, but which his genius suggested to him. Its originality consists in the freedom of his part writing, in which he transgresses, seemingly at any rate, rules long established and to his contemporaries almost sacred." Where is the parable? In those last 15 words. Notice, too, that he was continually retouching his compositions to make them ever more finished masterpieces. The organ music which he had written as a young man he spent the last 10 years of his life, as an old man, revising. Indifferent alike to praise or blame, he went on correcting until he had satisfied himself. When his work was as good as he could make it his work was done. Like Odysseus in the "Iliad," he might have said with Homeric grandeur: "Praise me not much, neither blame me, but let us go forward, for night is far spent and the dawn is nigh."

* * *

Such a spirit is best known through his own utterance, his heroic tempests of tones, but those who wish to meet him in the pages of a book will find him livingly in J. H. Forkel's biography, or in the more recent and more complete, though not more interesting, work by Mr Charles Sanford Terry.

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Yes, "Gentlemen, old Bach is here!"

We need him.

Uncle Dudley.

Concert-Chronicle

Recalling Mr. Borovsky Trans Mar 9

TO run down the list of "assisting artists" at the approaching Bach Festival is to find few unfamiliar names. Messrs. Burgin and Theodorowicz, who will play a Concerto for Two Violins, sit week by week and season after season at the first desk of the string choir at Symphony Hall. It was as organist that Bostonians first knew Mr. Wallace Goodrich as public performer. Mme. Patorni-Casadesus has played the harpsichord, whenever her husband's "Society of Ancient Instruments" has visited Boston. Mme. Evans, newcomer to the solo-quartet for the Mass in B minor, is the singing wife of Fraser Gange, who is to be the bass. The other two, Mme. Matzenauer and Mr. Crooks, return often to Boston. The pianist remains, Alexander Borovsky, heard at the Symphony Concerts five or six years ago; since a stranger to them. The other day, he was playng Bach in London and Herbert Hughes wrote of him in the Daily Telegraph:

"Like many other people who write about music, I am frequently asked to name my 'favorite' pianist. It is the kind of question that is asked by very young people whose sincerity just saves them from being fatuous. To the question I generally answer that I have about twelve 'favorite' pianists. If I am asked to give my twelve, the name of Borovsky is one of the first three or four that occur to me at once. I was reminded of these conundrums when Borovsky made his rentrée at Wigmore Hall and performed a program devoted exclusively to Bach and Chopin. To at least one listener it was a recital that gave unmixed pleasure.

"Here was the very perfection of Bach playing, superb in control of climaxes, in rhythm, in suggestion of authentic 'clavier' music. To the Chromatic Fantasia he gave, moreover, that touch of improvisation which links up the keyboard technique of Bach with that of Cl
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Mar 18

Human nature being what human nature is, it is not superfluous to remind subscribers to the Symphony Concerts that tomorrow (Thursday)—and not Saturday—is the appointed evening for this week. The matinée follows on Friday in usual course.

TRANS. MAR. 18

Around the Bach Festival

The vigilant Division of Music of the Public Library has arranged two informal lectures as introduction to the Symphony Orchestra's Bach Festival. In the first, tomorrow afternoon at 4.30 at the Lecture Hall of the Library, Mr. Wallace Woodworth, conductor of the Radcliffe Choral Society and the Bach Cantata Club, will discuss the choral works of Bach—particularly the Mass in B minor, the Magnificat and the Church Cantatas to be sung next week. In the second lecture, on Thursday, March 26, at the same hour and in the same room, Mr. Appel of the Library will speak about Bach's instrumental works, especially those to be played at the festival. Both lectures are open to the public without charge.

The orchestral Suite in D major is dropped from the third concert, on Thursday, March 26, of the Bach Festival. With it included the program was too long. The second Brandenburg Concerto, the Piano-Concerto in D minor—pianist, Mr. Borovsky—and the Magnificat remain as announced.

Boston to Philadelphia

This evening in Philadelphia, Fabien Sevitzky's Chamber Orchestra will play Arthur Foote's Suite in E major, revived to the general pleasure a year or two ago by Dr. Koussevitzky in the composer's own city. The piece is item in a "Program from Living American Composers." Another Bostonian has place—Paul Mimart with "Nephesh Haiah," whatever that title may imply. Mr. Foote's Suite is new to Philadelphia. Mr. Mimart's will be played for the first time anywhere.

The True Bach Escaping from The Tradition

The Return to the Tone-Poet For Second Preluding to His Boston Festival

TRANS MAR. 11

IN the twenties of the last century, Bach was a name. On May 24, 1830, Charles Lamb had heard of it—from his friend Nov—, no doubt—for he tells us that he did not know whether to pronounced it Bach or Batch. But "in an age like this, constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut," knowledge of Bach was confined to a few people like Nov— and Wesley and Crotch. Henry Bishop, who was knighted a dozen years later for having represented English music, seems to have done that by using such time as he could spare from the mutilation of Shakspeare to please Mrs. Grundy upon the "cutting" of foreign operas, not, as Fétis unkindly said, to temper the wind to the incompetent native executant, but out of regard for "the state of the public taste for music, which was not sufficiently cultivated to understand them."

This "age of critical perception," this "insufficiently cultivated public taste"! We seem still to hear these discrepant voices. The present never knows much about itself. But if the present age has a faith, that faith is that Bach is music, and music Bach. That faith has taken a century of "first performances" and another century of Bach Societies to build; but these have carried critical perception through to public taste. Miss Myra Hess once gave a recital in New York, and the audience sat spellbound, as we, too, have seen them do, till someone in the gallery shouted "Bach!" The cry was taken up, and she played what they asked. What next? "More Bach!" She confided afterwards to a friend that the same thing had happened to her at Lincoln, Neb. Our halls and cathedrals are crumbling; but this architect's work still stands as he left it 175 years ago, with its stones worn smooth by the knees of worshipers.

Bach wrote fugues; that was all our grandfathers knew about him, and their tone of voice proclaimed that they did not like fugues. And, indeed, why should they, considering the way they were played? Generations had taught them that a fugue was a parsing lesson. Thackeray it was, perhaps, who first showed us that blood could beat warmly under patches, and Austin Dobson that tongues wagged lightly under perukes. In like manner tonal answer and stretto and episode were laws that the full-bottomed wigs dared not disobey, and yet at the same time no more than a framework in which much strength and loveliness could display themselves. It is the merit of this generation to have been sure of that at last, and Bach is now played and listened to as a human being.

He is not played as he heard his own music. He counted his choir and orchestra by units and we count ours by tens. His sententious harpsichord and persuasive clavichord have grown into the stentorian pianoforte. His audience sits in tiered halls instead of in uncomfortable pews or smoky cellars lit by tallow candles. But he would have thought nothing of such changes, and would have made music as easily with them as without them. One thing would have delighted him—the increased skill of instrumental performance. One thing would have surprised him—the piety and incompetence of the singing. He would have been puzzled by the reverential attitude towards very ordinary passages and have wondered why they were so often out of tune until he realized that the singers spent one year instead of ten on learning their business.

One fancies he would have welcomed the pianoforte. Its easily graduated tone and sustaining power would have made up for the loss of precise articulation or of a wavering touch. His music had not yet developed those shock tactics which make the piano for us a terror in some hands. Bach has plenty of "mood," but he gets it by doing work, and the way to play him is to work as hard. That is the true "reverence." [London Times

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Bach has suffered, like so many composers since his day, from the obscuring effect of a mist of legend—in his case, the legend of the "dry" and "formal" and "pedantic" Bach. The word "Bach" and the word "fugue" were long synonymous in the popular mind; and to the popular mind a fugue is necessarily "dry," instead of being, as it is in the hands of a genius, one of the most exciting of musical forms. These beliefs have erected formidable barriers in the way of a general understanding of the true nature of Bach's contribution to music. The dryly scholastic Bach, the formal, periwigged Bach, is largely, of course, an imaginary figure. Bach, to be sure, had dull and routine and perfunctory moments, days of flagging imagination and invention—and no wonder, considering his unremitting labors and the incredible vastness of his output. But the real Bach, the great and essential Bach, was an utterly different being from that of the figure of popular legend. He was not only one of the most richly human of all composers, but one of the most poetical, dramatic and deeply emotional.

Bach Festival This Week Brings Forth Great Expectations

ADV. **By Morris Hastings** MAR 22

THE STAGE is brilliantly set for the Bach Festival which commences at Symphony Hall next Tuesday afternoon with a performance of the Mass in B-minor.

Among the soloists to appear with the orchestra are Alexander Borovsky, pianist, an outstanding interpreter of Bach; Mme. Patorni-Casadesus, harpsichordist; Margarete Matzenauer, magnificent mezzo-soprano; Richard Crooks, tenor; the Harvard Glee Club; Wallace Goodrich, organist, and the Bach Cantata Club.

The layman who notes with awe the presence of so much religious music on the festival program must remember that the artistic life of Bach's time had its roots deeply in the church. Bach is no less fresh, interesting and companionable for that reason.

Of these religious compositions, the most seldom performed are, doubtless, the for
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ALEXANDER BOROVSKY, pianist in Bach Festival.

worth, is taken from nondescript rom the Bible. During his lifetime, 65

l on Page 4, Column 1

Ready for Bach Festival

ADV. MAR 22

Continued From Page 2

years, Bach composed some 300 cantatas. Only one of them was actually published while the composer was alive. His widow sold a bundle of these splendid works for about $40!

When Bach was organist in Weimar, Cothen or Eisenach, he supervised the performance of these cantatas every Sunday morning. They were given early in the church service, which began at seven in the morning. Terry, an authority on Bach, tells us that they were played and sung in a cold church by musicians who had been routed out of bed and but half-fed. "Truly," exclaims the writer, "a heroic age!"

"These cantatas," continues Terry, "dissipate the illusion that Bach was a cold mathematical precisian. They reveal him as one of the tenderest of men with a poet's soul and a painter's eye."

If one is not frightened away by the religious character of so much of Bach's music, he may be intimidated by the scholastic titles of the rest of his compositions—the fugues, the preludes or the fantasias, for example.

Again, it should be recalled that composers of that day—with the exception of French and English musicians—were not accustomed to giving descriptive titles to their music. It was a time of "absolute music"—long before the days when bleating sheep and roaring locomotives were set forth in tone.

Bach's nature found its highest expression in the fugue, a musical form in which a definite number of parts or voices unite to state and develop a single musical theme.

Bach, of all his contemporaries and, quite possibly, of all his disciples, best realized the beautifully romantic possibilities of this form.

Whether Bach himself realized the greatness of his music is doubtful. He was a studious, conscientious man, deeply absorbed in his profession. His book of studies, "The Well-Tempered Clavichord," now a classic of musical literature, was only penned as exercises for his pupils.

In his later years, Bach was asked by an admirer to what he attributed his success as a composer. Bach replied:

"I have worked hard."

And so he had. He is said to have walked a hundred miles to consult some prominent organist on a musical matter. He studied his predecessors with incessant care. He tended his large family and his art with all the intensity and love of which he was capable.

But if Bach and his contemporaries did not appreciate the full grandeur of Bach's music, succeeding generations have. They have found in it the expression of a gentle, supremely loveable and noble spirit.

POST MAR 22

BACH F TIVAL

The Bach Festival, crowning event of the 50th anniversary of the Boston Symphony Orchestra, will open Tuesday afternoon and evening with the performances of the B minor Mass, to be presented in two divisions, beginning at 4:30 and 8:30, respectively. The Harvard and Radcliffe choruses and these soloists will assist the orchestra: Amy Evans, soprano; Adelle Alberts, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone. Dr. Koussevitzky will, of course, conduct.

Wednesday evening will be dedicated to the memory of the ... er and supporter, Professor Bliss Pe... make the address ... will be heard in ... music of Bach, ... Casadesus, who ha... for the occasion, ... pieces for the harp...

Thursday evening ... the Second Brande... solo violin, flute, ob... Piano Concerto in ... Alexander Borovsky ... and the Magnificat ... and soloists who a... the Mass.

Friday afternoon ... will be a part of t... with its programme ... for Orchestra No. 3, ... two violins, in whic... and Theodorowicz of ... the orchestra's first ... soloist, and two cant... guter Hirt" and "O... the Bach Cantata Cl... singers.

The programme of S... concert, although res... Friday afternoon, will ... not be identical. Aga... two cantatas, given wi... of the Bach Cantata ... in Todesbanden" and "... the Fifth Brandenbur... solo piano, violin and ... ludes and Fugues fr... Tempered Clavichord," ... Alexander Borovsky, n... the programme.

On Sunday afternoon ... 4:30 and at 8:30, as on th... day, the B minor Mass ... as a Pension Fund C... same soloists and choru...

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Mar. 22
BOS. GLOBE

Page 165

„Bach-Fest" des Boston-Orchesters.

Findet von Dienstag bis kommenden Sonntag in der Bostoner „Symphony Hall" statt.

Als Krönungspunkt der Feierlichkeiten anläßlich seines 50jährigen Bestehens wird das Boston Symphony Orchestra in der Symphony Hall zu Boston ein „Bach-Fest" veranstalten, welches am Dienstag dieser Woche beginnt und bis zum kommenden Sonntag eine reichhaltige Vortragsfolge vokaler und instrumentaler Werke des Thomaners bringen wird.

Das Andenken von Col. Henry L. Higginson, dem Gründer des Orchesters, wird während des zweiten Konzertes durch einen besonderen Festakt geehrt werden. Bliß Perry, Freund und Biograph des Verstorbenen, wird eine Ansprache halten.

Der Harvard Glee Club und die Radcliffe Choral Society, Dirigent Dr. Archibald T. Davison, werden bei den Aufführungen der H-moll-Messe und des „Magnificat" mitwirken; der Bach Cantata Club, Dirigent G. Wallace Woodworth, gibt ein Kantaten-Konzert. Als Vokal-Solisten wurden Amy Evans (Sopran), Margaret Matzenauer (Alt), Richard Crooks (Tenor) und Fraser Gange (Bariton) verpflichtet.

Die genauen Programme lauten:

Dienstag, 24. März, 4.30 und 8.30 Uhr:
„Messe in H-moll" (in zwei Teilen).

Mittw. , 25. März, 8.30 Uhr:
Orgel-Vorspiel.
Ansprache: „Henry L. Higginson"
Clavicembalo: Präludium und Fuge, Fantasia, Italienisches Konzert (Mme. Patorni-Casadesus, Solist).

Donnerstag, 26. März, 8.30 Uhr:
Brandenburgisches Konzert No. 2 (mit Solo-Violine, Flöte, Oboe und Trompete).
Suite für Orchester, No. 1 in C-dur.
Klavier-Konzert in D moll (Alexander Borovsky, Solist).
Magnificat (Chor und Orchester.)

Freitag, 27. März, 2.30 Uhr:
Suite für Orchester, No. 3 in D.
Konzert für zwei Violinen.
Kantate: „Ich bin ein guter Hirt."
Kantate: „O, Ewigkeit."

Samstag, 28. März, 8.15 Uhr:
Kantate: „Christ lag in Todesbanden."
Brandenburgisches Konzert No. 5 (mit Piano-Solo, Violine und Flöte).
Piano-Soli: Präludien und Fugen (Alexander Borovsky, Solist).
Kantate: „Ein feste Burg".

Sonntag, 29. März, 4.30 und 8.30 Uhr:
„Messe in H-moll" (in zwei Teilen).

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CONCERTS

HER. MAR 22

By PHILIP HALE

Mr. St. John Ervine voices in the Observer, what many of us have felt.

"I am sick with a great sickness, sick, sick of jazz and jazzers and of sleek young men, with fishy eyes, who come out and sing a lil' song entitled 'She's Ma Sweetie But A Hadden Got No Money So She Didden Wanna Play Witt Me-e!'" If I hear another over-brilliantined under-aired young man announcing in tones of tin that he wants to go, he wants to go back to the shack where the pop-eyed Susans grow, I shall say 'For God's sake go, and don't trouble to return!'"

The Bach Festival—orchestral, choral and chamber music of Bach—takes place this week beginning next Tuesday night and ending next Sunday night, Dr. Koussevitzky will be the conductor. The Festival will celebrate the 50th anniversary of the Boston Symphony Orchestra. The choruses of the B minor Mass and the Magnificat will be sung by the Harvard Glee Club with the Radcliffe Chorus Society; the choruses of the cantatas by the Bach Cantata Club. The solo quartet: Amy Evans (Mrs. Fraser Gange), Margaret Matzenauer, Richard Crooks, Fraser Gange. The instrumental soloists will be Mme. Patorni-Casadesus, harpsichord; Alexander Borovsky, piano; Wallace Goodrich, organ.

Tuesday, March 24, at 4:30 and 8:30 o'clock, the mass in B minor. The first complete performance of this mass apparently was at Berlin, in 1861. The first complete performance in this country was by the Bach choir at Bethlehem, Pa., in 1900. Portions of the Mass were performed in Boston at a Handel and Haydn concert on Feb. 27, 1887: Lilli Lehmann, Mary H. How, G. J. Parker, Jacob Benzing. The Cecilia Society gave a complete performance on Dec. 3, 1901. Mmes. Hilke, Griggs, Hussey; Messrs. Van Hoose, Townsend and Hay were the solo singers, the performance, beginning at 8 o'clock, was not divided

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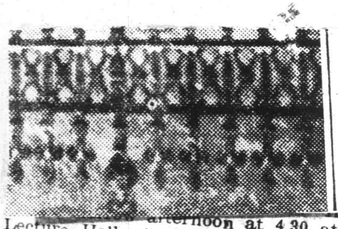
Concert-Chronicle

Recalling Mr. Borovsky Trans Mar 9

TO run down the list of "assisting artists" at the approaching Bach Festival is to find few unfamiliar names. Messrs. Burgin and Theodorowicz, who will play a Concerto for Two Violins, sit week by week and season after season at the first desk of the string choir at Symphony Hall. It was as organist that Bostonians first knew Mr. Wallace Goodrich as public performer. Mme. Patorni-Casadesus has played the harpsichord, whenever her husband's "Society of Ancient Instruments" has visited Boston. Mme. Evans, newcomer to the solo-quartet for the Mass in B minor, is the singing wife of Fraser Gange, who is to be the bass. The other two, Mme. Matzenauer and Mr. Crooks, return often to Boston. The pianist remains, Alexander Borovsky, heard at the Symphony Concerts five or six years ago; since a stranger to them. The other day, he was playng Bach in London and Herbert Hughes wrote of him in the Daily Telegraph:

"Like many other people who write about music, I am frequently asked to name my 'favorite' pianist. It is the kind of question that is asked by very young people whose sincerity just saves them from being fatuous. To the question I generally answer that I have about twelve 'favorite' pianists. If I am asked to give my twelve, the name of Borovsky is one of the first three or four that occur to me at once. I was reminded of these conundrums when Borovsky made his rentrée at Wigmore Hall and performed a program devoted exclusively to Bach and Chopin. To at least one listener it was a recital that gave unmixed pleasure.

"Here was the very perfection of Bach playing, superb in control of climaxes, in rhythm, in suggestion of authentic 'clavier' music. To the Chromatic Fantasia he gave, moreover, that touch of improvisation which links up the keyboard technique of Bach with that of Chopin. Then followed groups of Studies drawn from each of the two books, the most difficult played with surpassing ease. To my way of thinking the most characteristic quality in Borovsky's playing is austerity, but it is an austerity warmed by intellectual fire."



afternoon at 4.30 at the Lecture Hall of the Library, Mr. Wallace Woodworth, conductor of the Radcliffe Choral Society and the Bach Cantata Club, will discuss the choral works of Bach—particularly the Mass in B minor, the Magnificat and the Church Cantatas to be sung next week. In the second lecture, on Thursday, March 26, at the same hour and in the same room, Mr. Appel of the Library will speak about Bach's instrumental works, especially those to be played at the festival. Both lectures are open to the public without charge.

The orchestral Suite in D major is dropped from the third concert, on Thursday, March 26, of the Bach Festival. With it included the program was too long. The second Brandenburg Concerto, the Piano-Concerto in D minor—pianist, Mr. Borovsky—and the Magnificat remain as announced.

Boston to Philadelphia

This evening in Philadelphia, Fabien Sevitzky's Chamber Orchestra will play Arthur Foote's Suite in E major, revived to the general pleasure a year or two ago by Dr. Koussevitzky in the composer's own city. The piece is item in a "Program from Living American Composers." Another Bostonian has place—Paul Mimart with "Nephesh Haiah," whatever that title may imply. Mr. Foote's Suite is new to Philadelphia. Mr. Mimart's will be played for the first time anywhere.

The True Bach Escaping from The Tradition

The Return to the Tone-Poet For Second Preluding to His Boston Festival

TRANS MAR. 11 –

IN the twenties of the last century, Bach was a name. On May 24, 1830, Charles Lamb had heard of it—from his friend Nov—, no doubt—for he tells us that he did not know whether to pronounced it Bach or Batch. But "in an age like this, constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut," knowledge of Bach was confined to a few people like Nov— and Wesley and Crotch. Henry Bishop, who was knighted a dozen years later for having represented English music, seems to have done that by using such time as he could spare from the mutilation of Shakspeare to please Mrs. Grundy upon the "cutting" of foreign operas, not, as Fétis unkindly said, to temper the wind to the incompetent native executant, but out of regard for "the state of the public taste for music, which was not sufficiently cultivated to understand them."

This "age of critical perception," this "insufficiently cultivated public taste"! We seem still to hear these discrepant voices. The present never knows much about itself. But if the present age has a faith, that faith is that Bach is music, and music Bach. That faith has taken a century of "first performances" and another century of Bach Societies to build; but these have carried critical perception through to public taste. Miss Myra Hess once gave a recital in New York, and the audience sat spellbound, as we, too, have seen them do, till someone in the gallery shouted "Bach!" The cry was taken up, and she played what they asked. What next? "More Bach!" She confided afterwards to a friend that the same thing had happened to her at Lincoln, Neb. Our halls and cathedrals are crumbling; but this architect's work still stands as he left it 175 years ago, with its stones worn smooth by the knees of worshipers.

Bach wrote fugues; that was all our grandfathers knew about him, and their tone of voice proclaimed that they did not like fugues. And, indeed, why should they, considering the way they were played? Generations had taught them that a fugue was a parsing lesson. Thackeray it was, perhaps, who first showed us that blood could beat warmly under patches, and Austin Dobson that tongues wagged lightly under perukes. In like manner tonal answer and stretto and episode were laws that the full-bottomed wigs dared not disobey, and yet at the same time no more than a framework in which much strength and loveliness could display themselves. It is the merit of this generation to have been sure of that at last, and Bach is now played and listened to as a human being.

He is not played as he heard his own music. He counted his choir and orchestra by units and we count ours by tens. His sententious harpsichord and persuasive clavichord have grown into the stentorian pianoforte. His audience sits in tiered halls instead of in uncomfortable pews or smoky cellars lit by tallow candles. But he would have thought nothing of such changes, and would have made music as easily with them as without them. One thing would have delighted him—the increased skill of instrumental performance. One thing would have surprised him—the piety and incompetence of the singing. He would have been puzzled by the reverential attitude towards very ordinary passages and have wondered why they were so often out of tune until he realized that the singers spent one year instead of ten on learning their business.

One fancies he would have welcomed the pianoforte. Its easily graduated tone and sustaining power would have made up for the loss of precise articulation or of a wavering touch. His music had not yet developed those shock tactics which make the piano for us a terror in some hands. Bach has plenty of "mood," but he gets it by doing work, and the way to play him is to work as hard. That is the true "reverence." [London Times

Bach has suffered, like so many composers since his day, from the obscuring effect of a mist of legend—in his case, the legend of the "dry" and "formal" and "pedantic" Bach. The word "Bach" and the word "fugue" were long synonymous in the popular mind; and to the popular mind a fugue is necessarily "dry," instead of being, as it is in the hands of a genius, one of the most exciting of musical forms. These beliefs have erected formidable barriers in the way of a general understanding of the true nature of Bach's contribution to music. The dryly scholastic Bach, the formal, periwigged Bach, is largely, of course, an imaginary figure. Bach, to be sure, had dull and routine and perfunctory moments, days of flagging imagination and invention—and no wonder, considering his unremitting labors and the incredible vastness of his output. But the real Bach, the great and essential Bach, was an utterly different being from that of the figure of popular legend. He was not only one of the most richly human of all composers, but one of the most poetical, dramatic and deeply emotional.

Bach Festival This Week Brings Forth Great Expectations

Adv. **By Morris Hastings** MAR 22

THE STAGE is brilliantly set for the Bach Festival which commences at Symphony Hall next Tuesday afternoon with a performance of the Mass in B-minor.

Among the soloists to appear with the orchestra are Alexander Borovsky, pianist, an outstanding interpreter of Bach; Mme. Patorni-Casadesus, harpsichordist; Margarete Matzenauer, magnificent mezzo-soprano; Richard Crooks, tenor; the Harvard Glee Club; Wallace Goodrich, organist, and the Bach Cantata Club.

ALEXANDER BOROVSKY, pianist in Bach Festival.

The layman who notes with awe the presence of so much religious music on the festival program must remember that the artistic life of Bach's time had its roots deeply in the church. Bach is no less fresh, interesting and companionable for that reason.

Of these religious compositions, the most seldom performed are, doubtless, the cantatas. They are scored for mixed chorus, orchestra—strings, woodwinds and brasses—and organ. The text, sometimes of inferior literary worth, is taken from nondescript hymns—or, infrequently, from the Bible. During his lifetime, 65

Continued on Page 4, Column 1

CONCERTS

HER. MAR 22

By PHILIP HALE

Mr. St. John Ervine voices in the Observer what many of us have felt. "I am sick with a great sickness, sick, sick of jazz and jazzers and of sleek young men, with fishy eyes, who come out and sing a lil' song entitled 'She's Ma Sweetie But A Hadden Got No Money So She Didden Wanna Play Witt Me-e!'" If I hear another over-brilliantined under-aired young man announcing in tones of tin that he wants to go, he wants to go back to the shack where the pop-eyed Susans grow, I shall say 'For God's sake go, and don't trouble to return!'"

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Friday: 2:30 o'clock. Suite for orchestra No. 3, D major; concerto for two violins (Messrs. Burgin and Theodorowicz); cantatas, "Ich bin ein guter Hirt," for Easter, and the first half of "O Ewigkeit," the earlier form of that cantata for the first Sunday after Trinity.

Saturday: The cantata "Christ lag in Todesbanden," for Easter. Brandenburg concerto No. 5 (with solo piano, Mr. Borovsky, violin, Mr. Burgin, and flute, Mr. Laurent). Preludes and fugues for piano, Mr. Borovsky, and the cantata "Ein feste Burg." Bach set music about 1716 for a text by Salomo Franck, and added in 1730 Luther's hymn for the Reformation festival. The earlier portions of the cantata's text were designed for the third Sunday in Lent.

Sunday, March 29, 4:30 and 8:30 P. M. Repetition of the mass in B minor for the pension fund of the orchestra.

SUOSIDO
res by

these splendid works for about $40!

When Bach was organist in Weimar, Cothen or Eisenach, he supervised the performance of these cantatas every Sunday morning. They were given early in the church service, which began at seven in the morning. Terry, an authority on Bach, tells us that they were played and sung in a cold church by musicians who had been routed out of bed and but half-fed. "Truly," exclaims the writer, "a heroic age!"

"These cantatas," continues Terry, "dissipate the illusion that Bach was a cold mathematical precisian. They reveal him as one of the tenderest of men with a poet's soul and a painter's eye."

If one is not frightened away by the religious character of so much of Bach's music, he may be intimidated by the scholastic titles of the rest of his compositions—the fugues, the preludes or the fantasias, for example.

Again, it should be recalled that composers of that day—with the exception of French and English musicians—were not accustomed to giving descriptive titles to their music. It was a time of "absolute music"—long before the days when bleating sheep and roaring locomotives were set forth in tone.

Bach's nature found its highest expression in the fugue, a musical form in which a definite number of parts or voices unite to state and develop a single musical theme.

Bach, of all his contemporaries and, quite possibly, of all his disciples, best realized the beautifully romantic possibilities of this form.

Whether Bach himself realized the greatness of his music is doubtful. He was a studious, conscientious man, deeply absorbed in his profession. His book of studies, "The Well-Tempered Clavichord," now a classic of musical literature, was only penned as exercises for his pupils.

In his later years, Bach was asked by an admirer to what he attributed his success as a composer. Bach replied:

"I have worked hard."

And so he had. He is said to have walked a hundred miles to consult some prominent organist on a musical matter. He studied his predecessors with incessant care. He tended his large family and his art with all the intensity and love of which he was capable.

But if Bach and his contemporaries did not appreciate the full grandeur of Bach's music, succeeding generations have. They have found in it the expression of a gentle, supremely loveable and noble spirit.

POST MAR 22

BACH F TIVAL

The Bach Festival, crowning event of the 50th anniversary of the Boston Symphony Orchestra, will open Tuesday afternoon and evening with the performances of the B minor Mass, to be presented in two divisions, beginning at 4:30 and 8:30, respectively. The Harvard and Radcliffe choruses and these soloists will assist the orchestra: Amy Evans, soprano; Adelle Alberts, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone. Dr. Koussevitzky will, of course, conduct.

Wednesday evening will be dedicated to the memory of the orchestra's founder and supporter, Henry L. Higginson. Professor Bliss Perry of Harvard will make the address, Wallace Goodrich will be heard in some of the organ music of Bach, and Mme. Patorni-Casadesus, who has come from France for the occasion, will play a group of pieces for the harpsichord.

Thursday evening there will be heard the Second Brandenburg Concerto, for solo violin, flute, oboe and trumpet; the Piano Concerto in D minor, in which Alexander Borovsky will be the soloist, and the Magnificat, with the choruses and soloists who are to be heard in the Mass.

Friday afternoon a regular concert will be a part of this Bach Festival, with its programme listing the Suite for Orchestra No. 3, the Concerto for two violins, in which Messrs. Burgin and Theodorowicz of the first desk of the orchestra's first violins will be the soloist, and two cantatas, "Ich bin ein guter Hirt" and "O, Ewigkeit," with the Bach Cantata Club supplying the singers.

The programme of Saturday evening's concert, although resembling that of Friday afternoon, will on this occasion not be identical. Again there will be two cantatas, given with the assistance of the Bach Cantata Club, "Christ lag in Todesbanden" and "Ein Feste Burg"; the Fifth Brandenburg Concerto, for solo piano, violin and flute, and Preludes and Fugues from "The Well-Tempered Clavichord," performed by Alexander Borovsky, make the rest of the programme.

On Sunday afternoon and evening, at 4:30 and at 8:30, as on the previous Tuesday, the B minor Mass will be repeated as a Pension Fund Concert, with the same soloists and choruses.

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BOS. GLOBE
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Hand in Hand.

Wenn man so manche Brettel in der Glaubrecht Lieb, dann kann man sehen, daß es immer wieder die Deutschen sind, die nicht aufnamenhalten wollen. Es will immer einer dem andern etwas vormachen. Warum halten andere Nationen aufnimmen? Ich habe hier schon Deutsche angetroffen, die noch garnicht lange im Lande sind, aber sie wollen nicht beutsch sprechen. Ist es nicht eine Schande? Die ewige Anstrengt in der Glaubstrede hängt einem schon zum Halse heraus. Zum Beispiel die vielen Zuschriften auf den Brettel an die Breslauerin. Es war nur immer ein und derselbe Inhalt und doch nichts Gescheites, bis auf zwei Brettel, die gut genanschrebt waren. Vor allen Dingen waren nicht gemeine, grobe, ungebildete Worte gebraucht. Warum immer gleich so ungebildet werden, es geht auch mit anderen Worten zu machen. Es wird so manches in den Brettln hineingeschrieben, was nicht veranwortsten Meergefährtchen, was nicht veranwortsten Meer-den kann.

Zum auf den Brettel „Ein Aranchale-Sortrag" auschäutommen: Gagen Sie

From a Summit of Music Boston's First Bach Festival Now Makes Its Start

a Quarter of a Century Mass in B-minor Is tably Prepared by Many Hands

WHEN rumor first came, about a year ago, that the next festival of the Boston Symphony Orchestra might be a ch Festival, there were those who were ick to say, "It can't be done. There is not enough music available for an orchestra, and what there is, is not of sufficient variety to give a week's festival." The reply, "But Dr. Koussevitzky wants to do the B minor Mass," brought the less cock-sure answer, "Perhaps,—it can be done, if enough vocal works are included. But (again in a firmer tone of voice) it can't be a purely orchestral festival, such as we have been having." Whether that ssed to be a demurrer or no, to many it brought the pleasant anticipation estival more varied than any that t come to pass since the ambition hou r the centenary of the death of Beetho en first put the festival idea into the min ds of the powers at Symphony Hall.

Thus has happened that a schedule of six certs is about to bring with it more orchestral works than works for chestra. Indeed of purely orch orks, no more than four (two co nd two suites) stand on the six st. While four cantatas, the great Magnificat and two performances of the Mass itself sums up the vocal works. If to the orchestral works be added the piano concerto, the concerto for two violins, the solos for piano, for harpsichord, for organ, it will be seen that instrumental works may nevertheless hold up their heads beside the vocal works, may add also an element of variety at first unsuspected.

Bach wrote in practically all the known forms of his day except that of opera and its off-shoot, the Handelian oratorio. Little does the organ student with his preludes and fugues, or the piano student with his inventions, or the violin student with his sonatas suspect that what Bach wrote for him is but an insignificant portion (quantitatively considered) of the total output of the great master. Little do all three know that the sum of the works for all of them, with all the other instrumental works thrown in for good measure, do not begin to equal the volume of the works for chorus—the cantatas, the passions, the masses, the motets, the chorales.

Bach's choral works fall naturally into two groups, the works in German and the works in Latin. Roughly, these are works inspired respectively by the needs of the services of the German Protestant Church and by the liturgy of the Roman Catholic Church. That Bach differentiated between the two in style may not be known to those whose acquaintance with the Leipzig cantor has been entirely through the instrumental works. Upon this point a writer in the Oxford History of Music expresses himself as follows:

"In setting music to Latin words, the fact that Bach altered his style considerably need not be demonstrated, as it is obvious to every one who has ears. But the wide gulf between the essentially German settings of the Passion or the cantatas for the Lutheran service, and the great mass, with its world-wide significance and universal appeal, is in some measure bridged by certain compositions to Latin words, in which the characteristics of the best Italian music of the day are adopted. [Four settings of the Sanctus.] Both here and in the great setting of the Magnificat [also to be heard in this festival] for the five-part choir, solos and full orchestra, there is clearly a recognition of the beauty and fitness of the best Italian style, and even such mannerisms as the two treble parts in opposition to the rest may be traced, as well as the habit of writing for these two mainly in thirds."

With the German style and the German cantatas a subsequent article will concern itself. At the moment one may inquire into some of the distinguishing characteristics of the Catholic church music of Bach's day. This ranged from a gorgeous and splendid objectivity on the one hand, to a triviality on the other, which causes historians to complain bitterly. A certain hard brilliance appears to have been a dominant quality. "When Roman Catholic composers," writes C. Hubert Parry, "had an orchestra and solo voices as well as choirs, their style became essentially mundane. The passionate words of prayer served mainly as syllables for vocal music which would gratify a gay and thoughtless throng."

One way in which this manifested itself was in the frequent presence of two soprano parts, chorus or solo. This was so general as to be almost a rule. In the simpler of the masses of the day, often the score of an entire number consisted of two sopranos and a bass with no intervening parts. "There are not wanting (continues the writer in the Oxford History) signs that the average musical person of the period thought little of the balance of the parts, or of the massive harmonies, in comparison with the brilliance that is undoubtedly gained by the association of two soprano parts, whether in duet or chorus. In the earlier instances the two are treated as of equal importance and cross one another with beautiful intertwinings, above a solid instrumental bass."

Both Bach's Mass in B minor and Bach's Magnificat are written for five-part chorus, that is chorus with two sopranos. But needless to say, Bach, close student of all styles that he was, followed the best rather than worst features of contemporary Italian style. The duet "Christe Eleison" (for two sopranos) brings much interweaving of the two voices, but also a little of the sweetness of successions of thirds. The duet for soprano and tenor "Domine Deus," though in part a strict canon, also has its occasional thirds. But the duet "Et in unum" is rigorously contropuntal and largely canonic. The chorale-melody, so strong a bulwark of Bach's German choral works, is of course entirely absent from the Latin Catholic works.

Bach wrote in all five works which bear the name "mass." Says Professor Terry in Grove's dictionary: "Five of the Leipzig works bear the title 'Missa' (Messe: Mass)—the Mass in B minor, and four miscalled 'short' Masses in F major, G minor, A major, and G major. In Lutheran liturgical use the 'Missa' was a setting of the Kyrie and Gloria in Excelsis sung at the beginning of the 'Hauptgottesdienst' after the Introit. The four 'short' Masses are complete Lutheran 'Messen.' The Mass in B minor in its original form also was a Lutheran 'Messe,' composed in 1733 . . . The subsequent addition of the Credo, Sanctus (with Osanna and Benedictus) and Agnus Dei enlarged it to conform in structure to the Roman 'Ordinarium Missae,' though Bach neither wrote it for Roman use nor made it serviceable for use at Dresden by sending these addenda to his Roman Catholic sovereign. These added portions were to a large extent drawn from earlier works and the autograph of the complete Mass may be dated circa 1738."

The circumstances which caused Bach to start the composition of the mass were anything but a desire to express himself in this lofty form. By faith and temperament he was a devout Protestant. In his daily life he was an exceedingly busy man, training at the Thomasschule at Leipzig, the choristers for the choirs of four churches of the town, himself playing the organ at St. Thomas, writing music for the choirs, performing certain more onerous duties connected with the school instruction and discipline. It was not likely that he would go beyond that round of duties except for urgent reason. The reason lay in the situation in which he found himself in relation to the solid—and stolid—burghers on the Leipzig town council who were his masters. He was often pressed hard in his disagreements with them, even to the point of fearing for the security of his position. Could he receive a court appointment from the king, he could flaunt this in the faces of those who sought to do him an indignity. With this in mind he wrote the first portions of the mass (1733) and delivered them to the Catholic Augustus III of Poland-Saxony with this letter:

> I lay before your kingly Majesty this trifling proof of the science which I have been able to acquire in music, with the very humble petition that you will be pleased to regard it, not according to the meanness of the composition but with a gracious eye, as well befits your Majesty's world-famed clemency and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches in Leipzig; but I have had to suffer, though in all innocence, from one or another vexatious cause, at different times a diminution of the fees connected with this function, which might be withheld altogether unless your kingly Majesty will show me grace and confer upon me a predicate of your Majesty's Court Capelle, and will issue your high command to the proper persons for the granting of a patent to that effect. And such a gracious accedence to my most humble petition will bind me by infinite obligation; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music as well as in your orchestra, whenever it is your kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining, in constant fidelity, your kingly Majesty's most humble and obedient servant, JOHANN SEBASTIAN BACH

Dresden, July 27, 1733.

The letter had no immediate effect. But in 1736 Bach was made Hof-Komponist to Augustus III. Authorities are mystified as to the reasons that impelled Bach to write the rest of the mass, as well as to composition dates of later portions.

As Professor Terry has already hinted, portions of the Mass in B minor were originally composed for other works. Schweitzer gives the list: "The Gratias comes from the cantata 'Wir danken dir' (No. 29); the Qui tollis from 'Schauet doch und sehet' (No. 46); the Patrem omnipotentem from 'Gott, wie ist dein Name' (No. 171); the Crucifixus from 'Weinen, Klagen' (No. 12); the Osanna from the secular cantata 'Preise dein Glück'; the Agnus Dei from the cantata 'Lobet Gott in seinen Reichen' (No. 11). These are not mere transfers, however, but rearrangements, often so thoroughgoing that it is more correct to speak of their being suggested by the original than borrowed from it. We can estimate the musical value of these numbers without the necessity of taking into account that they exist in other forms and other texts of the same nature." For which Parry's "Bach" furnishes confirmation: "Among the amazing features of it all, not the least amazing is the aptness of the transference from the German words to the Latin. In all cases the connection of the music with the meaning of the words in the respective languages is very close, and the result not merely justifies the apparently anomalous procedure, but, in the particular instances, entirely stultifies abstract criticism."

One may even go farther. In every case where borrowing has occurred, the cantata in which the chorus originates is of subject matter identical with that portion of the mass into which it is placed. Is this not well-nigh irrefutable evidence that Bach associated one particular music so definitely with a given line of thought or feeling, that even the differences between Latin and German diction or between Roman and Protestant style could not stand in the way of associating that thought or feeling with the music which for him adhered to it? In short, these transfers seem to prove that expressiveness, definite expressiveness, goes deeper than all the other considerations with Bach.

In the Mass in B minor, Bach's orchestra consists of flutes, oboes, bassoons, trumpets, drums and strings. The oboe is not the oboe of our day, but the oboe d'amore, pitched a third lower. The wind instruments are often used "obbligato," in the fashion of the day

The mass of the Roman Catholic church includes of course the Kyrie, Gloria in Excelsis, Credo, Sanctus Agnus Dei. For Bach the three-fold "Kyrie eleison" (Lord, Have Mercy), "Christe eleison," "Kyrie eleison" means three extended musical numbers. The five-voiced fugue with which the Kyrie begins, at once sets the mood for the whole mass, that of penitence, of an ardent pleading for forgiveness of sins. As successive points rise higher and higher, the pleading seems to become more and more urgent until it reaches a point of almost painful insistence. The "Christe eleison," a duet for two sopranos, is in turn free from this passion for forgiveness. It is serene and confident, an expression of the faith that is certain of pardon, and that the Christ will grant it. The final Kyrie reduces the chorus to four parts. It breathes less gloom than the first. A fine tranquillity runs through it.

The Gloria in Excelsis Bach divides into eight distinct numbers—Gloria, Laudamus, Gratias, Domine Deus, Qui tollis Qui sedes, Quoniam, Cum sancto Spiritu. Gloria, Laudamus, Gratias form a first group of praise and thanksgiving. The radiance of a company of angels (naturally associated with ideas of "glory") bursts dazzlingly forth as trumpets sound the live rhythms, give voice to the exuberance of the "Gloria" theme. There is sudden change to a mood of meditative tranquility when the chorus reaches "et in terra pax." With it soon a gently florid theme with an air of serene joy on "bonae voluntatis" soon mingles. Laudamus comes as a soprano solo with violin obbliato. Says Schweitzer: "The fine violin accompaniment . . . is a typical specimen of Bach's 'joy' motif. In Bach's works there are at least two hundred motives constructed on this rhythm of joy, while it is scarcely met with in Handel or Beethoven." It is a rhythm of two-sixteenth notes alternating with an eighth. The Gratias expresses its thanks through an exceedingly plain theme, probably placed at this point as a sort of relief after the florid Laudamus. But when "magnam gloriam tuam" is reached, there is again an active theme more in the spirit of the original Gloria.

As the first three divisions of the Gloria have been praising God, the other five concern themselves with the Glory of the Christ. The duet for tenor and soprano Domine Deus, has been called a "charming intermezzo" by one commentator. Parry makes these enlightening observations: "The melodic material is in a singularly tender mood, the cue to which is a short descending figure of four notes from tonic to dominant, which Bach used rather frequently when in that vein. . . . Such a mood might not seem obviously appropriate to the words unless it be remembered that the name 'Jesus' always suggests to Bach, and probably to the majority of German Lutherans of that time, a feeling of tenderness and love."

The Qui tollis is one of the most expressive numbers of the entire mass. It is a four-part chorus, often in strict canon form. Its mood mirrors perfectly the reverent mood of the text: its theme of descending thirds would seem to grow out of the very diction of the Latin. But this happens to be one of the choruses that Bach re-made out of an existing cantata chorus of similar emotional import. And Antonia Lotti (1667-1740) had used a very similar theme in one of his masses. Qui sedes and Quoniam tu solus are respectively an alto solo with accompaniment of oboe d'amore and a broader and bolder bass solo with horn obbligato. This leads into one of the most magnificent choruses of the mass, the Cum sancto Spirito with which the Gloria ends. This brilliant chorus of rejoicing leads to an elaborate closing fugue on a fiery theme. It is one of the most magnificent fugues (or compositions, for that matter) on record.

The Credo falls into these divisions: Credo in unum Deum, Et in unum Dominum, Et incarnatus, Crucifixus, Et Resurrexit, Et in Spiritum sanctum, Confiteor. The old plain-song intonation for the Credo, Bach uses as the theme for the five-voiced fugue which is the introductory movement for this division. The solidity of the music here expresses affirmation, a statement of belief so positive as to be unshakeable. Bach's creed is "founded upon a rock"—this first chorus. Schweitzer asserts that the succeeding duet in canon (soprano and alto with two oboes) Et in unum Dominum, is a statement of theological dogma more convincing than words can ever be: "He makes both singers sing the same notes, but in such a way that it does not amount to the same thing; the voices follow each other in strict canonic imitation; the one proceeds out of the other just as Christ proceeds of God. Even the instruments take part in the canon. They signify in a special way the community of substance and difference of persons; the notes [that are repeated] are always phrased in two distinct ways in the different instruments. Bach thus proves that the dogma can be expressed much more clearly and satisfactorily in music than in verbal formulae."

Et incarnatus has always fired the imagination of composers. Bach is no exception. Mystery, wonder, a solemn, awed tenderness breathe from these gentle string figures, from the poignant harmonies of this five-voiced chorus. Note the descending figures and the conclusive pause at the words, "and was made man," then the resumption of the figure in the lowest register "symbolizing" according to Schweitzer "the Spirit being abased into flesh." But the Crucifixus, (four-part chorus over a chromatic descending ground-bass) cuts even deeper.

Parry has a most discerning and sympathetic description: "Each voice enters separately as with an amazed soul-stricken ejaculation of the single word 'Crucifixus,' and then, all joining together in the reflective 'etiam pro nobis,' warm to a passion too deep for tears. Bach's supreme mastery of the expressive harmonies which are obtainable by polyphonic treatment here finds its highest manifestation. . . . The final passage to the words 'sepultus est' is one of the supreme moments in music. Its wonder lies in its combining, like a psychological condition, many different phases. While the rare harmonies and the melody descending to the lowest available notes in the voices express the depths of overwhelming sorrow, the subtle alteration of the progression of the bass from the long formula which has persisted throughout the movement suggests to the mind mysteriously the sense of something great that is coming. So the very passage which embodies the utmost exhaustion of despair suggests at the same time the premonition of the triumphant Resurrexit [brilliant five-part chorus] which seems to leap from the very close of the Crucifixus, and is sustained with a perfect blaze of jubilant exhilaration throughout." There follows a flowing bass air, "Et in unum spiritum."

The closing "Confiteor" is another huge five-part fugal chorus. After a time the old plain-song intonation is introduced. But with "et expecto resurrectionem mortuorum" the "resurrection" motif bursts in with unspeakable brilliance. The chorus closes with a joyous "Amen."

Commentators vie with each other in singing the praises of the Sanctus as the grandest conception in the mass. Schweitzer conceives that Bach, with Isaiah, saw "how the Lord sat on His high throne, surrounded by the seraphims, who cried unto one another, 'Holy, holy, holy is the Lord God of Hosts' so loudly that 'the posts of the door moved.'" For this crying to one another Bach requires a six-voiced chorus, the three upper in antiphonal effect with two middle voices, the whole above a most magnificent bass. Similar is the Osanna. The Benedictus, a tenor solo with violin obbligato, is contemplative in character. The Agnus Dei, an alto solo of deep pathos, is one of the most expressively beautiful solos in the entire work. "The mass concludes," says Parry, "with a repetition of the music of the Gratias from the earlier part of the work, to the concluding words, 'Dona nobis pacem,' the noble simplicity of style making a very fitting and solemn conclusion to the immense scheme."

In conclusion, for general view, let authorities speak. Rutland Boughton, in "Bach, the Master," writes that "whatever of vital force the mass possesses derives from a depth beyond personal understanding." Schweitzer: "The salient quality of the B minor Mass is its wonderful sublimity. . . . Some of the splendid and brilliant chief choruses have quite a 'Catholic' tinge. Yet in other movements we get the same subjective, intimate spirit as in the cantatas, which we may regard as the Protestant element in Bach's religion. The sublime and the intimate do not interpenetrate; they co-

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An Etching by Orlick

In the Collection of Mme. Wanda Landowska

Backward to the Composer and His Day—Forward Through The Work That Sealed His Fame

Bach's Mass

Continued from Preceding Page

exist side by side; they are separable from each other like the objective and the subjective in Bach's piety; and so the B minor Mass is at once Catholic and Protestant, and in addition as enigmatic and unfathomable as the religious consciousness of its creator." The Oxford History describes thus: "Not unlike a magnificent Gothic cathedral, full of mystery and confusion to the unaccustomed eye, with its distances lost in a perplexing maze of interwoven arches, and aisles dim with incense-smoke, beside the typical church of the Italian Renaissance, where everything is definite and bright and hard, and where smoothness of surface in pavement, walls, or columns has evidently been the builder's first object. . . . The qualities which entitle it to rank among the supreme masterpieces of music, and in particular to be counted with Palestrina's Missa Papae Marcelli and Beethoven's Mass in D, as one of the three greatest of all masses, are to be found rather in the choruses than in its solo numbers. Not even in his settings of the Passion had Bach revealed anything like such a wealth of massive conceptions, every theme of which is not only noble and expressive, but individual." Parry sums up much that Schweitzer has touched on and ends with a ringing assertion: "Bach, though using the same Latin words as were employed in the Roman church, took them to heart with a depth of earnestness which was essentially Teutonic. And this attitude was the ultimate source of the unique qualities of the work as a whole; for as an example of the setting of the mass it stands quite alone, even Beethoven's great mass appearing artificial and operatic by comparison." A. H. M.

Plays and Players --- Music and Musicians

Bach's Mass Outpoured by Young Voices

Composer, Conductor, Chorus, Divide the Honors of A Rare Occasion

REASONABLY, Bach's Mass in B minor should be heard at long intervals and on exceptional occasions. In England or in Germany audiences and performers "put their backs into it" to hold firm through three or four hours in the concert-hall with no more than usual intermissions. Americans, musically, are a less enduring breed. It is custom on this side of the Atlantic to sing the Mass—as it was sung yesterday at Symphony Hall—in two "sessions," each approximately an hour and a half in length, with as long, or longer, interval for rest and refreshment. This life being what this life is, only on festival occasions can many of us adjust the day's work to a concert-schedule that draws us forth at four in the afternoon and sends us back at ten in the evening. At the first "session" on Tuesday, there were empty seats; at the second there were none; which is proof for the asking. On Sunday, moreover, when the Mass is to be repeated, Symphony Hall will be crowded to the doors—because, for most, the day is a holiday.

To the practical objection, add the spiritual. The Mass in B minor is choral music at largest dimensions and most exacting content. It exhausts the choir and the conductor, as witnessed the weary Koussevitzky when he turned to answer the flood of applause at the end of the evening "session." It taxes also the orchestra and the solo-singers. The audience is at proportionate strain. Solos and duets aside, it listens to music that it hears under rare conditions. It copes with magnitude, fervors, sublimities, to be found nowhere else. They are cast in an idiom strange to ears habitually turned to nineteenth or twentieth-century composers.

These hearers are bred in the belief that the Mass in B minor overtops all other choral music; that to prepare it and to hear it constitute an event, not to recur too often. Reduce the Mass to a repertory piece, and it might become, to the lay listener, as institutional as "Messiah"; while the specialists would arrive and depart, as they do in London or Berlin, wrangling about this, that and the other pedantry. Even Bethlehem of Pennsylvania, whither most go for two days of Bach unalloyed and unperturbed, may err when it installs the Mass in B minor as annual rite. Practice may make perfect; but repetition also brings routine. Before Bach's mighty monument, the sense of surprise is part of the sense of transport.

Practical wisdom, then, guided Dr. Koussevitzky when he reserved his long-projected revival of the Mass for the jubilee of the Symphony Orchestra and for a Bach Festival designed in particular to honor the memory of the founder and sustainer through forty-five years. The conductor was as wise when he gave the two concerts no ritual or religious aspect. The archaeologists believe that numbers from the Mass may have been sung now and again in Bach's church at Leipzig; but, as a whole, it is impossible in the Roman or any other liturgy. When he handed considerable parts of the score to his august master, the King of Saxony, Bach may have hoped that the Kyrie or the Gloria might be heard at the Court Church in Dresden. At bottom, however, he wrote the Mass to release his powers and unfold his imaginings under the spur of a classic text. The outcome was highly delineative and highly emotionalized music, scaling heights and sounding depths incompatible with church-walls. In our time, such music belongs to the concert-hall; may be heard there only; lays hold as such upon listeners, transporting them into the Bachian world of sound and vision.

To listen to the Mass in B minor is to believe that Bach's imagination, brooding upon the churchly text, forthwith transmuted it. There were pious painters, and painters more pictorial than pious, who saw humanity in hosts before its God. In multitudes they sued for mercy; from the Divine Presence drew consolation and healing. In multitudes they affirmed their faith. In multitudes assembled in Paradise, proclaimed the glories of their thrice-holy Lord. Occasionally a single figure, in petition, meditation or adoration, stood forth from the rest, exalted. Such hosts crowd even the most spacious altar-pieces. For them, in his turn, Bach could outspread the immeasurable canvas of music. In vision he also descried the host of heaven, men and angels, singing the praises of their God—and put to music-paper in his Sanctus the sublimities of their song. He saw the single figure, heard the individual but all-penetrating voice. Then he wrote his Benedictus for tenor and violin; his Agnus Dei for alto and orchestra.

To the painter's eye Bach joined the composer's ear, and in his Kyrie humankind entreats the Divine Mercy, receives the Divine Solace. Through the splendors of the Gloria they sing in devout rejoicing the praises and the compassion of their Lord. Bach passes to the profession of their faith, and into tones dramatizes the Creed. A hushed world awaits the Incarnation; a despairing world turns away from the Crucifixion; a world elate hails the Resurrection. Hearing, seeing, believing, it uprears its faith at the beginning; to high heaven cries it at the end.

To the translation of these visions into tones Bach brought an exhaustless resource. Every form in musical use in his time—fugue, canon, duet, air, what not—was at his command. There was no end to the range of his counterpoint. He not only manipulated his orchestra, he felt the instruments in it—oboes, violins, horns, trumpets—as we use the word of the master-composers of our time. In these seventeen-thirties, he also was coloring airs and duets. He upreared the great framework of his choruses. He filled it with puissant sonorities to this day overwhelming those that hear. They were and are as the magnitude of his visions of humanity and the Godhead. The fervors and the glories of those visions were also upon him. They heated him and he pictured and dramatized. His composing spirit became a very crucible of emotion. In it music was molten. He put it to paper and in the notes upon the staves it was congealed.

Bach, moreover, compassed these visions, knew these sensations, wrought them into tones, as believing and devout Christian. For him the Mass-book was no mere text to be occasion for music. Humanity entreated the Divine Pity. He also had need of it. The hosts of earth and heaven praised God, the Lord. In his place among them stood Johann Sebastian Bach. The Creed affirmed a universal faith. It was his own as well. The Creed narrated the Incarnation, Passion, Resurrection of the Son of God. The Divine Tragedy, it is true, but also the tragedy and the triumph of his individual faith. In him, whether or not he knew them, were "immortal longings" and of them he made his Mass.

Performance should achieve the magnitude and the grandeur of the Mass as music of the largest choral forms, the utmost choral sonorities, to be the voice of human hosts before God the Lord. It should release also the fervors and the sublimities of the spirit that saw and heard in vision; was holden and possessed. That spirit cast its visions and sensations, its humilities and exaltations into an incandescent music. Because it had no other way, set it down in the black and white of notation. Performance must regain this heat and glow. The present Bachian world is over-crowded with scholars and pedants. So far as this review is concerned, they shall be left to debate among themselves whether this or that movement was properly integrated in the present performance of the Mass; whether a tempo was advisedly chosen, a rhythm over or under accented; whether there were departures from the Bachian tradition, variations from the Bachian style. The lay listener was concerned with other tests.

Dr. Koussevitzky tends to intensify—structurally, pictorially, dramatically—whatever music he undertakes. He answers to music surcharged with vision, emotion, exaltation. With both mastery and passion he uprears music wrought upon a vast scale. The manipulation and the stimulation of choral and orchestral masses kindle him. He chooses instinctively the re-creative function of the conductor, which is to make the music before him live again in very voice and motion, sounding its passion, unfolding its imagery. Under his hand, Bach's choral forms rose firm-set, full-shapen, large of motion, mighty line upon mighty line. He filled them with manifold sonorities, full-throated, full-freighted. Within them he missed few of the finer shadings of airs or duets; for might and majesty overlooked none of the fine simplicities that Bach interspersed into the Kyrie or wrought into the final measures of the whole.

The Gloria and the Sanctus sounded as the music of visioned hosts. The Creed strode four-square or beat clear, deep or high with the changing emotion. Only in the Kyrie, and then for no more than a moment, did a progression seem to lose edge and falter as though conductor and choir were still feeling their way. To the end of the Sanctus the Mass rose magnificent, magniloquent, multifarious, was then suffused with the blessing and the peace of the end.

By himself no conductor may accomplish these things. His forces must work by his will and in his image. The orchestra, as well proportioned as might be to the vasty chorus, gave back flexibility, sensibility and power; excelled individually when the first violin (Mr. Burgin), the first horn (Mr. Böttcher), the old oboe d' amore (Mr. Speyer and Mr. Devergie)—far richer than its modern successor—had solo measures to sound. In the airs and duets, the singers strove against a form and style that Bach himself can seldom make sympathetic to modern ears. Mme. Matzenauer overcame this handicap by the sonorous body and the measured emotion of her tones; Mr. Crooks and Mr. Gange by breadth of voice and large manner. Mme. Evans had neither sonorities nor fervors; so strove in vain.

The chorus, three hundred strong, made ready at Harvard by Dr. Davison, at Radcliffe by Mr. Woodworth, matched the conductor himself. The freshness of these young voices lent wondrous lustre in the Creed to the measures of Resurrection; yet lacked nothing of mystery and awe and woe in the preceding measures of Incarnation and Crucifixion. The sonorities of the Gloria and the Sanctus filled the heaven and the earth of Bach's vision. The firm texture, the rhythmic march and weight in the music of faith and affirmation might have come from the maturest choir. Ornate passages in the ancient manner were sung as to that manner born. Long familiarity with the music set this young chorus free to enrich it with every expressional virtue. Long schooling in the elementary necessities of choral song gave them the means and range. The courage of youth kept them eager and unflagging to their task. Sounding Bach, they released also those inner selves of which none of us speak. With Dr. Koussevitzky, and of right, they divided the final tumults of applause.

H. T. P.

Newcomer in Old Music

Alexander Borovsky

Summoned, as Specialist, from Europe, to Play Piano-Pieces at the Current Bach Festival

Musical Murmurs

Likely Enough

AS a distinguished musician of this city [New York] recently remarked, with a condescension characteristic of his exalted mind and station, "Oh, yes, there is a place for Sibelius!" It would almost seem so. Even musicians, let alone critics and public, are awaking to this astonishing fact. [The Times

Placing Him Again

At the Courtauld-Sargent concert we had, in addition to Beethoven and Debussy, Stravinsky conducting his "Fire Bird" Suite. Here was the not infrequent case of a composer who makes few pretentions to being a conductor giving may a professional conductor a lesson. He knew perfectly well what he wanted and how to get it, and the orchestra understood and responded to him. The result was a performance of exceptional clearness, sobriety and beauty. We needed the "Fire Bird" to reconcile us to Stravinsky, for his Capriccio, in which he himself had played the piano-part earlier in the concert, is poor stuff, ranging from insignificance to complete nullity. No man with Stravinsky's experience and technique could fail to put a good face at times even on music as empty as this; but when all is said, the work amounts to nothing. Even its manipulation of jazzical elemen[illegible] matter of calculated cerebration without any genuine impulse behind it.

The truth is that Stravinsky is a Russian composer pure and simple. He is never a genius, or even a first-rate talent, when he leaves his native soil. He has produced nothing but the second-rate when, as in the Concerto, the Capriccio, and other works, he has coquetted with a Western musical culture that may indeed have an attraction for him, but the essence of which he is racially incapable of assimiliating. One does not know which is worst, his reclaimed Bach, his reclaimed Handel, or his reclaimed Weber. There seems no hope of our ever getting anything of the first quality from him again until he returns to his native culture—unless, indeed, as one sometimes suspects, his Russian vein was itself a narrow one, musically speaking, and the gold in the workings has been exhausted. [Ernest Newman

Deadly Reverence

I can never bring myself to admire those staid, traditional performances of classical music, so dear to German Academies, however conscientious, however competent. Of these, Weingartner's interpretations of Beethoven seem to me a typical, though by no means dishonorable, example. Every bar, every phrase is approached with a reverence, a sense of responsibility that, to me, suggest the Book of Common Prayer rather than a score by the most impetuous of composers.

This kind of reverence is the most deadly because the most subtle enemy of all art; it has almost, if not quite, killed Shakspeare, and, if persisted in, it will assuredly perform a like function for Beethoven. Beethoven was a great thinker as well as a great poet in music, but his thought and his poetry can have no value to us unless we feel them as living things. Wrapped up in tissue paper and presented as prizes for good conduct to musical appreciation classes, they cease to have any genuinely æsthetic significance; they become museum pieces at the best. [Francis Toye in [illegible]

consequence is that for every Englishm[illegible] who thinks of Shakspeare as a poet a[illegible] entertainer, there are a dozen who rega[illegible] him as a duty and a bore.

It is this more than anything else th[illegible] keeps his work out of the fashionab[illegible] theaters. If you will go by omnibus [illegible] underground railway into outlying qua[illegible] ters of London, you will find Shakspea[illegible] at the end of the journey. If you w[illegible] go to places where seats are hard ar[illegible] cheap and no one wears evening dres[illegible] again you will find Shakspeare. If yo[illegible] will go to playhouses supported by litt[illegible] leagues or charitably aided by financie[illegible] who believe in the educational value [illegible] the drama, you may have Shakspeare [illegible] abundance. But not in those parts [illegible] London where, having dined, peopl[illegible] in festive search of [illegible]tertainment. [illegible] Because, it is said, Shakspeare d[illegible] pay on the West End. And why [illegible] Because nine people out of ten h[illegible] his plays thrust upon them as [illegible] subject and inflicted upon the [illegible] object for charity. Far from [illegible] the poor man, we have str[illegible] with our idolatry and embalm[illegible] our reverence. [Charles M[illegible]

The Feudist

Gordon Craig is to foll[illegible] Henry Irving" by a boo[illegible] which will be issued by [illegible] Low, Marston & Co., [illegible] publication of "Ellen [illegible] Shaw: A Correspo[illegible] said, in an intervi[illegible] Ellen Terry woul[illegible] on the heels of [illegible] am not treadin[illegible] he continued. [illegible] mother as she [illegible] fictitious per[illegible] a life on the [illegible] people. T[illegible] her and t[illegible] her chil[illegible] When [illegible] stage-[illegible] We k[illegible] peop[illegible]

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MUSIC

Herald. Mar 25

BACH FESTIVAL
By PHILIP HALE

The Bach Festival, given by the Boston Symphony orchestra, Dr. Koussevitsky, conductor, in its 50th season and in honor of its founder, Henry L. Higginson, began yesterday afternoon and evening with a performance of the Mass in B minor. The orchestra was assisted by the Harvard Glee Club, the Radcliffe Choral Society; Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; Fraser Gange, baritone. The violin solos were played by Mr. Burgin; the horn obbligato to "Quoniam tu solus sanctus," by Mr. Boettcher; the two oboe d'amore by Messrs. Speyer and Devergie. There was a very large audience.

The chorus showed the long and careful training under Dr. Davison and Mr. Woodworth. The singing of a great chorus is too often the roaring of multitunous mediocrity—roaring and nothing more. Dr. Koussevitsky would not have been content with this; the respective conductors knew it, nor would they themselves have sent their singers poorly prepared to him. Under his direction there were the requisite nuances; the poetic and dramatic effects; his artistic sensitiveness and personal magnetism inspired the chorus to sing with enthusiasm and musical understanding. It should be remembered that this chorus is not made of professional singers; that the members have not stood side by side for many years; their achievement last night was the more remarkable. There was not only a magnificent volume of tone in exultant outbursts and imposing climaxes; tonal swelling and diminishing, unfaltering execution of long roulades, sudden contrasts from forte to piano, precision in attack—these made the performance truly memorable.

To the chorus Bach entrusted his greatest musical thoughts, his noblest pages; it was as if the singers recognized it; for they were particularly effective in the opening of the "Kyrie," the ending of the "Gloria in Excelsis" —Cum sancto spiritu" was sung with amazing brio—the section of the "Credo" beginning "Et incarnatus est" and the "Sanctus." To some in the audience the choruses, "Cum sancto spiritu" and "Crucifixus" were the commanding features of the choral performance.

The solo singers in this mass often have an ungrateful task. It has been said that when Bach wished to be particularly emotional he called on a contralto for full expression. Certainly in this mass Mme. Matzenauer was the one most favored by the composer. Her singing of "Qui Sedes" and the "Agnus Dei" will not soon be forgotten. Mr. Crooks's delivery of the "Benedictus qui venit" was characterized by a skilful use of his fine voice and by a taste that did not allow him to seek favor through a specious but undue display of the sentiment that falls into sentimentalism. Donald Frances Tovey recently made changes in Bach's score for a performance in Edinburgh. His most surprising alteration was the substitution of an oboe solo for the violin in the "Benedictus." He argued that as the autograph score does not name the instrument and the violin is here confined within the compass of the flute, Bach clearly intended the obbligato for a wind instrument. This did not prevent Mr. Burgin from playing in a masterly manner. The same is to be said of Mr. Boettcher's horn obbligato.

Yes, Mr. Crooks sang like a man and a musician, not after the manner of the beeping, bleating tenor who mistakes palsy for emotion in oratorio or other forms of supposedly sacred music. And Mr. Gange, too, sang like a man and made the most of music that in itself is of little interest. Miss Evans was heard to better advantage in the evening than in the afternoon, but one would have preferred a voice with more body and of a more decided character. It is hardly necessary to add that the orchestra responded sympathetically to Dr. Koussevitsky's every wish. The Mass will be heard next Sunday at the concert in aid of the orchestra's pension fund.

The second concert of the Festival will take place tonight at 8:30 o'clock. Mme. Patorni-Casadesus will play these harpsichord pieces: Italian concerto; Fantasia No. 3, C minor; Gigue in D minor. Wallace Goodrich, organist, will play a Fantasia in C minor, Adagio from the Toccata in C major, a Fugue in C major, the chorale prelude "Schmuecke dich, O liebe Seele," and the great Fugue in G minor. Bliss Perry will deliver an address: "Henry L. Higginson."

BOSTON SYMPHONY BEGINS FESTIVAL

Harvard and Radcliffe Choruses Take Part

Globe Mar 25

The Boston Symphony Orchestra's Bach Festival, the culmination of its 50th anniversary celebration, began yesterday with a performance of the B minor Mass in which the Harvard Glee Club and the Radcliffe Choral Society took part. The soloists were Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; and Fraser Gange, bass.

A very large audience listened in reverent silence, except for the inescapable few whisperers and rustlers of programs, until the end of each of the two parts, and then burst into tumults of applause.

The performance began at 4:30. There was an intermission from 6 to 8:30. It ended just before 10. From the point of view of the audience it would have been preferable to give the whole work in the evening, with no prolonged break. But no doubt the performers needed a rest midway in their very arduous task.

The B minor Mass of Bach is by common consent one of the great masterpieces of music. Yet before yesterday there seems to have been but one complete performance of it in Boston, that given by the Cecilia Society Dec 3, 1901. Nor is the work often heard anywhere. It will be repeated next Sunday for the benefit of the orchestra's pension fund. But another 30 years may elapse before we again are offered a chance to hear it.

There are several obvious reasons for this neglect of the B minor mass, its great demands on the performers, its length, its austerity, its failure to maintain throughout the work the intense emotional quality of the finest sections. Yet the overwhelming effect of a fine performance like yesterday's gives cause for wonder that music so noble should go unheard.

Bach was, of course, a Lutheran. The B minor mass is not suited, nor was it probably intended for use in Catholic churches, though it follows the general plan of masses used in the Roman liturgy. It expresses the dramatic and emotional content of the words with amazing power, though some of the music was borrowed by Bach from his previously written church music.

Dr Koussevitzky's reading stressed the dramatic contrasts in the music. He felt keenly such moments as the ilneffably solemn Crucifixus, and the subsequent outburst of exultation "Et ressurexit." The Sanctus, music never surpassed by anyone, left a listener hearing it for the first time overwhelmed by its sublimity. The orchestra and chorus not only triumphed over the difficulties of the music, they conveyed its meaning to the hearer.

It is astonishing that a group of college boys and girls should be able to sing such very difficult music. The enthusiasm, the imaginative power of their performance showed once more the unparalleled success Dr Davison, to whom the present high estate of choral singing at Harvard and Radcliffe is wholly due, has had in developing these student choruses. No wonder they cheered him, and his able assistant, Mr Woodworth, at the end.

Mme Matzenauer's singing, especially in the Agnus Dei, was the finest thing she or any other soloist has achieved at a choral concert here in the past 20 years. She had memorized her music, and was able to put her whole heart and soul, as well as her very great vocal gift, into her performance. Those who heard her last night will not soon forget it. The other soloists, though competent enough, were not in the same class with the great contralto.

Tonight the Bach Festival continues with a concert at which Bliss Perry will speak on Maj Higginson, whose memory is being honored by this festival. Chamber music and organ pieces by Bach will be performed. P. R.

MASS BY BACH IS FEATURED

Post Mar 25

Symphony Chorus and Solo in Memory of Higginson

BY WARREN STOREY SMITH

With a performance of the Mass in B minor, unheard in this city for 30 years, there began at Symphony Hall yesterday afternoon and evening the Bach Festival, designed to be the outstanding event of the 50th season of the Boston Symphony Orchestra and to serve as memorial to Henry L. Higginson, founder and for many years sustainer of that band.

AFTERNOON AND EVENING

Yesterday's performance of the Mass, assigned by many chief place among the compositions of Bach yet rarely heard, was given by a chorus made up of members of the Harvard Glee Club and the Radcliffe Choral Society, with Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, bass, as the solo singers, and with the orchestra, needless to say, to furnish the instrumental support. Dr. Koussevitzky conducted.

The B minor Mass is long. Wisely and considerately, then, the powers at Symphony Hall decreed that it should be given in two installments. Yesterday afternoon brought the first two parts, the Kyrie and the Gloria, roughly an hour and a half of music; and in the evening were heard the Credo, Sanctus and Agnus Dei.

Intensifies Effect

Dull, not necessarily because Bach was at a loss for salient ideas, though there are passes that seem mechanical and perfunctory, but rather because of the monotony engendered by his method of composition, the persistent repetition throughout an entire section of a characteristic rhythmic and melodic figure.

To be sure, in the Crucifixus, such insistence upon the originally announced pattern occasionally heightens and intensifies rather than detracts from the general effect. Moreover, the aforesaid monotony is far more in evidence in the solos and duets than in the choruses, and especially in those pieces that occur in the first two divisions of the Mass. In other words, those parts that were heard in the evening are far more sustained in interest. And if there is in the final three divisions no chorus so stirring as the justly famous Cum Sancto Spiritu which ends the Gloria, most of this second part, as yesterday's performance divided the work, is touched with that blend of spiritual fervor and exultation that is typical of Bach's sacred music at its best. In the evening, too, came the most beautiful of the solos, the Agnus Dei, sung with rare persuasiveness by Mme. Matzenauer.

Ungrateful Orchestrad Parts

Often ungrateful, too, are the instrumental obbligati to the solo pieces, of which Bach was always so fond, and there was the feeling that the flute of Mr. Laurent, the violin of Mr. Burgin, the horn of Mr. Boettcher had often shone to better advantage, though perhaps with less credit to the performer. More effective than most of these obbligati were those of the two oboe d'amore as played by Mr. Speyer and Mr. Devergie in the Et In Spiritum Sanctum for bass.

Considering the difficulties which beset it, too, it may be said that the chorus covered itself with glory. Now and then a firmer, fuller body of tone might have been desired from the sopranos; the need was felt for singers of more maturity. With the tenors and basses, on the other hand, little or no fault was to be found, and Dr. Davison and Mr. Woodworth, who has trained the two choirs, fully deserved the torrent of applause vouchsafed them when, at the close of the evening, Dr. Koussevitzky brought them to the front of the platform.

OPENING OF BACH FESTIVAL BRILLIANT TRIUMPH

Ame Mar 25

By MOSES SMITH

THE BACH FESTIVAL, which the Boston Symphony Orchestra is giving on the occasion of its 50th anniversary in honor of its founder, Henry Lee Higginson, began in Symphony Hall with a performance of the Mass in B minor, yesterday afternoon and evening. The chorus was the Harvard Glee Club and Radcliffe Choral Society. The soloists were Amy Evans, Margaret Matzenauer, Richard Crooks, and Fraser Gange.

No review written on the evening of performance, with the music still ringing fresh in the ears of the writer, can be adequate; it can scarcely be articulate. Only once before, 30 years ago, was this Mass given in Boston. Hearing it now for the first time we were not tempted to make wise-cracks about it, in the vein of the professional modernists, to say that "a little of this goes a long way." For quite aside from the astonishing technical mastery, the miraculous workmanship, exhibited in this work, most hearers yesterday must have been moved by the sublimeness of the music, by the magnificence of expression.

In these choruses the heights attained are Olympian. To transfer the metaphor to one less pagan, and to quote Bach's great biographer, Prof. Terry, Bach "saw the heavens opened, and was prophetically oracular." In the solo passages, as in the "Agnus Dei," beautifully sung last night by Mme. Matzenauer, there is an emotional poignancy that almost stifled the mortal listener.

Our debt to the genius who wrote this work was expressed by Schumann: "Music owes as much to Bach as a religion to its founder." On a different level we are similarly indebted to those who made yesterday's performance possible and to the performers themselves, to Drs. Davison and Woodworth who have labored (we are told) two years in rehearsing the choruses. The performance under Serge Koussevitzky's baton may or may not have been great (we have no means of comparison); it was certainly more than competent and, especially in the evening, inspired. Never have these choruses sung better. The quartet of soloists was excellent. And, finally, Richard Burgin played the violin solo with consummate artistry.

TRANS. MARCH 25.

Higginson Bust Gift to City

Copy of Symphony Hall Memorial

Long-Hoped for Remembrance of Henry L. Higginson, the Founder of the Boston Symphony Orchestra, Will Be Placed in the Higginson Auditorium of the Municipal Building, South End, and Memorial Exercises Will Be Held There by the City in Connection with the Patriots' Day Celebration in Honor of the Semi-Centennial of the Founding of the Orchestra

BOSTON TRAVELER, WEDNESDAY, MARCH 25, 1931

Higginson Bust Presented

The bronze bust of Henry Lee Higginson to be placed in the Higginson auditorium in the John J. Williams municipal building in the South end was presented to Mayor Curley today by G. E. Judd, W. H. Brennan and Paul Hanson, executives of Symphony hall, in commemoration of the 50th anniversary of the founding of the Boston Symphony Orchestra. Photo shows mayor and the bust.

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ARCH 25.
Gift to City

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Founding of the Orchestra

DAY, MARCH 25, 1931
Presented

to be placed in the Higginson
al building in the South end
E. Judd, W. H. Brennan and
in commemoration of the 50th
Symphony Orchestra. Photo

Bach Provides Interludes in Speech-Making

Organ and Harpsichord Pieces In a Memorial Evening For the Founder

HOWEVER [illegible] as Bach's churches in Leipzig, the spoken word of the preacher was joined to the tones of the composer. Before or after song, the sermon, so also with the current Bach Festival in Symphony Hall. On Tuesday, the congregation heard his Mass in B minor. On this Thursday evening, it will hear a Brandenburg Concerto for orchestra; a Concerto for piano, the setting of Mary's hymn, the Magnificat. On the Wednesday between, which was yesterday, it listened to organ and harpsichord pieces; but the essential part of the evening rites were speeches—by Judge Cabot, as President of the Board of Trustees of the Symphony Orchestra, by Bliss Perry, as spokesman of the occasion; by Dr. Koussevitzky responding for the orchestra and himself. Hitherto the festival had celebrated Bach; hereafter it will renew that celebration, marking therewith the fiftieth year of the Symphony Concerts. Now it paused to recall and honor the memory of Henry Lee Higginson, the founder of the concerts in 1881, the continuator until, in 1918, he withdrew from a troubled scene.

The stage was prepared for the occasion. Below the organ and on the side-walls hung a wainscot of neutral tapestries. At the back, centered, stood Bela Pratt's bust of Mr. Higginson—bronze upon a brown pedestal. Above, as for shallow canopy, a bright golden festoon curved to right and to left. For this musical year, 1930-31, is the year of the orchestra's golden jubilee. Flowering shrubs, green and gold, repeated the motiv. At the foot of the pedestal lay a wreath tied with gold ribbon—tribute of friendly rivalry from the trustees of the Philadelphia Orchestra. At either side of the stage rows of gilded chairs from The Pops renewed the prevailing color. They faced toward two tables, set wide apart, with a few chairs around them, at middle center. Less decoratively the console of the organ to the left, the closed harpsichord to the right, shared the foreground. Beyond tubbed trees completed the prospect.

Promptly at the hour, present and past members of the orchestra—of course without their instruments—entered singly or in pairs and seated themselves in the gilt chairs. Then followed what universities authorities would call the procession. Judge Cabot, escorting the venerable widow of the founder, led it. Behind them came the grandson of the house of Higginson; trustees and their consorts; the speaker of the evening; Dr. and Madam Koussevitzky; the musically illustrious of the town, more or less affiliated with the Symphony Orchestra. Judge Cabot and Mrs. Higginson took the table to the left; Dr. Koussevitzky, Mr. Wallace Goodrich, and their wives, the table to the right. The congregation, which nearly filled the hall, had risen in salute; but, since the entry of the procession was slow, many sat again, to the confusion for the twentieth time of these well-meant, but seldom unanimous, "homages."

A delegate from the orchestra nervously laid a bunch of spring flowers before Mrs. Higginson. Judge Cabot rose beside the table to begin the ceremonies. He read congratulatory telegrams from the governing boards of the Philadelphia, the Chicago and other orchestras. (None, seemingly, had come from the Philharmonic Society in New York, whereat the knowing smiled discreetly—behind their programs.) Laying aside the messages, Judge Cabot touched briefly on the anniversary year of the orchestra, the current festival, the merit of each and all who had contributed to it. He passed then to the occasion that had convoked the company; recalled the founder and his works; presented Dr. Bliss Perry, the founder's friend, to celebrate both.

Elsewhere on this page Dr. Perry's speech (as he prefers to call it) is printed in extenso. Standing in the center of the stage—a tall and slender figure—he read it from manuscript with apt emphasis, in spaced and rounded phrases, with pauses where pauses most would tell, with light glints of quiet humor. Such presence and speaking renewed the patrician manner of an elder day. Not yet, from all tongues and all ears, had vanished the intonations of gentle breeding, cultivated living, the pursuit of letters and the unpractical arts. Dr. Perry shunned the truisms of "tribute"; recalled no hackneyed facts; kept clear of routine chronicle. He proferred, instead, the sympathetic and fine-grained analyses of intimacy; remembered anecdotes and letters of friendship; set forth the times as well as the man; penetrated within as well as sketched without; drew and colored the portrait of Henry Higginson. To others he left photograph and record, unless, here and there, he could add a novel footnote. His speech was literary and allusive biography become for the instant spoken words. His hearers heard him intently; applauded him warmly. Tenfold their number will read him gladly.

After intermission and harpsichord pieces, there was more speech-making. Judge Cabot sounded the praises of the chorus of Harvard and Radcliffe youth who had shared in the performance of Bach's Mass. (Dr. Davison and Mr. Woodworth sat by, hearing benignantly). Then noted other participants in the present festival; invited Dr. Koussevitzky to speak for them, the orchestra, and himself. The eminent conductor rose in his place; from one pocket drew his pince-nez, from another a sheet of notes; spoke earnestly, if, for the hearer, rather confusedly. There were sentences about the "Bach Renaissance"; about the student-choir; about Mr. Higginson, the orchestra he had called to life, "the miracle" that he had wrought. Sentences also about the beauty, the power, the pleasure of music; about "God's life in men"; praises of the orchestra; phrases of proud humility about himself. Often Dr. Koussevitzky spoke brokenly, as one in stress of emotion, as well as in labor with a foreign tongue. The flood of applause, before and afterward, should have re-assured him.

There was music, besides. To begin and to end the evening, Mr. Wallace Goodrich played organ-pieces of Bach—the Fantasia in C minor; fugues in C major and G minor; the Adagio from the Toccata in C major; the Chorale-Prelude, "Schmücke dich." Direction of the Conservatory and care of Boston's only opera have not lessened Mr. Goodrich as organist. He still plays as ready and masterful technician; with feeling for his manifold instrument as voice to music; with clear, full and enhancing response to the piece in hand. Out of the Chorale-Prelude and the fragment of the Toccata, he summoned Bach, rhapsodist and tone-poet, through the organ speaking intimately, by the organ warmed. From the Fugues rose the Bach who winged forms with motion and clothed them with power; whose hands and spirit played upon the organ in an exhaustless energy of creation.

From Paris had come Mme. Patorni-Casadesus, mistress of the harpsichord, to set forth examples of Bach's minor handiwork—an Italian Concerto in miniature; a little Fantasia; a lively Gigue; another trifle added at Dr. Koussevitzky's consent to please the insistent audience. Her tone was limpid and edgeless. Her sensibility of ear and finger achieved every possible shading. Rarely has the thin, gentle, narrow-ranging harpsichord sounded with such resilience, grace, vivacity. Writing for it, Bach bade it to time-lined, lightly decorated patterns, to play with rhythmic figures, to light melancholy, to pretty gayety. What he bade, Mme. Casadesus accomplished as though the two were touching the keys. A rounded festival had included Bach as miniaturist.

H. T. P.

Henry L. Higginson: Address by Bliss Perry, His Friend

Spoken at the Memorial Concert in the Bach Festival of the Boston Orchestra's Year of Jubilee

From the Drawing by Sargent in the Manager's Office at Symphony Hall

IT WAS a gracious thought [illegible] Koussevitzky and the Trustees to pay special honor, in this fiftieth anniversary season of the Orchestra, to the memory of its Founder. It is nearly thirty-five years since Major Higginson made his farewell address to the Orchestra and surrender it to younger men. Burden and the glory of carrying forward the enterprise which, single-handed, he had initiated and sustained. He was seventy-five in his eighty-fourth year. He died in the following year, 1919, just before his eighty-fifth birthday.

To his friends, and to many patrons of the Symphony concerts who knew him only by sight, he remains a living presence, as noble vital as when he used to walk down the aisle of this hall to his accustomed seat. Yet there are many artists in the present orchestra, and many subscribers to this season's concerts, who never saw him, so swiftly and inexorably run the currents of change. To such listeners tonight, who join the old guard in honoring the memory of Henry Higginson, I may repeat what his boyhood friend, Stephen Perkins, once wrote to him, though Perkins would have been too shy to say it to his face: "Wherever you are, there is a hearth and roses bloom." What better place for a hearth-fire, for the warmth of affection and fragrant memories, than this hall which he helped to build? And what guests could be more welcome to him, as in the old days, than artists and lovers of music? It is true that the presence of our host tonight must be perceived by something finer than the bodily senses. But if Johann Sebastian Bach—whose body rested for more than ninety years in a neglected grave, until Mendelssohn, in 1842, raised a monument to his memory—has lived again for us this week, and lived perhaps more truly than ever, through the creative imagination of Dr. Koussevitzky and his fellow artists, surely the spirit of Henry Higginson may be evoked this evening in Symphony Hall, "Wherever you are, there is a hearth and roses bloom."

Opposites Joined

If Major Higginson had not actually walked the streets of Boston and been known more or less intimately by so many of us, it would seem incredible that such a combination of apparently contradictory qualities could be found in any one man. It was the contradictions that made the charm. This typical Bostonian was born in New York. This "ideal Harvard man," as President Hadley described him, when he received his honorary degree from Yale, left Harvard before Christmas of his freshman year, owing to trouble with his eyes, and never went back. He looked every inch the soldier, even to the saber-scar across his face; but as an officer in the Second Massachusetts Regiment of Volunteer Infantry, and in the First Massachusetts Cavalry, he was forced to wait twenty bitter months before leading his men into action, and was then struck down in an unlucky skirmish, receiving wounds that incapacitated him from further service. It seemed an ironic fate. After two disastrous failures in business, he became a partner in a banking house; but in his later life he took humorous delight in insisting that he had been taken into the firm as a matter of charity. He made, as everyone knows, a great deal of money; but in many years he gave it away faster than he earned it, and more than once, even in his eightieth year, he came very close to personal bankruptcy. Yet he had invincible pertinacity. As Mr. Kipling wrote of Lord Roberts, he marched from Kabul to Kandahar, and never told anyone how near he came to breaking down.

I hope you understand," said Francis Lee Higginson once, "that my brother Henry was a gambler." He had the quizzical Higginson smile as he said it, mingled of affection, pride and reprehension. And indeed the founding of the Symphony Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benfactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson—always an expert in anonymous munficence—who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the orchestra, refusing to let his name be known. Henry was not the only "gambler" in that family.

"Strange Contrasts"

It was not merely in the external events of Major Higginson's picturesque career, but also in his character and aptitudes, that strange contrasts were to be seen. Photographers caught many differing aspects of his face. The bronze bust by Bela Pratt is a most veracious likeness, as is John Sargent's superb portrait. Yet there are those who dislike the portrait. When it was hung here in Symphony Hall a few months ago, I overheard the comments of two ladies, neither of whom had known Major Higginson. One called his face "arrogant," the other "insolent." Never were two adjectives more confidently wrong, yet that was the impression which the portrait made. And indeed Major Higginson, with his head thrown back and his eyes narrowed, might well seem hard, ruthless. In reality he was modest and even shy, but he had had to take the reins in his own hands more than once, and he must have known that he could drive. He said of his cavalry company: "They were a remarkably tough set of men of all sorts of occupations, among them prize-fighters, bar-keepers and the like. . . . . They had had as their first captain [illegible] and I was put in charge." That was all in his account of the Boston Fire of 1872 he wrote of the necessity of bringing powder to blow up buildings: "A number of kegs of powder were sent to the end of Long Wharf, but there was nobody to fetch it up. So I found a covered wagon open at the sides, got it to the end of Long Wharf and loaded some thirty kegs of powder on it and drove up State Street, which was full of engines pumping and sparks were flying in every direction." There was no powder, and he brought it. That was all.

A disciplinarian and a dare-devil, certainly; "tough-minded," as William James used to say. Yet he was just as certainly "tender-minded," brimful of sentiment, of pity, of solicitude, of misgiving. "The nobler a soul," wrote Francis Bacon, "the more objects of compassion it hath." Henry Higginson's moments of self-pity were relatively infrequent. In his old age, particularly, he enjoyed such tributes of honor and affection as come to few men; but he had also fully his human share of bitterness, disappointment and ingratitude. Such things do not and cannot get into the biographies.

Further Example

Like all humorists surrounded by persons without humor, he was bound to be misunderstood. It might be said of him, as was once said of another great patron of the arts, Cosimo di Medici: "His answers were short and sometimes dark, so that men might take them in divers senses. And he had an everlasting memory. Also he knew men at once when he looked into their eyes." That last clause is true of Lincoln, but it is not quite true of Major Higginson. Sometimes his swift judgments of men were mistaken. Some of his swans turned out to be geese, and worse. Professional confidence men found him easy, and his humor was never more delightful than in his stories of how he had been fooled.

He disclaimed any skill with words, and usually talked of literature as if that were one of the fine arts whose mysteries were beyond him. Yet on occasion he spoke in public with a grave, restrained beauty which reminded one of President Eliot, and in the sketches of his women friends which he read at Radcliffe there was an exquisite delicacy of touch, a quaint romantic idealism which was all his own. No one in his generation, surely, wrote more charming notes, especially to women. Letter-writing, in fact, was the only art about which he held a consistent theory: You should visualize your correspondent, and then write precisely as if you were talking with him. It seems easy, but it is not; and Henry Higginson triumphed in this rare art from his boyhood to his death.

Consistencies as Well

I am well aware that in stressing these contradictions of mood, these strange diversifications of gift in Major Higginson—a man by turns patient and impatient, gentle and obstinate, simple and subtle, wise and foolish—I am recalling qualities which greatly endeared him to his friends; yet to those who did not know him such an attempt to sketch his portrait by assembling apparently irrecon- [illegible] And indeed the task would be hopeless if there were not deep consistencies in his character, fully as striking and more fundamental than the inconsistencies.

Let us select two of these underlying traits, each of which has a special bearing upon the history of the Symphony Orchestra. One was his supreme interest in persons; the other, not unrelated to the first, was his passion for music and his dream of making the finest music accessible to all.

Friend among Friends

Everyone who knew Henry Higginson was aware of his tendency to judge institutions and problems in terms of personality. To him our world was a world of persons, not of theories and abstractions. He was drawn to other men by quick and almost fierce affection; and even his repulsions were instinctive rather than reasoned. His bonds of family and kinship were exceptionally strong. His friends in the Latin School, in Harvard College and in the army became friends for life, and many of these men were the choicest spirits of his generation.

But even when there was no specially intimate friendship involved, his curiosity and interest in individuals were insatiable. He knew the name of every soldier in each of his two regiments. For many years he knew every player in the orchestra. We are all aware that what seems like a phenomenal memory for names and faces can be cultivated, as it is by hotel-clerks and taxi-drivers and politicians. But Henry Higginson began where such experts leave off. He carried in his heart these hundreds of personal accounts, brooding with a sleepless solicitude over the most intimate personal problems of his friends. He wrote in 1910: "The number of folks who are to be smoothed, admonished, touched up, is wonderful." And wonderful it was.

He did not always like to take advice himself—holding in that matter, as in others, that it is more blessed to give than to receive. However pathetic or sordid or absurd might be the immediate occasion, his counsels were always on a high plane. He undertook, by copious correspondence, to straighten out Presidents Roosevelt and Taft and Wilson, all of whom he liked personally, but whose official policies he frequently disapproved. Yet he was just as ready to hearten up a green office-boy, or an over-sensitive musician, or a discouraged college professor, or a client who happened to be on the wrong side of the market.

Persons First

It was not, then, with mankind in general, and not often with what we call "causes" or "reforms," that his memory and imagination were occupied. When corporations were attacked, he leaped to the defense, not of any theory of corporate control, but of certain high-minded individuals with whom he had been associated—like his father and his uncle, Henry Lee, like Quincy Shaw and Alexander Agassiz, like Charles Coffin and Theodore Vail and Charles Perkins. Would such men consciously do wrong? To that question there was of course but one answer, and to Mr. Higginson that was the only question which was pertinent. He served for many years as a member of the Corporation of Harvard University, but according to his associates he was not so much interested in theories of education as in loyally supporting the concrete proposals of President Eliot and President Lowell. He cared for undergraduates rather than for studies and methods. No act of his life was more typical of his mind than his placing upon the tablet in Soldiers Field the names of his intimate friends who fell in the Civil War. Their unfulfilled purposes of service [illegible] somehow. [illegible] boys and Robert Gould Shaw might [illegible] done if their lives had been spared. [illegible] was an idealism which seemed to some men fantastic; but it has touched the imagination of hooded boys as no abstract argument for patriotism could ever do.

The founder of the Symphony Orchestra was first of all a friendly person who wished to serve a community of friends. Impersonal "Foundations" and "Funds," however admirable their purpose and administration, often seem remote and merely monumental. Mr. Higginson put himself into every detail of the enterprise. It is true that it cost him a great deal of money, but he would have said that that was not the point. He put his life into it. Other men and women have bequeathed great legacies to this city, and splendid gifts will certainly continue to be made to the orchestra itself. But there are other tests of generosity than the sum total of dollars. By the rules of the arithmetic of heaven what counts is not how much you gave, but how much you had left. If Henry Higginson could have bequeathed a permanent endowment for the orchestra, he would have done so; but even that long-planned generosity would have been less characteristic of the man than putting his whole resources of mind and purse and character behind it for nearly forty years.

Disappointment into Dream

It is strange to think tonight that this magnificent orchestra, which is now a permanent institution with devoted Trustees, with a loyal public, generous private donors, and with artists and a conductor unsurpassed, should all have come from the dream and the disappointment of a boy. Every dream has its origin, obscure or clear. Henry Higginson had a passion for music in his childhood, and even in the eighteen-forties and fifties Boston was not without artists and a musical public. It was in 1823, in fact, that the Handel and Haydn Society commissioned Beethoven to write an oratorio for them—a commission unfortunately never executed, though some of Beethoven's symphonies were played by the Boston Academy of Music in Higginson's boyhood. He heard the concerts of the Musical Fund Society, of the Germania Orchestra, and of the Harvard Musical Association. He listened to Italian opera from the twenty-five cent seats in the upper gallery. The diary of his first visit to Europe, before he was eighteen, is full of excitement over Mario and Grisi, then singing in London, and over the operas he heard in Milan and Munich. In Leipzig he heard for the first time the famous Gewandhaus Orchestra, and at Dresden, during the winter of 1852-53, he made his first acquaintance with "Tannhäuser" and Mozart's "Requiem" and Beethoven's Ninth Symphony. In Berlin it was the same story.

At twenty-two young Higginson was off to Europe again for four years. He settled in Vienna, just then, as he thought, the musical center of Europe. He studied voice, piano and composition, in the hope of becoming a professional musician. He wrote occasional articles for J. S. Dwight's Journal of Music. Some of his fellow-students, like his "Jewish chum," Epstein, were coming rapidly to the front. Higginson studied audiences as well as harmony. He saw conservatives "walk out on" Wagner, just as some Bostonians, in Henschel's first season, walked out on Brahms, and as we have seen them tempted to walk out on Stravinsky. Through all his excitement and enthusiasm he was learning a scale of values, the enduring standards of his chosen art. Then came the tragic blow that ended his professional hopes. [illegible] call musical circles. What was found was an iron will, and a plan, vague as yet, for creating sometime an orchestra in his native country. Let me use his own words here, written long afterward. He wrote me in 1909: "I, too, wished to write music. Studied two or three years in earnest and very hard, and wrote a few songs good enough for the fire in the grate. Disappointed? Yes, but what of it? I could saw wood, and so fell to sawing. There are wood-sawers needed and they are paid well—in cash, though not in joy, unless the woodpile can light a good fire and heat hearthstone."

I do not know whether our friend ever read William Vaughn Moody's "The Fire-Bringer," but there is in that poem a song of Pandora which describes exactly the terms of Henry Higginson's triumph over adverse fate:

> Of wounds and sore defeat
> I made my battle-stay;
> Winged sandals for my feet
> I wove of my delay;
> Of weariness and fear,
> I made my shouting spear;
> Of loss and doubt, and dread
> And swift oncoming doom
> I made a helmet for my head
> And a floating plume.
> From the shutting mist of death,
> From the failure of the breath,
> I made a battle-horn to blow
> Across the vales of overthrow.
> O hearken, love, the battle-horn!
> The triumph clear, the silver scorn!
> O hearken where the echoes bring,
> Down the grey disastrous morn,
> Laughter and rallying!

It is victory that we are celebrating this evening, a victory born out of defeat. We need not linger over the slowly dragging years of the Civil War, over Major Higginson's ill-starred business ventures and his ultimate success in State Street. These were facts obvious to all. What the Boston public did not know in 1881 was that the new Symphony Orchestra was the very plan formed in exile and in sorrow and secretly nurtured through years of hope deferred.

Fulfillment

The story of the establishment and development of the orchestra is too long to be repeated here. It is admirably told in Mr. Howe's historical sketch of the first thirty-three years of the orchestra, closing with November, 1914, the date of Major Higginson's eightieth birthday. New chapters have now been added to this book, dealing with the difficult period of the World War, the conductorships of Rabaud and Monteux, and the new and triumphant era of musical achievement under the direction of Dr. Koussevitzky. It is hoped that this revised volume will shortly be published.

What we recall tonight is not the details of fifty years of musical history, intimately related as that is to the growth of musical appreciation in Boston and throughout the United States. We think chiefly of the one person who was so greatly fortunate as to create a fellowship of artists, in which he himself was a comrade. He made one vast field of beauty accessible to persons having little other enjoyment, "people"—as Major Higginson said so perfectly in his farewell address in 1918—"unknown to me, who, leading gray lives, have needed this sunshine."

How simple it all seemed to him, at the end! Nothing had been wasted, nothing lost. As in a symphony where one instrument after another takes up the theme, everything had counted; the pioneers like Dwight and Zerrahn and Theodore Thomas, the organizations of musical enthusiasts, the supporting public—curious, critical, enraptured by turns—an efficient and devoted business management, with which the name of Charles A. Ellis must always be associated; expert musical criticism, an orchestra steadily growing in numbers and discipline, conductors of varied temperaments and gifts, composers of long-tested worth and of daring innovation, and upholding and dominating it all, the perception of beauty, the sense of happiness. I know I am speaking to some persons who are grateful to Henry Higginson for giving them a whole half-century of sunshine.

Transition

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next fifty years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

With Mr. Kipnis on The Concert Stage

ALEXANDER KIPNIS was the singer last evening at the seventh concert of the Wellesley Concert Fund, the series given each year at Alumnæ Hall of Wellesley College. Mr. Kipnis is well remembered for his visits to Boston as bass of the Chicago Opera Company. There are others who remember him as notable singer at the Wagnerian festivals in the summer at Bayreuth. Mr. Kipnis last evening divided his program into four groups—songs of Schubert, songs of [illegible] songs, and an air [illegible]los." There were [illegible] Schubert's songs [illegible] song of Geretch- [illegible] air out of [illegible] genial humanness of his interpretations. Cheap histrionics or obvious mouthings and gesturings do not enter into his operatic scheme of things. Thus when one sees and hears him on the concert platform one would hardly expect that he

Continued on Following Page

Conquering Fate

Yet it was in that bl[illegible] period of personal disappointment— [illegible] 1857, as he afterward told Presi[illegible] Eliot—when one dream was dissolv[illegible] that a richer dream began to take form. An artist was lost—an artist of [illegible] taste and some talent, but probably without what we

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Four Cantatas Of the Church Bring the End

On Friday and Saturday, the Bach Who Lent Genius To Routine

ON [illegible] Bach's [illegible] Cantatas, which remain [illegible] constitute the "Hauptmusik" [illegible] "Hauptgottesdienst" [illegible] divine service, or worship in the Lutheran Church of Bach's day. In the principal churches of Leipzig (St. Thomas and St. Nicholas) there were four services every Sunday. "Fühgottesdienst" (early service) began at 6 A. M., but was intended chiefly for those servants, for example, who found it impossible to attend the "Hauptgottesdienst." That began at 7 A. M. and usually continued through most of the morning, for the sermon normally occupied the time from eight to nine, with a celebration of Holy Communion still to follow. At noon came the "Mittagspredigt" (literally, noon-day sermon), again for those who had not attended the principal service. There was also a "Nachmittagsgottesdienst" or afternoon service, which in importance was second only to the "Hauptgottesdienst."

It was said in these columns in connection with the Magnificat that the liturgy of the early Lutheran Church follows closely that of the Roman Church. The "Hauptgottesdienst" is really only a variant of the Mass. At Leipzig the order was not absolutely fixed. Professor C. S. Terry's invaluable "J. S. Bach's Cantata Texts, Sacred and Secular" gives the exact order of service, including the hymns, and collects (both German and Latin) used for every Sunday in the church year, in addition to translations of the words of all the cantatas. It is interesting to note the variations in the service, the curious mixture of German and Latin, in the several parts of the service.

Generally Speaking

As early as 1655 a "piece" of "figural" music was prescribed after the Gospel "wherever practicable." In time this came to be variously known as "Concerto," "Dialogus," "Stück" (pieces) "Hauptmusik," "Cantata." In subject matter it was closely related to the dominant thought of the day; it was indeed often founded upon the appointed chorale or hymn. Following the Gospel, it came imediately before the sermon. Terry's lists show that on several days of the church-year the Cantata was to come both before and after the sermon. One finds that Bach's Cantatas for those days are always written in two parts, one before the other after the sermon. And any Cantata of Bach that is so written is intended for one of those days.

On ordinary Sundays at Leipzig the Cantata "was sung either in St. Thomas or in St. Nicholas but not in both" (Terry). On high festivals the Cantata was heard in St. Nicholas at the "Hauptgottesdienst" on the first and the third day of the festival and at vespers on the second; in St. Thomas at vespers on the first day and the "Hauptgottesdienst" of the second. (It must be remembered that in the Lutheran churches of that time a major festival was always celebrated for three days. I.e., there was a first, second and third Christmas day).

Bach wrote almost two hundred Church Cantatas that are known to us at present. Schweitzer also speaks of seven "lost Cantatas." Further there are twenty-one Secular Cantatas" on a variety of subjects for as many occasions. All this of course in addition to the works in Latin, the motets, the oratorios, the passions. The Cantata was usually based on a Chorale. Each verse became a separate number within the Cantata—chorus, air, or ensemble piece. Sometimes there were also recitatives, or even extraneous verses from sources other than the Chorale. The form of the Cantata is so well illustrated in the four to be sung on Friday and Saturday that further generalizations would be superfluous.

"The Good Shepherd"

On Friday the two Cantatas, "Ich bin ein guter Hirt" ("I am a Good Shepherd") and "O Ewigkeit, du Donnerwort" ("Eternity, thou Word of Thunder") come to performance. "Ich bin ein guter Hirt" is a Cantata for Easter Monday, or second Easter day as it was often called. It was probably written for the year 1735. It is a Cantata essentially for solo quartet. The six verses are respectively an air for bass; an air for alto; a solo for soprano in the form of a chorale-prelude on the melody of "Allein Gott in der Höh' sei Ehr" ("To God on High Alone be Glory"); a recitative and an air for tenor; a Chorale for all four, "God is my Shield and Shepherd true." The Cantata is lyrical in style throughout. Bach never loses sight of the idea of Jesus as the Good Shepherd. The words of the first verse are evidently put into His mouth. "I am the Good Shepherd," sings the base; "Jesus is the Good Shepherd" continues the alto; "The Lord is the Good Shepherd" concludes the soprano. After which the tenor sings appropriate commentary with "See what Love has done." And the final Chorale rightly ends with a note of serene confidence.

Parry's comment is to the point: "Though the conditions are not so favorable in solo-cantatas as in choral cantatas, Bach contrived to give Chorales a prominent position in many of them. But in some cases the conditions practically excluded them except at the end." It has already been noted that in the present instance there is a Chorale at the end and a Chorale-prelude or Chorale fantasia at about the middle of the work.

Four Cantatas Of the Church Bring the End

Continued from Preceding Page

[illegible] which concerns us here. The last cantata is known as a great Dialogue Cantata. The present cantata is cast into two parts. That is, a Cantata a portion of which was sung before, another portion after the sermon. The day is the first Sunday after Trinity, the year probably 1725. All Cantatas assigned to this Sunday in Leipzig were two-part cantatas.

Bach makes no dramatic attempt at expressing the "Word of Thunder." His usual realistic methods might lead one to expect the contrary. "Eternity" causes Bach to deal entirely with ideas of the Last Judgment and the life beyond. The opening movement consists in the form of the French overture—Maestoso, Vivace, Maestoso. "Every movement feat succeeds," writes Parry, "presents fresh attitudes of contemplation of the overwhelming idea, the first half of the Cantata ending with the Chorale associated with the words O Ewigkeit." The second half—not to be sung on Friday—begins appropriately with a powerful bass solo, "Wachet auf" ("Awake, Awake"), with a brilliant trumpet accompaniment. To this succeeds a duet for alto and tenor, and the whole concludes with a repetition of the Chorale of the [illegible]

[illegible] numbers. Three of them are [illegible] tatives (No. 2 or tenor, No. 4 for bass, No. 9 for alto), picturing luridly the horrors of eternity should it be an eternity of punishment. No. 4, for example, contains such lines as "Suppose the torture of the damned to last as many years as hath the grass its leafy blades or stars in heaven are shining." Or "It may be you your lot will bear, O lost soul, for a thousand million years, in hell with other souls tormented!" The last recitative exhorts, "O man, give up this world's vain pomp and pelf, rule, power, honor pride and wealth." Schweitzer thinks that in the alto aria, No. 6, "O man, see to thy soul's salvation," "the musical [illegible] of the text, 'From sins's [illegible] these' break free,' is quite [illegible] Bach [illegible] elaborate [illegible]

[illegible] Easter

[illegible] Cantatas, "Christ lag in Todesbanden" [illegible] "Christ lag in Todesbanden" [illegible] "Christ lag in Todesbanden" [illegible]

Bach Provides Interludes in Speech-Making

Organ and Harpsichord Pieces In a Memorial Evening For the Founder

HOWEVER [illegible] a Bach festival [illegible] in Leipzig, the spoken word in the preacher was linked to the sacred tones of the composer. Before or after hearing the sermon, so also with the current Bach Festival in Symphony Hall. On Thursday, the congregation heard his Mass in B minor, on this Thursday evening they will hear a Brandenburg Concerto [illegible] orchestra; a Concerto for piano [illegible] of Mary's hymn, the Magnificat. On the Wednesday between, which was yesterday, it listened to organ and harpsichord pieces; on the essential part of the evening rites were speeches—by Judge Cabot, as President of the Board of Trustees of the Symphony Orchestra, by Bliss Perry, as spokesman of the [illegible] by Dr. Koussevitzky responding for the orchestra and himself. Hitherto the festival had celebrated Bach; hereafter it will renew that celebration, marking thereafter the fiftieth year of the Symphony Concerts. Now it paused to recall and honor the memory of Henry Lee Higginson, the founder of the concerts in 1881, the continuator until, in 1918, he withdrew from a troubled scene.

The stage was prepared for the occasion. Below the organ and on the side walls hung a wainscot of neutral tapestries. At the back, centered, stood Bela Pratt's bust of Mr. Higginson—bronze upon a brown pedestal. Above, as for shallow canopy, a bright golden festoon curved to right and to left. For this musical year, 1930-31, is the year of the orchestra's golden jubilee. Flowering shrubs, green and gold, repeated the motiv. At the foot of the pedestal lay a wreath tied with gold ribbon—tribute of friendly rivalry from the trustees of the Philadelphia Orchestra. At either side of the stage rows of gilded chairs from The Pops renewed the prevailing color. They faced toward two tables, set wide apart, with a few chairs around them, at middle center. Less decoratively, the console of the organ to the left, the closed harpsichord to the right, shared the foreground. Beyond tubbed trees completed the prospect.

Promptly at the hour, present and past members of the orchestra—of course without their instruments—entered singly or in pairs and seated themselves in the gilt chairs. Then followed what universities authorities would call the procession. Judge Cabot, escorting the venerable widow of the founder, led it. Behind them came the grandson of the house of Higginson, trustees and their consorts; the speaker of the evening; Dr. and Madam Koussevitzky; the musically illustrious of the town, more or less affiliated with the Symphony Orchestra. Judge Cabot and Mrs. Higginson took the table to the left; Dr. Koussevitzky, Mr. Wallace Goodrich, and their wives, the table to the right. The congregation, which nearly filled the hall, had risen in salute; but, since the entry of the procession was slow, many sat again, to the confusion for the twentieth time of these well-meant, but seldom unanimous, "homages."

A delegate from the orchestra nervously laid a bunch of spring flowers before Mrs. Higginson. Judge Cabot rose beside the table to begin the ceremonies. He read congratulatory telegrams from the governing boards of the Philadelphia, the Chicago and other orchestras. (None, seemingly, had come from the Philharmonic Society in New York, whereat the knowing smiled discreetly—behind their programs.) Laying aside the messages, Judge Cabot touched briefly on the anniversary year of the orchestra, the current festival, the merit of each and all who had contributed to it. He passed then to the occasion that had convoked the company; recalled the founder and his works; presented Dr. Bliss Perry, the founder's friend, to celebrate both.

Elsewhere on this page Dr. Perry's speech (as he prefers to call it) is printed in extenso. Standing in the center of the stage—a tall and slender figure—he read it from manuscript with apt emphasis, in spaced and rounded phrases, with pauses where pauses most would tell, with light glints of quiet humor. Such presence and speaking renewed the patrician manner of an elder day. Not yet from all tongues and all ears, had vanished the intonations of gentle breeding, cultivated living, the pursuit of letters and the unpractical arts. Dr. Perry shunned the truisms of "tribute": recalled no hackneyed facts; kept clear of routine chronicle. He proferred, instead, the sympathetic and fine-grained analyses of intimacy; remembered anecdotes and letters of friendship; set forth the times as well as the man; penetrated within as well as sketched without; drew and colored the portrait of Henry Higginson. To others he left photograph and record, unless, here and there, he could add a novel footnote. His speech was literary and allusive biography become for the instant spoken words. His hearers heard him intently; applauded him warmly. Tenfold their number will read him gladly.

After intermission, and harpsichord pieces, there was more speech-making. Judge Cabot sounded the praises of the chorus of Harvard and Radcliffe youth who had shared in the performance of Bach's Mass. (Dr. Davison and Mr. Woodworth sat by, hearing benignantly). Then noted other participants in the present festival; invited Dr. Koussevitzky to speak for them, the orchestra, and himself. The eminent conductor rose in his place; from one pocket drew his pince-nez, from another a sheet of notes; spoke earnestly, if, for the hearer, rather confusedly. There were sentences about the "Bach Renaissance"; about the student-choir; about Mr. Higginson, the orchestra he had called to life, "the miracle" that he had wrought. Sentences also about the beauty, the power, the pleasure of music; about "God's life in men"; praises of the orchestra; phrases of proud humility about himself. Often Dr. Koussevitzky spoke brokenly, as one in stress of emotion, as well as in labor with a foreign tongue. The flood of applause, before and afterward, should have re-assured him.

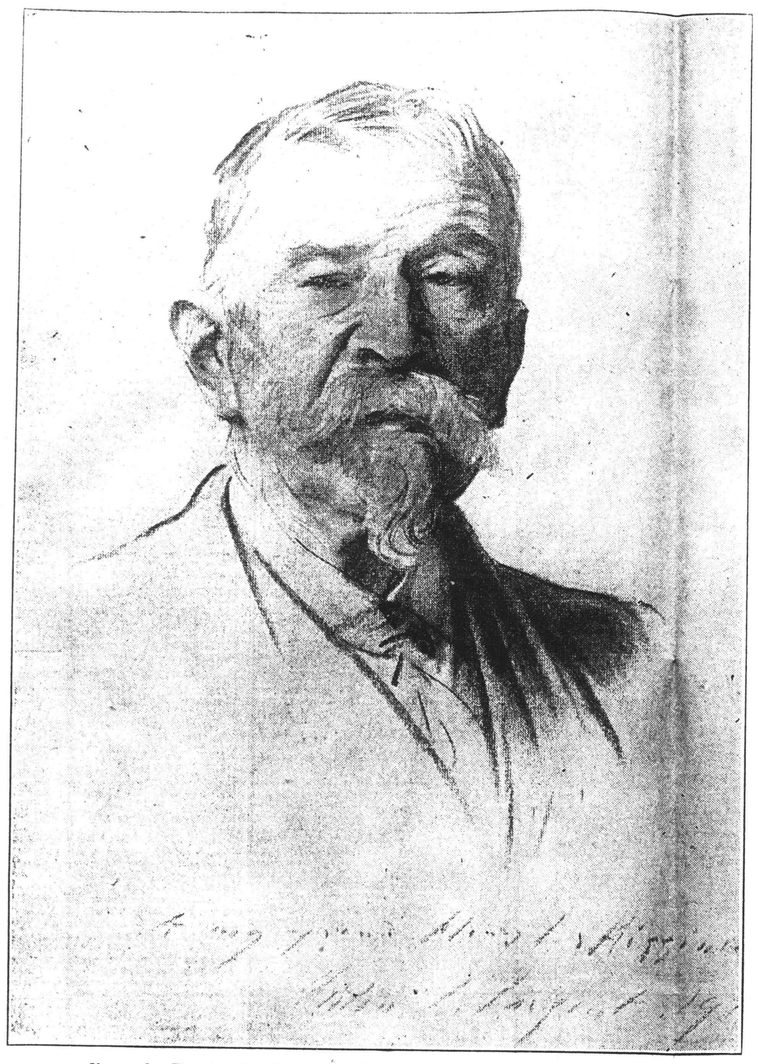
There was music, besides. To begin and to end the evening, Mr. Wallace Goodrich played organ-pieces of Bach—the Fantasia in C minor; fugues in C major and G minor; the Adagio from the Toccata in C major; the Chorale-Prelude, "Schmücke dich." Direction of the Conservatory and care of Boston's only opera have not lessened Mr. Goodrich as organist. He still plays as ready and masterful technician; with feeling for his manifold instrument as voice to music; with clear, full and enhancing response to the piece in hand. Out of the Chorale-Prelude and the fragment of the Toccata, he summoned Bach, rhapsodist and tone-poet, through the organ speaking intimately, by the organ warmed. From the Fugues rose the Bach who winged forms with motion and clothed them with power; whose hands and spirit played upon the organ in an exhaustless energy of creation.

From Paris had come Mme. Patorni-Casadesus, mistress of the harpsichord, to set forth examples of Bach's minor handiwork—an Italian Concerto in miniature; a little Fantasia; a lively Gigue; another trifle added at Dr. Koussevitzky's consent to please the insistent audience. Her tone was limpid and edgeless. Her sensibility of ear and finger achieved every possible shading. Rarely has the thin, gentle, narrow-ranging harpsichord sounded with such resilience, grace, vivacity. Writing for it, Bach bade it to fine-lined, lightly decorated patterns, to play with rhythmic figures, to light melancholy, to pretty gayety. What he bade, Mme. Casadesus accomplished as though the two were touching the keys. A rounded festival had included Bach as miniaturist.

H. T. P.

Henry L. Higginson: Address by Bliss Perry, His Friend

Spoken at the Memorial Concert in the Bach Festival of the Boston Orchestra's Year of Jubilee



From the Drawing by Sargent in the Manager's Office at Symphony Hall

IT WAS a happy thought [illegible] the Trustees to pay special honor, in this fiftieth anniversary season of the Orchestra, to the memory of its Founder. It brought back to us once more Major Higginson's stirring farewell address to the Orchestra and surrender to a stranger [illegible] the child of his care, the child he was [illegible] and the enterprise [illegible] established, [illegible] and initiated and sustained. He was on in his eighty-fourth year. He died in the following year, 1919, just before his eighty-fifth birthday.

To his friends, and to many patrons of the Symphony concerts who knew him only by sight, he remains a living presence, as noble-viral as when he used to walk down the aisle of this hall to his accustomed seat. Yet there are many artists in the present orchestra, and many subscribers to this season's concerts, who never saw him, so swiftly and inexorably run the elements of change. To such listeners tonight, who join the old guard in honoring the memory of Henry Higginson, I may repeat what his boyhood friend, Stephen Perkins, once wrote to him, though Perkins would have been too shy to say it to his face: "Wherever you are, there is a hearth and roses bloom." What better place for a hearth-fire, for the warmth of affection and tra grant memories, than this hall which he helped to build? And what guests could be more welcome to him, as in the old days, than artists and lovers of music! It is true that the presence of our host tonight must be perceived by something finer than the bodily senses. But if Johann Sebastian Bach—whose body rested for more than ninety years in a neglected grave, until Mendelssohn, in 1842, raised a monument to his memory—has lived again for us this week, and lived perhaps more truly than ever, through the creative imagination of Dr. Koussevitzky and his fellow artists, surely the spirit of Henry Higginson may be evoked this evening in Symphony Hall. "Wherever you are, there is a hearth and roses bloom."

Opposites Joined

If Major Higginson had not actually walked the streets of Boston and been known more or less intimately by so many of us, it would seem incredible that such a combination of apparently contradictory qualities could be found in any one man. It was the contradictions that made the charm. This typical Bostonian was born in New York. This "ideal Harvard man," as President Hadley described him when he received his honorary degree from Yale, left Harvard before Christmas of his freshman year, owing to trouble with his eyes, and never went back. He looked every inch the soldier, even to the saber-scar across his face; but as an officer in the Second Massachusetts Regiment of Volunteer Infantry, and in the First Massachusetts Cavalry, he was forced to wait twenty bitter months before leading his men into action, and was then struck down in an unlucky skirmish, receiving wounds that incapacitated him from further service. It seemed an ironic fate. After two disastrous failures in business, he became a partner in a banking house; but in his later life he took humorous delight in insisting that he had been taken into the firm as a matter of charity. He made, as everyone knows, a great deal of money; but in many years he gave it away faster than he earned it, and more than once, even in his eightieth year, he came very close to personal bankruptcy. Yet he had invincible pertinacity. As Mr. Kipling wrote of Lord Roberts, he marched from Kabul to Kandahar, and never told anyone how near he came to breaking down.

"I hope you understand," said Francis Lee Higginson once, "that my brother Henry was a gambler." He had the quizzical Higginson smile as he said it, mingled of affection, pride and reprehension. And indeed the founding of the Symphony Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benefactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson—always an expert in anonymous munificence—who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the orchestra, refusing to let his name be known. Henry was not the only "gambler" in that family!

"Strange Contrasts"

It was not merely in the external events of Major Higginson's picturesque career, but also in his character and aptitudes, that strange contrasts were to be seen. Photographers caught many differing aspects of his face. The bronze bust by Bela Pratt is a most veracious likeness, as is John Sargent's superb portrait. Yet there are those who dislike the portrait. When it was hung here in Symphony Hall a few months ago, I overheard the comments of two ladies, neither of whom had known Major Higginson. One called his face "arrogant," the other "insolent." Never were two adjectives more confidently wrong, yet that was the impression which the portrait made. And indeed Major Higginson, with his head thrown back and his eyes narrowed, might well seem hard, ruthless. In reality he was modest and even shy, but he had had to take the reins in his own hands more than once, and he must have known that he could drive. He said of his cavalry company: "They were a remarkably tough set of men of all sorts of occupations, among them prize-fighters, bar-keepers and the like. . . . They had had as their captain [illegible] and I was put in charge." That was all. In his account of the Boston Fire of 1872 he wrote of the necessity of bringing powder to blow up buildings: "A number of kegs of powder were sent to the end of Long Wharf, but there was nobody to fetch it up. So I found a covered wagon open at the sides, got it to the end of Long Wharf and loaded some thirty kegs of powder on it and drove up State Street, which was full of engines pumping and sparks were flying in every direction." There was no powder, and he brought it. That was all.

A disciplinarian and a dare-devil, certainly; "tough-minded," as William James used to say. Yet he was just as certainly "tender-minded," brimful of sentiment, of pity, of solicitude, of misgiving. "The noblest a soul," wrote Francis Bacon, "the more objects of compassion it hath." Henry Higginson's moments of self-pity were relatively infrequent. In his old age, particularly, he enjoyed such tributes of honor and affection as come to few men; but he had also fully his human share of bitterness, disappointment and ingratitude. Such things do not and cannot get into the biographies.

Further Example

Like all humorists surrounded by persons without humor, he was bound to be misunderstood. It might be said of him, as was once said of another great patron of the arts, Cosimo di Medici: "His answers were short and sometimes dark, so that men might take them in divers senses." And he had an everlasting memory. Also he knew men at once when he looked into their eyes. That last clause is true of Lincoln, but it is not quite true of Major Higginson. Sometimes his swift judgments of men were mistaken. Some of his swans turned out to be geese, and worse. Professional confidence men found him easy, and his humor was never more delightful than in his stories of how he had been fooled.

He disclaimed any skill with words, and usually talked of literature as if that were one of the fine arts whose mysteries were beyond him. Yet on occasion he spoke in public with a grave, restrained beauty which reminded one of President Eliot, and in the sketches of his women friends which he read at Radcliffe there was an exquisite delicacy of touch, a quaint romantic idealism which was all his own. No one in his generation, surely, wrote more charming notes, especially to women. Letter-writing, in fact, was the only art about which he held a consistent theory: You should visualize your correspondent, and then write precisely as if you were talking with him. It seems easy, but it is not; and Henry Higginson triumphed in this rare art from his boyhood to his death.

Consistencies as Well

I am well aware that in stressing these contradictions of mood, these strange diversifications of gift in Major Higginson—a man by turns patient and impatient, gentle and obstinate, simple and subtle, wise and foolish—I am recalling qualities which greatly endeared him to his friends; yet to those who did not know him such an attempt to sketch his portrait by assembling apparently irreconcilable traits, each of which has a special bearing upon the history of the Symphony Orchestra, might seem to be a mere piling up of contradictory details. And indeed the task would be hopeless if there were not deep consistencies in his character, fully as striking and more fundamental than the inconsistencies.

Let us select two of these underlying traits, each of which has a special bearing upon the history of the Symphony Orchestra. One was his supreme interest in persons; the other, not unrelated to the first, was his passion for music and his dream of making the finest music accessible to all.

Friend among Friends

Everyone who knew Henry Higginson was aware of his tendency to judge institutions and problems in terms of personality. To him our world was a world of persons, not of theories and abstractions. He was drawn to other men by quick and almost fierce affection; and even his repulsions were instinctive rather than reasoned. His bonds of family and kinship were exceptionally strong. His friends in the Latin School, in Harvard College and in the army became friends for life, and many of these men were the choicest spirits of his generation.

But even when there was no specially intimate friendship involved, his curiosity and interest in individuals were insatiable. He knew the name of every soldier in each of his two regiments. For many years he knew every player in the orchestra. We are all aware that what seems like a phenomenal memory for names and faces can be cultivated, as it is by hotel-clerks and taxi-drivers and politicians. But Henry Higginson began where such experts leave off. He carried in his heart these hundreds of personal accounts, brooding with a sleepless solicitude over the most intimate personal problems of his friends. He wrote in 1910: "The number of folks who are to be smoothed, admonished, touched up, is wonderful." And wonderful it was.

He did not always like to take advice himself—holding in that matter, as in others, that it is more blessed to give than to receive. However pathetic or sordid or absurd might be the immediate occasion, his counsels were always on a high plane. He undertook, by copious correspondence, to straighten out Presidents Roosevelt and Taft and Wilson, all of whom he liked personally, but whose official policies he frequently disapproved. Yet he was just as ready to hearten up a green office-boy, or an over-sensitive musician, or a discouraged college professor or a client who happened to be on the wrong side of the market.

Persons First

It was not, then, with mankind in general, and not often with what we call "causes" or "reforms," that his memory and imagination were occupied. When corporations were attacked, he leaped to the defense, not of any theory of corporate control, but of certain high-minded individuals with whom he had been associated—like his father and his uncle, Henry Lee, like Quincy Shaw and Alexander Agassiz, like Charles Coffin and Theodore Vail and Charles Perkins. Would such men consciously do wrong? To that question there was of course but one answer, and to Mr. Higginson that was the only question which was pertinent. He served for many years as a member of the Corporation of Harvard University, but according to his associates he was not so much interested in theories of education as in loyally supporting the concrete proposals of President Eliot and President Lowell. He cared for undergraduates rather than for studies and methods. No act of his life was more typical of his mind than his placing upon the tablet in Soldiers Field the names of his intimate friends who fell in the Civil War. Their unfulfilled purposes of service [illegible] somehow, [illegible] boys and Robert Gould Shaw might [illegible] done if their lives had been spared. [illegible] was an idealism which seemed to some men fantastic; but it has touched the imagination of heroic boys as no abstract argument for patriotism could ever do.

The founder of the Symphony Orchestra was first of all a friendly person who wished to serve a community of friends. Impersonal "Foundations" and "Funds," however admirable their purpose and administration, often seem remote and merely monumental. Mr. Higginson put himself into every detail of the enterprise. It is true that it cost him a great deal of money, but he would have said that that was not the point. He put his life into it. Other men and women have bequeathed great legacies to this city, and splendid gifts will certainly continue to be made to the orchestra itself. But there are other tests of generosity than the sum total of dollars. By the rules of the arithmetic of heaven what counts is not how much you gave, but how much you had left. If Henry Higginson could have bequeathed a permanent endowment for the orchestra, he would have done so; but even that long-planned generosity would have been less characteristic of the man than putting his whole resources of mind and purse and character behind it for nearly forty years.

Disappointment into Dream

It is strange to think tonight that this magnificent orchestra, which is now a permanent institution with devoted Trustees, with a loyal public, generous private donors, and with artists and a conductor unsurpassed, should all have come from the dream and the disappointment of a boy. Every dream has its origin, obscure or clear. Henry Higginson had a passion for music in his childhood, and even in the eighteen-forties and fifties Boston was not without artists and a musical public. It was in 1853, in fact, that the Handel and Haydn Society commissioned Beethoven to write an oratorio for them—a commission unfortunately never executed, though some of Beethoven's symphonies were played by the Boston Academy of Music in Higginson's boyhood. He heard the concerts of the Musical Fund Society, of the Germania Orchestra, and of the Harvard Musical Association. He listened to Italian opera from the twenty-five cent seats in the upper gallery. The diary of his first visit to Europe, before he was eighteen, is full of excitement over Mario and Grisi, then singing in London, and over the operas he heard in Milan and Munich. In Leipzig he heard for the first time the famous Gewandhaus Orchestra, and at Dresden, during the winter of 1852-53, he made his first acquaintance with "Tannhäuser" and Mozart's "Requiem" and Beethoven's Ninth Symphony. In Berlin it was the same story.

At twenty-two young Higginson was off to Europe again for four years. He settled in Vienna, just then, as he thought, the musical center of Europe. He studied voice, piano and composition, in the hope of becoming a professional musician. He wrote occasional articles for J. S. Dwight's Journal of Music. Some of his fellow-students, like his "Jewish chum," Epstein, were coming rapidly to the front. Higginson studied audiences as well as harmony. He saw conservatives "walk out on" Wagner, just as some Bostonians, in Henschel's first season, walked out on Brahms, and as we have seen them tempted to walk out on Stravinsky. Through all his excitement and enthusiasm he was learning a scale of values, the enduring standards of his chosen art. Then came the tragic blow that ended his professional hopes. I need not [illegible] call it tragic, perhaps. What was forced was an iron will, and a plan, vague as yet, for creating something in music in his native country. Let me use his own words, here, written long afterward. He wrote me in 1909: "I, too, wished to write music; studied two or three years in earnest and very hard, and wrote a few songs good enough for the fire in the grate. I disappointed! Yes, but what of it? I could saw wood, and so have sawed. There are wood-sawers, poorly paid and have to be paid—[illegible] cents, though not in pay, unless the woodpile can light a good fire and heat [illegible]."

I do not know what the exact [illegible] read William Vaughn Moody's "The Fire Bringer," but [illegible] poem, a version of Prometheus, which [illegible] exactly the temper of Henry Higginson, triumph over adverse fate:

> Of wounds and sore defeat
> I made my battlestay.
> Winged sandals for my feet
> I wove of my delay,
> Of weariness and fear.
> I made my shouting spear
> Of loss and doubt and dread.
> And swift oncoming doom
> I made a helmet for my head
> And a floating plume
> From the shifting mist of death.
> From the failure of the breath.
> I made a battle-horn to blow
> Across the vales of overthrow.
> O hearken, love, the battle-horn!
> The triumph clear, the silver scorn!
> O hearken where the echoes bring,
> Down the grey disastrous morn,
> Laughter and rallying!

It is victory that we are celebrating this evening, a victory born out of defeat. We need not linger over the slowly dragging years of the Civil War, over Major Higginson's ill-starred business ventures and his ultimate success in State Street. These were facts obvious to all. What the Boston public did not know in 1881 was that the new Symphony Orchestra was the very plan formed in exile and in sorrow and secretly nurtured through years of hope deferred.

Fulfillment

The story of the establishment and development of the orchestra is too long to be repeated here. It is admirably told in Mr. Howe's historical sketch of the first thirty-three years of the orchestra, closing with November, 1914, the date of Major Higginson's eightieth birthday. New chapters have now been added to this book, dealing with the difficult period of the World War, the conductorships of Rabaud and Monteux, and the new and triumphant era of musical achievement under the direction of Dr. Koussevitzky. It is hoped that this revised volume will shortly be published.

What we recall tonight is not the details of fifty years of musical history, intimately related as that is to the growth of musical appreciation in Boston and throughout the United States. We think chiefly of the one person who was so greatly fortunate as to create a fellowship of artists, in which he himself was a comrade. He made one vast field of beauty accessible to persons having little other enjoyment, "people"—as Major Higginson said so perfectly in his farewell address in 1918—"unknown to me, who, leading gray lives, have needed this sunshine."

How simple it all seemed to him, at the end! Nothing had been wasted, nothing lost. As in a symphony where one instrument after another takes up the theme, everything had counted; the pioneers like Dwight and Zerrahn and Theodore Thomas, the organizations of musical enthusiasts, the supporting public—curious, critical, enraptured by turns—an efficient and devoted business management, with which the name of Charles A. Ellis must always be associated; expert musical criticism, an orchestra steadily growing in numbers and discipline, conductors of varied temperaments and gifts, composers of long-tested worth and of daring innovation, and upholding and dominating it all, the perception of beauty, the sense of happiness. I know I am speaking to some persons who are grateful to Henry Higginson for giving them a whole half-century of sunshine.

Transition

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next fifty years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

With Mr. Kipnis on The Concert Stage

ALEXANDER KIPNIS was the singer last evening at the seventh concert of the Wellesley Concert Fund, the series given each year at Alumnae Hall of Wellesley College. Mr. Kipnis is well remembered for his visits to Boston as bass of the Chicago Opera Company. There are others who remember him as notable singer at the Wagnerian festivals in the summer at Bayreuth. Mr. Kipnis last evening divided his program into four groups—songs of Schubert, songs of [illegible] songs, and an air [illegible] "Carlos." There were [illegible] Schubert's songs [illegible] song of Geretch[illegible] air out of [illegible] the text, the [illegible] the sensual humanness of his interpretations. Cheap histrionics or obvious mouthings and gesturings do not enter into his operatic scheme of things. Thus when one sees and hears him on the concert platform one would hardly expect that he

Continued on Following Page

Conquering Fate

Yet it was in that bl[illegible]k period of personal disappointment—[illegible] 1867, as he afterward told President Eliot—when one dream was dissolving, that a richer dream began to take form. An artist was lost—an artist of taste and some talent, but probably without what we

Four Cantatas Of the Church Bring the End

On Friday and Saturday, the Bach Who Lent Genius To Routine

O [illegible] Lutheran Church [illegible] Leipzig [illegible] Thomas and St. Nicholas there were [illegible] services every Sunday. "Fundamental [illegible] were [illegible] at St. Thomas [illegible] Cantata [illegible] "Hauptgottesdienst." [illegible] at St. Thomas [illegible] sermon usually occupied two [illegible] eight to the Mass, a celebration of Holy Communion still to follow. At long last the "Mittagsgottesdienst" (literally, noonday sermon, again for those who had not attended the principal service. There was also a "Nachmittagsgottesdienst" or afternoon service, which in importance was second only to the "Hauptgottesdienst."

It was said in these columns in connection with the Magnificat that the liturgy of the early Lutheran Church follows closely that of the Roman Church. The "Hauptgottesdienst" is really only a variant of the Mass. At Leipzig the order was not absolutely fixed. Professor C. S. Terry's invaluable "J. S. Bach's Cantata Texts, Sacred and Secular" gives the exact order of service, including the hymns, and collects (both German and Latin) used for every Sunday in the church year, in addition to translations of the words of all the cantatas. It is interesting to note the variations in the service, the curious mixture of German and Latin, in the several parts of the service.

Generally Speaking

As early as 1655 a "piece" of "figural" music was prescribed after the Gospel "wherever practicable." In time the same to be variously known as "Concerto," "Dialogus," "Stück" (piece) "Hauptmusik," "Cantata." In subject matter it was closely related to the dominant themes of the day; it was indeed often found upon the adjacent chorale or hymn. Following the Gospel, it came immediately before the sermon. Terry's liturgies show that on several days of the church year the Cantata was to come both before and after the sermon. One finds that Bach's Cantatas for those days days are always written in two parts, one before the other after the sermon. And any Cantata of Bach that is so written is intended for one of these days.

On ordinary Sundays at Leipzig the Cantata "was sung either in St. Thomas or in St. Nicholas but not in both" (Terry). On high festivals the Cantata was heard in St. Nicholas at the "Hauptgottesdienst" on the first and the third day of the festival and at Vespers of the second; in St. Thomas at vespers on the first day and the "Hauptgottesdienst" of the second. (It must be remembered that in the Lutheran churches of that time a major festival was always celebrated for three days. I.e., there was a first, second and third Christmas day).

Bach wrote almost two hundred Church Cantatas that are known to us at present. Schweitzer also speaks of seven "lost Cantatas." Further there are twenty-one Secular Cantatas" on a variety of subjects for as many occasions. All this of course in addition to the works in Latin, the motets, the oratorios, the passions. The Cantata was usually based on a Chorale. Each verse became a separate number within the Cantata—chorus, air, or ensemble piece. Sometimes there were also recitatives, or even extraneous verses from sources other than the Chorale. The form of the Cantata is so well illustrated in the four to be sung on Friday and Saturday that further generalizations would be superfluous.

"The Good Shepherd"

On Friday the two Cantatas, "Ich bin ein guter Hirt" ("I am a Good Shepherd") and "O Ewigkeit, du Donnerwort" ("Eternity, thou Word of Thunder") come to performance. "Ich bin ein guter Hirt" is a Cantata for Easter Monday, the second Easter day as it was often called. It was probably written for the year 1735. It is a Cantata essentially for solo quartet. The six verses are respectively an air for bass; an air for alto; a solo for soprano in the form of a chorale-prelude on the melody of "Allein Gott in der Höh' sei Ehr" ("To God on High Alone be Glory"); a recitative and an air for tenor; a Chorale for all four, "God is my Shield and Shepherd true." The Cantata is lyrical in style throughout. Bach never loses sight of the idea of Jesus as the Good Shepherd. The words of the first verse are evidently put into His mouth. "I am the Good Shepherd," sings the base; "Jesus is the Good Shepherd" continues the alto; "The Lord is the Good Shepherd" concludes the soprano. After which the tenor sings appropriate commentary with "See what Love has done." And the final Chorale rightly ends with a note of serene confidence.

Parry's comment is to the point: "Though the conditions are not so favorable in solo-cantatas as in choral cantatas, Bach contrived to give Chorales a prominent position in many of them. But in some cases the conditions practically excluded them except at the end." [illegible] has already been noted that in the present instance there is a Chorale at the end and a Chorale-prelude or Chorale-fantasia at about the middle of the work.

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Four Cantatas Of the Church Bring the End

Continued from Preceding Page

[illegible] Bach's Cantatas [illegible] Dialogue Cantata. The present Cantata is cast into two parts. That is a Cantata a portion of which was sung before, another portion after the sermon. The day is the first Sunday after Trinity, the year probably 1725. All Cantatas assigned to this Sunday in Leipzig were two-part cantatas.

Bach makes no dramatic attempt at expressing the "Word of Thunder." His usual musical methods might lead one to expect the contrary. "Eternity" crashes out of utter lewith ideas of the Last Judgment and the life beyond. The opening [illegible] in the form of the French [illegible] of Slow, Vivacen, Maestoso. [illegible] "Bach's most specially" writes Parry, "[illegible] attitudes of [illegible] of the overwhelming idea, the first half of the Cantata ending with the Chorale associated with the words 'O Ewigkeit.' The second half—not to be sung on Friday—begins appropriately with a [illegible] of a bass solo, 'Wachet auf' ('Awake, [illegible]') with a brilliant trumpet accompaniment. To this succeeds a duet for alto and tenor, and the whole concludes with a [illegible] Chorale of the [illegible] numbers. Three of them are [illegible] (No. 2 for tenor, No. 4 for bass, No. 6 for alto), picturing luridly the horrors of eternity should it be an eternity of punishment. No. 4, for example, contains such lines as "Suppose the torture of the damned to last as many years as hath the grass its leafy blades or stars in heaven are shining." Or "It may be son your lot will bear, O lost soul, for a thousand million years, in hell with other souls tormented!" The last recitative exclaims "O man, give up this world's vain pomp and pelf, rule, power, honor [illegible] and wealth!" Schweitzer thinks that in the alto aria, No. 6, "O man, see [illegible] soul's salvation," "the musical [illegible] of the text. From sins's [illegible] 'black tree,' is quite [illegible] Bach has the [illegible] elaborate [illegible] treatment, to leave the whole with an exhilaration suitable to Easter.

In the second verse a soprano and alto break up the Chorale melody into short phrases which they treat imitatively. In the third, a tenor with strings takes a fluid version of the Chorale. In Verse Four, "It was a wondrous war, that Death's dominion ended," the melody in still shorter notes is the subject of a [illegible] and somewhat turbulent fugue. Verse Five is again a Chorale taken by [illegible] now in three-four meter with a flowing orchestral bass. Verse Six, soprano and tenor join in an exuberant duet. At the end there is a plain, straightforward harmonization of the Chorale for four part chords.

Luther Plus Bach

To conclude the festival—save the repetition of the Mass—there stands the magnificent Cantata, "Ein feste Burg" ("A Mighty Fortress"). This Cantata, on Luther's famous hymn, is supposed to have been written for the "Reformationsfest" of 1730. Luther based his hymn on the Forty-sixth Psalm—"God is our refuge and strength." Like the other Cantata to be sung Saturday evening it is in the strictest sense a Chorale Cantata. There are eight numbers or movements. (1) a chorus on the first verse; (2) a duet for soprano and bass with oboe and unison strings on the second verse; (3) a bass recitative (Knowing the child of God to ponder "how much Jesus loves thee"); (4) a soprano air extending the thought of the preceding recitative with "O take my willing heart"; (5) a unison chorus on the [illegible] "Und wenn die Welt voll Teufel wär" ("And wenn die Welt voll Teufel wär' the world of devils [illegible] orchestral [illegible] exhorting [illegible] "[illegible] death [illegible] hunger"); [illegible] (7) What [illegible] (8) a chorale in plain, majestic harmonization. There can be no better description than one culled from Parry and Schweitzer:

> "The first chorus is of huge dimensions, and overwhelming energy, expressing in some indefinable way the strenuous confidence in the 'feste Burg.' . . . It begins at once, without instrumental preliminary, with the first phrase of the famous Chorale, slightly ornamented in detail, and treated fugally by the voices, which enter successively. This must, of course, be regarded as anticipatory to the entry of the actual recital of the Chorale, which comes in, in long notes, as the culmination of the opening passage. . . . being presented, not, as usual, by the voices but by the accompanying instruments. [illegible] "W[illegible] trumpets and [illegible] of the initial [illegible] [illegible] [illegible]

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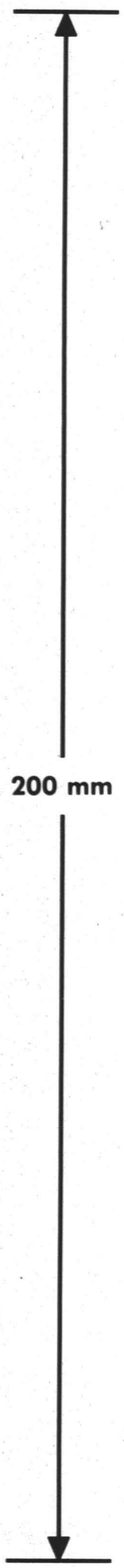

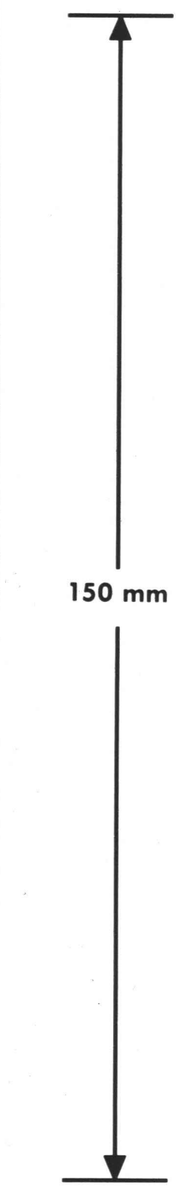

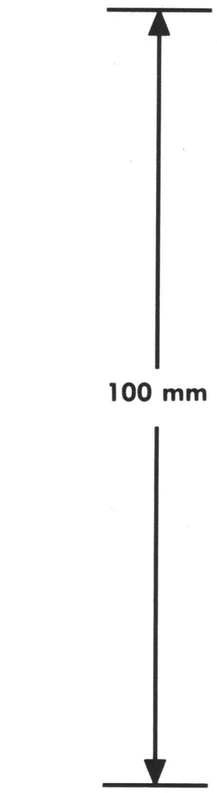

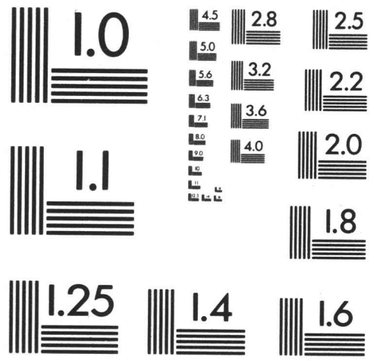

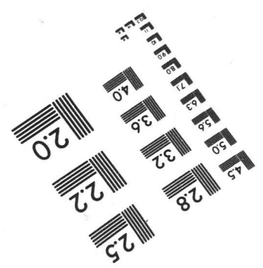

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Bach Provides Interludes in Speech-Making

Organ and Harpsichord Pieces In a Memorial Evening For the Founder

HOWEVER high the festival at Bach's churches in Leipzig, the spoken word of the preacher was joined to the tones of the composer. Before or after song, the sermon. So also with the current Bach Festival at Symphony Hall. On Tuesday, the congregation heard his Mass in B minor. On this Thursday evening, it will hear a Brandenburg Concerto for orchestra; a Concerto for piano; the setting of Mary's hymn, the Magnificat. On the Wednesday between, which was yesterday, it listened to organ and harpsichord pieces; but the essential part of the evening rites were speeches—by Judge Cabot, as President of the Board of Trustees of the Symphony Orchestra; by Bliss Perry, as spokesman of the occasion; by Dr. Koussevitzky responding for the orchestra and himself. Hitherto the festival had celebrated Bach; hereafter it will renew that celebration, marking therewith the fiftieth year of the Symphony Concerts. Now it paused to recall and honor the memory of Henry Lee Higginson, the founder of the concerts in 1881; the continuator until, in 1918, he withdrew from a troubled scene.

The stage was prepared for the occasion. Below the organ and on the side-walls hung a wainscot of neutral tapestries. At the back, centered, stood Bela Pratt's bust of Mr. Higginson—bronze upon a brown pedestal. Above, as for shallow canopy, a bright golden festoon curved to right and to left. For this musical year, 1930-31, is the year of the orchestra's golden jubilee. Flowering shrubs, green and gold, repeated the motiv. At the foot of the pedestal lay a wreath tied with gold ribbon—tribute of friendly rivalry from the trustees of the Philadelphia Orchestra. At either side of the stage rows of gilded chairs from The Pops renewed the prevailing color. They faced toward two tables, set wide apart, with a few chairs around them, at middle center. Less decoratively the console of the organ to the left, the closed harpsichord to the right, shared the foreground. Beyond tubbed trees completed the prospect.

Promptly at the hour, present and past members of the orchestra—of course without their instruments—entered singly or in pairs and seated themselves in the gilt chairs. Then followed what universities authorities would call the procession. Judge Cabot, escorting the venerable widow of the founder, led it. Behind them came the grandson of the house of Higginson; trustees and their consorts; the speaker of the evening; Dr. and Madam Koussevitzky; the musically illustrious of the town, more or less affiliated with the Symphony Orchestra. Judge Cabot and Mrs. Higginson took the table to the left; Dr. Koussevitzky, Mr. Wallace Goodrich, and their wives, the table to the right. The congregation, which nearly filled the hall, had risen in salute; but, since the entry of the procession was slow, many sat again, to the confusion for the twentieth time of these well-meant, but seldom unanimous, "homages."

A delegate from the orchestra nervously laid a bunch of spring flowers before Mrs. Higginson. Judge Cabot rose beside the table to begin the ceremonies. He read congratulatory telegrams from the governing boards of the Philadelphia, the Chicago and other orchestras. (None, seemingly, had come from the Philharmonic Society in New York, whereat the knowing smiled discreetly—behind their programs.) Laying aside the messages, Judge Cabot touched briefly on the anniversary year of the orchestra, the current festival, the merit of each and all who had contributed to it. He passed then to the occasion that had convoked the company; recalled the founder and his works; presented Dr. Bliss Perry, the founder's friend, to celebrate both.

Elsewhere on this page Dr. Perry's speech (as he prefers to call it) is printed in extenso. Standing in the center of the stage—a tall and slender figure—he read it from manuscript with apt emphasis, in spaced and rounded phrases, with pauses where pauses most would tell, with light glints of quiet humor. Such presence and speaking renewed the patrician manner of an elder day. Not yet, from all tongues and all ears, had vanished the intonations of gentle breeding, cultivated living, the pursuit of letters and the unpractical arts. Dr. Perry shunned the truisms of "tribute": recalled no hackneyed facts; kept clear of routine chronicle. He proferred, instead, the sympathetic and fine-grained analyses of intimacy; remembered anecdotes and letters of friendship; set forth the times as well as the man; penetrated within as well as sketched without; drew and colored the portrait of Henry Higginson. To others he left photograph and record, unless, here and there, he could add a novel footnote. His speech was literary and allusive biography become for the instant spoken words. His hearers heard him intently; applauded him warmly. Tenfold their number will read him gladly.

After intermission, and harpsichord pieces, there was more speech-making. Judge Cabot sounded the praises of the chorus of Harvard and Radcliffe youth who had shared in the performance of Bach's Mass. (Dr. Davison and Mr. Woodworth sat by, hearing benignantly). Then noted other participants in the present festival; invited Dr. Koussevitzky to speak for them, the orchestra, and himself. The eminent conductor rose in his place; from one pocket drew his pince-nez, from another a sheet of notes; spoke earnestly, if, for the hearer, rather confusedly. There were sentences about the "Bach Renaissance"; about the student-choir; about Mr. Higginson, the orchestra he had called to life, "the miracle" that he had wrought. Sentences also about the beauty, the power, the pleasure of music; about "God's life in men"; praises of the orchestra: phrases of proud humility about himself. Often Dr. Koussevitzky spoke brokenly, as one in stress of emotion, as well as in labor with a foreign tongue. The flood of applause, before and afterward, should have re-assured him.

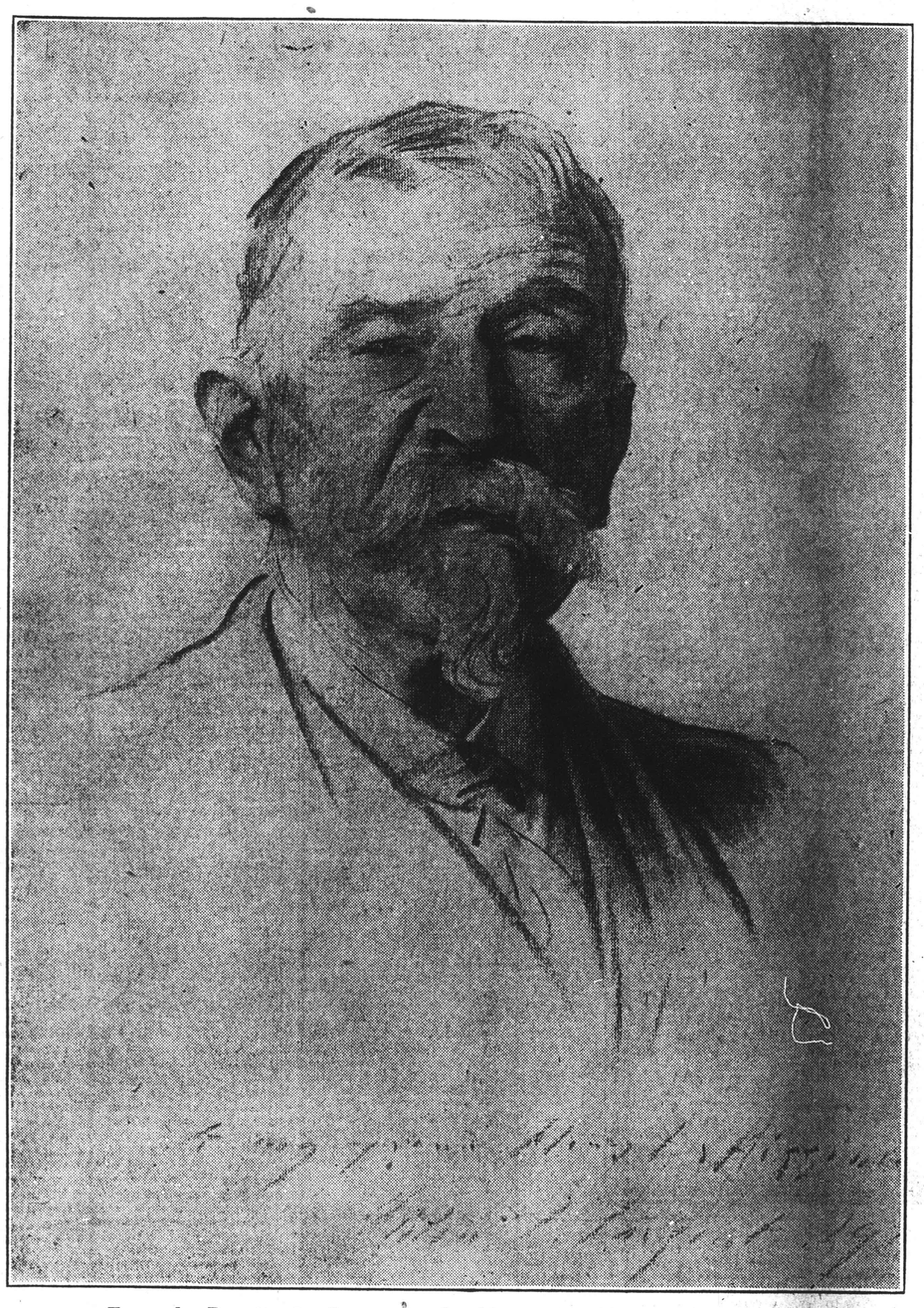
There was music, besides. To begin and to end the evening, Mr. Wallace Goodrich played organ-pieces of Bach—the Fantasia in C minor; fugues in C major and G minor; the Adagio from the Toccata in C major; the Chorale-Prelude, "Schmücke dich." Direction of the Conservatory and care of Boston's only opera have not lessened Mr. Goodrich as organist. He still plays as ready and masterful technician; with feeling for his manifold instrument as voice to music; with clear, full and enhancing response to the piece in hand. Out of the Chorale-Prelude and the fragment of the Toccata, he summoned Bach, rhapsodist and tone-poet, through the organ speaking intimately, by the organ warmed. From the Fugues rose the Bach who winged forms with motion and clothed them with power; whose hands and spirit played upon the organ in an exhaustless energy of creation.

From Paris had come Mme. Patorni-Casadesus, mistress of the harpsichord, to set forth examples of Bach's minor handiwork—an Italian Concerto in miniature; a little Fantasia; a lively Gigue; another trifle added at Dr. Koussevitzky's consent to please the insistent audience. Her tone was limpid and edgeless. Her sensibility of ear and finger achieved every possible shading. Rarely has the thin, gentle, narrow-ranging harpsichord sounded with such resilience, grace, vivacity. Writing for it, Bach bade it to fine-lined, lightly decorated patterns, to play with rhythmic figures, to light melancholy, to pretty gayety. What he bade, Mme. Casadesus accomplished as though the two were touching the keys. A rounded festival had included Bach as miniaturist.

H. T. P.

Henry L. Higginson: Address by Bliss Perry, His Friend

Spoken at the Memorial Concert in the Bach Festival of the Boston Orchestra's Year of Jubilee



From the Drawing by Sargent in the Manager's Office at Symphony Hall

IT WAS a gracious thought of Dr. Koussevitzky and the Trustees to pay special honor, in this fiftieth anniversary season of the Orchestra, to the memory of its Founder. It is nearly thirteen years since Major Higginson made his farewell address to the Orchestra, and surrendered to younger men the burden and the glory of carrying forward the enterprise which, single-handed, he had initiated and sustained. He was then in his eighty-fourth year. He died in the following year, 1919, just before his eighty-fifth birthday.

To his friends, and to many patrons of the Symphony concerts who knew him only by sight, he remains a living presence, as nobly vital as when he used to walk down the aisle of this hall to his accustomed seat. Yet there are many artists in the present orchestra, and many subscribers to this season's concerts, who never saw him, so swiftly and inexorably run the currents of change. To such listeners tonight, who join the old guard in honoring the memory of Henry Higginson, I may repeat what his boyhood friend, Stephen Perkins, once wrote to him, though Perkins would have been too shy to say it to his face: "Wherever you are, there is a hearth and roses bloom." What better place for a hearth-fire, for the warmth of affection and fragrant memories, than this hall which he helped to build! And what guests could be more welcome to him, as in the old days, than artists and lovers of music! It is true that the presence of our host tonight must be perceived by something finer than the bodily senses. But if Johann Sebastian Bach—whose body rested for more than ninety years in a neglected grave, until Mendelssohn, in 1842, raised a monument to his memory—has lived again for us this week, and lived perhaps more truly than ever, through the creative imagination of Dr. Koussevitzky and his fellow artists, surely the spirit of Henry Higginson may be evoked this evening in Symphony Hall. "Wherever you are, there is a hearth and roses bloom."

Opposites Joined

If Major Higginson had not actually walked the streets of Boston and been known more or less intimately by so many of us, it would seem incredible that such a combination of apparently contradictory qualities could be found in any one man. It was the contradictions that made the charm. This typical Bostonian was born in New York. This "ideal Harvard man," as President Hadley described him when he received his honorary degree from Yale, left Harvard before Christmas of his freshman year, owing to trouble with his eyes, and never went back. He looked every inch the soldier, even to the saber-scar across his face; but as an officer in the Second Massachusetts Regiment of Volunteer Infantry, and in the First Massachusetts Cavalry, he was forced to wait twenty bitter months before leading his men into action, and was then struck down in an unlucky skirmish, receiving wounds that incapacitated him from further service. It seemed an ironic fate. After two disastrous failures in business, he became a partner in a banking house; but in his later life he took humorous delight in insisting that he had been taken into the firm as a matter of charity. He made, as everyone knows, a great deal of money; but in many years he gave it away faster than he earned it, and more than once, even in his eightieth year, he came very close to personal bankruptcy. Yet he had invincible pertinacity. As Mr. Kipling wrote of Lord Roberts, he marched from Kabul to Kandahar, and never told anyone how near he came to breaking down.

I hope you understand," said Francis Lee Higginson once, "that my brother Henry was a gambler." He had the quizzical Higginson smile as he said it, mingled of affection, pride and reprehension. And indeed the founding of the Symphony Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benfactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson—always an expert in anonymous munficence—who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the orchestra, refusing to let his name be known. Henry was not the only "gambler" in that family!

"Strange Contrasts"

It was not merely in the external events of Major Higginson's picturesque career, but also in his character and aptitudes, that strange contrasts were to be seen. Photographers caught many differing aspects of his face. The bronze bust by Bela Pratt is a most veracious likeness, as is John Sargent's superb portrait. Yet there are those who dislike the portrait. When it was hung here in Symphony Hall a few months ago, I overheard the comments of two ladies, neither of whom had known Major Higginson. One called his face "arrogant," the other "insolent." Never were two adjectives more confidently wrong, yet that was the impression which the portrait made. And indeed Major Higginson, with his head thrown back and his eyes narrowed, might well seem hard, ruthless. In reality he was modest and even shy, but he had had to take the reins in his own hands more than once, and he must have known that he could drive. He said of his cavalry company: "They were a remarkably tough set of men of all sorts of occupations, among them prize-fighters, bar-keepers and the like. . . . They had had as their first captain [illegible] with them, and he was dismissed and I was put in charge." That was all. In his account of the Boston Fire of 1872 he wrote of the necessity of bringing powder to blow up buildings: "A number of kegs of powder were sent to the end of Long Wharf, but there was nobody to fetch it up. So I found a covered wagon open at the sides, got it to the end of Long Wharf and loaded some thirty kegs of powder on it and drove up State Street, which was full of engines pumping and sparks were flying in every direction." There was no powder, and he brought it. That was all.

A disciplinarian and a dare-devil, certainly; "tough-minded," as William James used to say. Yet he was just as certainly "tender-minded," brimful of sentiment, of pity, of solicitude, of misgiving. "The nobler a soul," wrote Francis Bacon, "the more objects of compassion it hath." Henry Higginson's moments of self-pity were relatively infrequent. In his old age, particularly, he enjoyed such tributes of honor and affection as come to few men; but he had also fully his human share of bitterness, disappointment and ingratitude. Such things do not and cannot get into the biographies.

Further Example

Like all humorists surrounded by persons without humor, he was bound to be misunderstood. It might be said of him, as was once said of another great patron of the arts, Cosimo di Medici: "His answers were short and sometimes dark, so that men might take them in divers senses. And he had an everlasting memory. Also he knew men at once when he looked into their eyes." That last clause is true of Lincoln, but it is not quite true of Major Higginson. Sometimes his swift judgments of men were mistaken. Some of his swans turned out to be geese, and worse. Professional confidence men found him easy, and his humor was never more delightful than in his stories of how he had been fooled.

He disclaimed any skill with words, and usually talked of literature as if that were one of the fine arts whose mysteries were beyond him. Yet on occasion he spoke in public with a grave, restrained beauty which reminded one of President Eliot, and in the sketches of his women friends which he read at Radcliffe there was an exquisite delicacy of touch, a quaint romantic idealism which was all his own. No one in his generation, surely, wrote more charming notes, especially to women. Letter-writing, in fact, was the only art about which he held a consistent theory: You should visualize your correspondent, and then write precisely as if you were talking with him. It seems easy, but it is not; and Henry Higginson triumphed in this rare art from his boyhood to his death.

Consistencies as Well

I am well aware that in stressing these contradictions of mood, these strange diversifications of gift in Major Higginson—a man by turns patient and impatient, gentle and obstinate, simple and subtle, wise and foolish—I am recalling qualities which greatly endeared him to his friends; yet to those who did not know him such an attempt to sketch his portrait by assembling apparently irreconcilable [illegible] changing moods [illegible] And indeed the task would be hopeless if there were not deep consistencies in his character, fully as striking and more fundamental than the inconsistencies.

Let us select two of these underlying traits, each of which has a special bearing upon the history of the Symphony Orchestra. One was his supreme interest in persons: the other, not unrelated to the first, was his passion for music and his dream of making the finest music accessible to all.

Friend among Friends

Everyone who knew Henry Higginson was aware of his tendency to judge institutions and problems in terms of personality. To him our world was a world of persons, not of theories and abstractions. He was drawn to other men by quick and almost fierce affection; and even his repulsions were instinctive rather than reasoned. His bonds of family and kinship were exceptionally strong. His friends in the Latin School, in Harvard College and in the army became friends for life, and many of these men were the choicest spirits of his generation.

But even when there was no specially intimate friendship involved, his curiosity and interest in individuals were insatiable. He knew the name of every soldier in each of his two regiments. For many years he knew every player in the orchestra. We are all aware that what seems like a phenomenal memory for names and faces can be cultivated, as it is by hotel-clerks and taxi-drivers and politicians. But Henry Higginson began where such experts leave off. He carried in his heart these hundreds of personal accounts, brooding with a sleepless solicitude over the most intimate personal problems of his friends. He wrote in 1910: "The number of folks who are to be smoothed, admonished, touched up, is wonderful." And wonderful it was.

He did not always like to take advice himself—holding in that matter, as in others, that it is more blessed to give than to receive. However pathetic or sordid or absurd might be the immediate occasion, his counsels were always on a high plane. He undertook, by copious correspondence, to straighten out Presidents Roosevelt and Taft and Wilson, all of whom he liked personally, but whose official policies he frequently disapproved. Yet he was just as ready to hearten up a green office-boy, or an over-sensitive musician, or a discouraged college professor or a client who happened to be on the wrong side of the market.

Persons First

It was not, then, with mankind in general, and not often with what we call "causes" or "reforms," that his memory and imagination were occupied. When corporations were attacked, he leaped to the defense, not of any theory of corporate control, but of certain high-minded individuals with whom he had been associated—like his father and his uncle, Henry Lee, like Quincy Shaw and Alexander Agassiz, like Charles Coffin and Theodore Vail and Charles Perkins. Would such men consciously do wrong? To that question there was of course but one answer, and to Mr. Higginson that was the only question which was pertinent. He served for many years as a member of the Corporation of Harvard University, but according to his associates he was not so much interested in theories of education as in loyally supporting the concrete proposals of President Eliot and President Lowell. He cared for undergraduates rather than for studies and methods. No act of his life was more typical of his mind than his placing upon the tablet in Soldiers Field the names of his intimate friends who fell in the Civil War. Their unfulfilled purposes of service [illegible] somehow, M[illegible] Dalton [illegible] boys and Robert Gould [illegible] aw might h[illegible] done if their lives had been spared. [illegible] was an idealism which seemed to some men fantastic; but it has touched the imagination of heroic boys as no abstract argument for patriotism could ever do.

The founder of the Symphony Orchestra was first of all a friendly person who wished to serve a community of friends. Impersonal "Foundations" and "Funds," however admirable their purpose and administration, often seem remote and merely monumental. Mr. Higginson put himself into every detail of the enterprise. It is true that it cost him a great deal of money, but he would have said that that was not the point. He put his life into it. Other men and women have bequeathed great legacies to this city, and splendid gifts will certainly continue to be made to the orchestra itself. But there are other tests of generosity than the sum total of dollars. By the rules of the arithmetic of heaven what counts is not how much you gave, but how much you had left. If Henry Higginson could have bequeathed a permanent endowment for the orchestra, he would have done so; but even that long-planned generosity would have been less characteristic of the man than putting his whole resources of mind and purse and character behind it for nearly forty years.

Disappointment into Dream

It is strange to think tonight that this magnificent orchestra, which is now a permanent institution with devoted Trustees, with a loyal public, generous private donors, and with artists and a conductor unsurpassed, should all have come from the dream and the disappointment of a boy. Every dream has its origin, obscure or clear. Henry Higginson had a passion for music in his childhood, and even in the eighteen-forties and fifties Boston was not without artists and a musical public. It was in 1823, in fact, that the Handel and Haydn Society commissioned Beethoven to write an oratorio for them—a commmission unfortunately never executed, though some of Beethoven's symphonies were played by the Boston Academy of Music in Higginson's boyhood. He heard the concerts of the Musical Fund Society, of the Germania Orchestra, and of the Harvard Musical Association. He listened to Italian opera from the twenty-five cent seats in the upper gallery. The diary of his first visit to Europe, before he was eighteen, is full of excitement over Mario and Grisi, then singing in London, and over the operas he heard in Milan and Munich. In Leipzig he heard for the first time the famous Gewandhaus Orchestra, and at Dresden, during the winter of 1852-53, he made his first acquaintance with "Tannhäuser" and Mozart's "Requiem" and Beethoven's Ninth Symphony. In Berlin it was the same story.

At twenty-two young Higginson was off to Europe again for four years. He settled in Vienna, just then, as he thought, the musical center of Europe. He studied voice, piano and composition, in the hope of becoming a professional musician. He wrote occasional articles for J. S. Dwight's Journal of Music. Some of his fellow-students, like his "Jewish chum," Epstein, were coming rapidly to the front. Higginson studied audiences as well as harmony. He saw conservatives "walk out on" Wagner, just as some Bostonians, in Henschel's first season, walked out on Brahms, and as we have seen them tempted to walk out on Stravinsky. Through all his excitement and enthusiasm he was learning a scale of values, the enduring standards of his chosen art. Then came the tragic blow that ended his professional hopes. I need not [illegible]

Conquering Fate

Yet it was in that bl[illegible] k period of personal disappointment— [illegible] 1857, as he afterward told Presi[illegible] t Eliot—when one dream was dissolv[illegible] that a richer dream began to take [illegible] orm. An artist was lost—an artist of [illegible] taste and some talent, but probably [illegible] without what we call musical genius. What was found was an iron will, and a plan, vague as yet, for creating sometime an orchestra in his native country. Let me use his own words here, written long afterward. He wrote me in 1909: "I, too, wished to write music, studied two or three years in earnest and very hard, and wrote a few songs good enough for the fire in the grate. Disappointed! Yes, but what of it? I could saw wood, and so have sawed. There are wood-sawers needed and they are paid well—in cash, though not in joy, unless the woodpile can light a good fire and heat mankind."

I do not know whether our friend ever read William Vaughn Moody's "The Fire-Bringer," but there is in that poem a song of Pandora which describes exactly the terms of Henry Higginson's triumph over adverse fate:

Of wounds and sore defeat
I made my battle-stay;
Winged sandals for my feet
I wove of my delay;
Of weariness and fear,
I made my shouting spear;
Of loss ,and doubt, and dread,
And swift oncoming doom
I made a helmet for my head
And a floating plume.
From the shutting mist of death,
From the failure of the breath,
I made a battle-horn to blow
Across the vales of overthrow.
O hearken, love ,the battle-horn!
The triumph clear, the silver scorn!
O hearken where the echoes bring,
Down the grey disastrous morn,
Laughter and rallying!

It is victory that we are celebrating this evening, a victory born out of defeat. We need not linger over the slowly dragging years of the Civil War, over Major Higginson's ill-starred business ventures and his ultimate success in State Street. These were facts obvious to all. What the Boston public did not know in 1881 was that the new Symphony Orchestra was the very plan formed in exile and in sorrow and secretly nurtured through years of hope deferred.

Fulfillment

The story of the establishment and development of the orchestra is too long to be repeated here. It is admirably told in Mr. Howe's historical sketch of the first thirty-three years of the orchestra, closing with November, 1914, the date of Major Higginson's eightieth birthday. New chapters have now been added to this book, dealing with the difficult period of the World War, the conductorships of Rabaud and Monteux, and the new and triumphant era of musical achievement under the direction of Dr. Koussevitzky. It is hoped that this revised volume will shortly be published.

What we recall tonight is not the details of fifty years of musical history, intimately related as that is to the growth of musical appreciation in Boston and throughout the United States. We think chiefly of the one person who was so greatly fortunate as to create a fellowship of artists, in which he himself was a comrade. He made one vast field of beauty accessible to persons having little other enjoyment, "people"—as Major Higginson said so perfectly in his farewell address in 1918—"unknown to me, who, leading gray lives, have needed this sunshine."

How simple it all seemed to him, at the end! Nothing had been wasted, nothing lost. As in a symphony where one instrument after another takes up the theme, everything had counted; the pioneers like Dwight and Zerrahn and Theodore Thomas, the organizations of musical enthusiasts, the supporting public—curious, critical, enraptured by turns—an efficient and devoted business management, with which the name of Charles A. Ellis must always be associated; expert musical criticism, an orchestra steadily growing in numbers and discipline, conductors of varied temperaments and gifts, composers of long-tested worth and of daring innovation, and upholding and dominating it all, the perception of beauty, the sense of happiness. I know I am speaking to some persons who are grateful to Henry Higginson for giving them a whole half-century of sunshine.

Transition

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next fifty years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

With Mr. Kipnis on The Concert Stage

ALEXANDER KIPNIS was the singer last evening at the seventh concert of the Wellesley Concert Fund, the series given each year at Alumnæ Hall of Wellesley College. Mr. Kipnis is well remembered for his visits to Boston as bass of the Chicago Opera Company. There are others who remember him as notable singer at the Wagnerian festivals in the summer at Bayreuth. Mr. Kipnis last evening divided his program into four groups—songs of Schubert, songs of [illegible] songs, and an air [illegible] rios." There were [illegible] Schubert's songs [illegible] song of Geretch- [illegible] air out of [illegible]

Mr. K[illegible] as [illegible] acterized by the depth, the insight, the genial humanness of his interpretations. Cheap histrionics or obvious mouthings and gesturings do not enter into his operatic scheme of things. Thus when one sees and hears him on the concert platform one would hardly expect that he

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Amusements

TRA[illegible]DER HO[illegible]RN
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Jack Oakie in "GANG BUSTER"
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Four Cantatas Of the Church Bring the End

On Friday and Saturday, the Bach Who Lent Genius To Routine

ON Friday and Saturday the Bach Festival progresses to the cantatas, which remain the great bulk of his entire work. They constitute the "Hauptmusik" (principal music) at the "Hauptgottesdienst" (principal service of worship) in the Lutheran Church of Bach's day. . . . In the two principal churches of Leipzig (St. Thomas and St. Nicholas) there were four services every Sunday. "Fühgottesdienst" (early service) began at 6 A. M., but was intended chiefly for those (servants, for example) who found it impossible to attend the "Hauptgottesdienst." That began at 7 A. M. and must have continued through most of the morning; for the sermon normally occupied the time from eight to nine, with a celebration of Holy Communion still to follow. At noon came the "Mittagspredigt" (literally, noon-day sermon), again for those who had not attended the principal service. There was also a "Nachmittagsgottesdienst" (or afternoon service), which in importance was second only to the "Hauptgottesdienst."

It was said in these columns in connection with the Magnificat that the liturgy of the early Lutheran Church follows closely that of the Roman Church. The "Hauptgottesdienst" is really only a variant of the Mass. At Liepzig the order was not absolutely fixed. Professor C. S. Terry's invaluable "J. S. Bach's Cantata Texts, Sacred and Secular" gives the exact order of service, including the hymns, and collects (both German and Latin) used for every Sunday in the church year, in addition to translations of the words of all the cantatas. It is interesting to note the variations in the service, the curious mixture of German and Latin, in the several parts of the service.

Generally Speaking

As early as 1655 a 'piece" of "figural" music was prescribed after the Gospel "wherever practicable." In time this came to be variously known as "Concerto," "Dialogus," "Stück" (piece), "Hauptmusik," "Cantata." In subject matter it was closely related to the dominant thought of the day; it was indeed often founded upon the appointed chorale or hymn. Following the Gospel, it came imediately before the sermon. Terry's liturgies show that on several days of the church-year the Cantata was to come both before and after the sermon. One finds that Bach's Cantatas for those days days are always written in two parts, one before the other after the sermon. And any Cantata of Bach that is so written is intended for one of those days.

On ordinary Sundays at Leipzig the Cantata "was sung either in St. Thomas or in St. Nicholas but not in both" (Terry). On high festivals the Cantata was heard in St. Nicholas at the "Hauptgottesdienst" on the first and the third day of the festival and at vespers of the second; in St. Thomas at vespers of the first day and the "Hauptgottesdienst of the second. (It must be remembered that in the Lutheran churches of that time a major festival was always celebrated for three days. I.e., there was a first, second and third Christmas day).

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Four Cantatas Of the Church Bring the End

Continued from Preceding Page

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The Cantata as a whole is in eleven [illegible] treatment, to lea[illegible] ultation suitable [illegible] In the second [illegible] break up the C[illegible] phrases which t[illegible] the third, a ten[illegible] fluid version of [illegible] Four, "It was [illegible] Death's dominio[illegible] still shorter no[illegible] vigorous and so[illegible] Verse Five is a[illegible] bass, now in t[illegible] flowing orchestr[illegible] prano and teno[illegible] duet. At the end [illegible] forward harmoni[illegible] four-part chorus.

Luther Plus Bach

To conclude the [illegible] etition of the [illegible] magnificent Cant[illegible] ("A Mighty Fortr[illegible] Luther's famous [illegible] have been written [illegible] fest" of 1730. [illegible] on the Forty-six[illegible] refuge and ever[illegible] Cantata to be su[illegible] is in the strictest[illegible] tata. There are [illegible] ments: (1) a che[illegible] (2) a duet for so[illegible] oboe and unison [illegible] verse; (3) a bass [illegible] child of God to po[illegible] loves thee"; (4) a [illegible] the thought of th[illegible] with "O take my [illegible] unison chorus on t[illegible] wonn die Welt vo[illegible] the world of devils [illegible] orchestra; (6) anot[illegible] exhorting the so[illegible] "neath thy Sav[illegible] banner"; (7) a the [illegible] "What blessedne[illegible]

fore leading his men into action, and was then struck down in an unlucky skirmish, receiving wounds that incapacitated him from further service. It seemed an ironic fate. After two disastrous failures in business, he became a partner in a banking house; but in his later life he took humorous delight in insisting that he had been taken into the firm as a matter of charity. He made, as everyone knows, a great deal of money; but in many years he gave it away faster than he earned it, and more than once, even in his eightieth year, he came very close to personal bankruptcy. Yet he had invincible pertinacity. As Mr. Kipling wrote of Lord Roberts, he marched from Kabul to Kandahar, and never told anyone how near he came to breaking down.

"I hope you understand," said Francis Lee Higginson once, "that my brother Henry was a gambler." He had the quizzical Higginson smile as he said it, mingled of affection, pride and reprehension. And indeed the founding of the Symphony Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benfactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson—always an expert in anonymous munficence—who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the orchestra, refusing to let his name be known. Henry was not the only gambler" in that family!

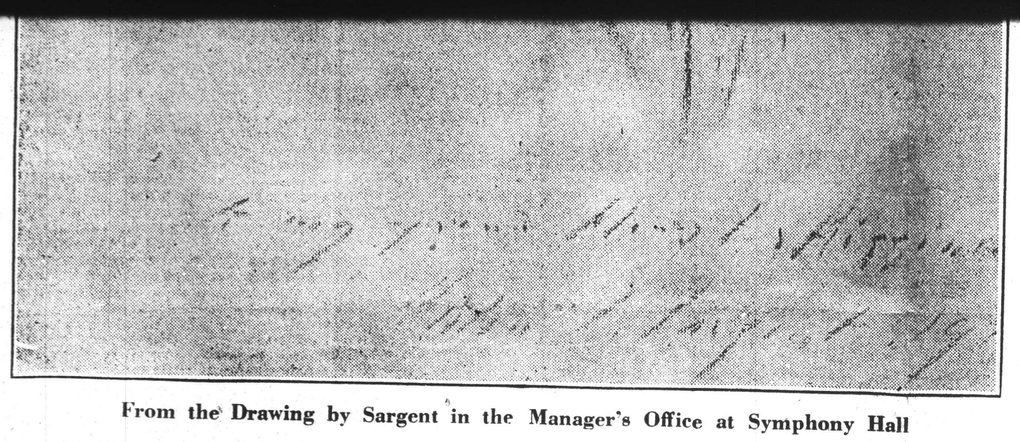
"Strange Contrasts"

It was not merely in the external events of Major Higginson's picturesque career, but also in his character and attitudes, that strange contrasts were to be seen. Photographers caught many differing aspects of his face. The bronze bust by Bela Pratt is a most veracious likeness, as is John Sargent's superb portrait. Yet there are those who dislike the portrait. When it was hung here in Symphony Hall a few months ago, I overheard the comments of two ladies, either of whom had known Major Higginson. One called his face "arrogant," the other "insolent." Never were two adjectives more confidently wrong, yet that was the impression which the portrait made. And indeed Major Higginson, with his head thrown back and his eyes narrowed, might well seem hard, ruthless. In reality he was modest and even shy, but he had had to take the reins in his own hands more than once, and he must have known that he could drive. He said of his cavalry company: "They were a remarkably tough set of men of all sorts of occupations, among them prize-fighters, bar-keepers and the [illegible] . . . . They had had as their first [illegible] them, and he was dismissed and "was put in charge." That was all. In [illegible] account of the Boston Fire of 1872 [illegible] wrote of the necessity of bringing [illegible] wder to blow up buildings: "A number [illegible] kegs of powder were sent to the end [illegible] Long Wharf, but there was nobody [illegible] fetch it up. So I found a covered [illegible] gon open at the sides, got it to the [illegible] d of Long Wharf and loaded some [illegible] rty kegs of powder on it and drove [illegible] State Street, which was full of en[illegible] es pumping and sparks were flying in [illegible] ery direction." There was no powder, [illegible] d he brought it. That was all.

A disciplinarian and a dare-devil, certainly; "tough-minded," as William James [illegible] d to say. Yet he was just as certainly [illegible] nder-minded," brimful of sentiment, [illegible] pity, of solicitude, of misgiving. "The [illegible] ler a soul," wrote Francis Bacon, [illegible] e more objects of compassion it hath." [illegible] ry Higginson's moments of self-pity [illegible] re relatively infrequent. In his old [illegible], particularly, he enjoyed such trib[illegible] s of honor and affection as come to [illegible] men; but he had also fully his human [illegible] re of bitterness, disappointment and [illegible] ratitude. Such things do not and [illegible] not get into the biographies.

[illegible]rther Example

[illegible] Like all humorists surrounded by per[illegible] s without humor, he was bound to be [illegible] understood. It might be said of him, [illegible] was once said of another great patron [illegible] the arts, Cosimo di Medici: "His [illegible] wers were short and sometimes dark, [illegible] that men might take them in divers



From the Drawing by Sargent in the Manager's Office at Symphony Hall

senses. And he had an everlasting memory. Also he knew men at once when he looked into their eyes." That last clause is true of Lincoln, but it is not quite true of Major Higginson. Sometimes his swift judgments of men were mistaken. Some of his swans turned out to be geese, and worse. Professional confidence men found him easy, and his humor was never more delightful than in his stories of how he had been fooled.

He disclaimed any skill with words, and usually talked of literature as if that were one of the fine arts whose mysteries were beyond him. Yet on occasion he spoke in public with a grave, restrained beauty which reminded one of President Eliot, and in the sketches of his women friends which he read at Radcliffe there was an exquisite delicacy of touch, a quaint romantic idealism which was all his own. No one in his generation, surely, wrote more charming notes, especially to women. Letter-writing, in fact, was the only art about which he held a consistent theory: You should visualize your correspondent, and then write precisely as if you were talking with him. It seems easy, but it is not; and Henry Higginson triumphed in this rare art from his boyhood to his death.

Consistencies as Well

I am well aware that in stressing these contradictions of mood, these strange diversifications of gift in Major Higginson—a man by turns patient and impatient, gentle and obstinate, simple and subtle, wise and foolish—I am recalling qualities which greatly endeared him to his friends; yet to those who did not know him such an attempt to sketch his portrait by assembling apparently irrecon- [illegible] changing moods [illegible] And indeed the task would be hopeless if there were not deep consistencies in his character, fully as striking and more fundamental than the inconsistencies.

Let us select two of these underlying traits, each of which has a special bearing upon the history of the Symphony Orchestra. One was his supreme interest in persons: the other, not unrelated to the first, was his passion for music and his dream of making the finest music accessible to all.

Friend among Friends

Everyone who knew Henry Higginson was aware of his tendency to judge institutions and problems in terms of personality. To him our world was a world of persons, not of theories and abstractions. He was drawn to other men by quick and almost fierce affection; and even his repulsions were instinctive rather than reasoned. His bonds of family and kinship were exceptionally strong. His friends in the Latin School, in Harvard College and in the army became friends for life, and many of these men were the choicest spirits of his generation.

But even when there was no specially intimate friendship involved, his curiosity and interest in individuals were insatiable. He knew the name of every soldier in each of his two regiments. For many years he knew every player in the orchestra. We are all aware that what seems like a phenomenal memory for names and faces can be cultivated, as it is by hotel-clerks and taxi-drivers and politicians. But Henry Higginson began where such experts leave off. He carried in his heart these hundreds of personal accounts, brooding with a sleepless solicitude over the most intimate personal problems of his friends. He wrote in 1910: "The number of folks who are to be smoothed, admonished, touched up, is wonderful." And wonderful it was.

He did not always like to take advice himself—holding in that matter, as in others, that it is more blessed to give than to receive. However pathetic or sordid or absurd might be the immediate occasion, his counsels were always on a high plane. He undertook, by copious correspondence, to straighten out Presidents Roosevelt and Taft and Wilson, all of whom he liked personally, but whose official policies he frequently disapproved. Yet he was just as ready to hearten up a green office-boy, or an over-sensitive musician, or a discouraged college professor or a client who happened to be on the wrong side of the market.

Persons First

It was not, then, with mankind in general, and not often with what we call "causes" or "reforms," that his memory and imagination were occupied. When corporations were attacked, he leaped to the defense, not of any theory of corporate control, but of certain high-minded individuals with whom he had been associated—like his father and his uncle, Henry Lee, like Quincy Shaw and Alexander Agassiz, like Charles Coffin and Theodore Vail and Charles Perkins. Would such men consciously do wrong? To that question there was of course but one answer, and to Mr. Higginson that was the only question which was pertinent. He served for many years as a member of the Corporation of Harvard University, but according to his associates he was not so much interested in theories of education as in loyally supporting the concrete proposals of President Eliot and President Lowell. He cared for undergraduates rather than for studies and methods. No act of his life was more typical of his mind than his placing upon the tablet in Soldiers Field the names of his intimate friends who fell in the Civil War. Their unfulfilled purposes of service [illegible] somehow, M[illegible] boys and Robert Gould [illegible] aw might h[illegible] done if their lives had been spared. [illegible] was an idealism which seemed to some men fantastic; but it has touched the imagination of heroic boys as no abstract argument for patriotism could ever do.

The founder of the Symphony Orchestra was first of all a friendly person who wished to serve a community of friends. Impersonal "Foundations" and "Funds," however admirable their purpose and administration, often seem remote and merely monumental. Mr. Higginson put himself into every detail of the enterprise. It is true that it cost him a great deal of money, but he would have said that that was not the point. He put his life into it. Other men and women have bequeathed great legacies to this city, and splendid gifts will certainly continue to be made to the orchestra itself. But there are other tests of generosity than the sum total of dollars. By the rules of the arithmetic of heaven what counts is not how much you gave, but how much you had left. If Henry Higginson could have bequeathed a permanent endowment for the orchestra, he would have done so; but even that long-planned generosity would have been less characteristic of the man than putting his whole resources of mind and purse and character behind it for nearly forty years.

Disappointment into Dream

It is strange to think tonight that this magnificent orchestra, which is now a permanent institution with devoted Trustees, with a loyal public, generous private donors, and with artists and a conductor unsurpassed, should all have come from the dream and the disappointment of a boy. Every dream has its origin, obscure or clear. Henry Higginson had a passion for music in his childhood, and even in the eighteen-forties and fifties Boston was not without artists and a musical public. It was in 1823, in fact, that the Handel and Haydn Society commissioned Beethoven to write on oratorio for them—a commmission unfortunately never executed, though some of Beethoven's symphonies were played by the Boston Academy of Music in Higginson's boyhood. He heard the concerts of the Musical Fund Society, of the Germania Orchestra, and of the Harvard Musical Association. He listened to Italian opera from the twenty-five cent seats in the upper gallery. The diary of his first visit to Europe, before he was eighteen, is full of excitement over Mario and Grisi, then singing in London, and over the operas he heard in Milan and Munich. In Leipzig he heard for the first time the famous Gewandhaus Orchestra, and at Dresden, during the winter of 1852-53, he made his first acquaintance with "Tannhäuser" and Mozart's "Requiem" and Beethoven's Ninth Symphony. In Berlin it was the same story.

At twenty-two young Higginson was off to Europe again for four years. He settled in Vienna, just then, as he thought, the musical center of Europe. He studied voice, piano and composition, in the hope of becoming a professional musician. He wrote occasional articles for J. S. Dwight's Journal of Music. Some of his fellow-students, like his "Jewish chum," Epstein, were coming rapidly to the front. Higginson studied audiences as well as harmony. He saw conservatives "walk out on" Wagner, just as some Bostonians, in Henschel's first season, walked out on Brahms, and as we have seen them tempted to walk out on Stravinsky. Through all his excitement and enthusiasm he was learning a scale of values, the enduring standards of his chosen art. Then came the tragic blow that ended his professional hopes. I need not [illegible]

Conquering Fate

Yet it was in that bl[illegible] period of personal disappointment— 1857, as he afterward told Presi[illegible]t Eliot—when one dream was dissolvi[illegible], that a richer dream began to take [illegible]rm. An artist was lost—an artist of [illegible]aste and some talent, but probably [illegible]hout what we [illegible] and throughout the United States. We think chiefly of the one person who was so greatly fortunate as to create a fellowship of artists, in which he himself was a comrade. He made one vast field of beauty accessible to persons having little other enjoyment, "people"—as Major Higginson said so perfectly in his farewell address in 1918—"unknown to me, who, leading gray lives, have needed this sunshine."

How simple it all seemed to him, at the end! Nothing had been wasted, nothing lost. As in a symphony where one instrument after another takes up the theme, everything had counted; the pioneers like Dwight and Zerrahn and Theodore Thomas, the organizations of musical enthusiasts, the supporting public—curious, critical, enraptured by turns—an efficient and devoted business management, with which the name of Charles A. Ellis must always be associated; expert musical criticism, an orchestra steadily growing in numbers and discipline, conductors of varied temperaments and gifts, composers of long-tested worth and of daring innovation, and upholding and dominating it all, the perception of beauty, the sense of happiness. I know I am speaking to some persons who are grateful to Henry Higginson for giving them a whole half-century of sunshine.

Transition

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next fiffy years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

With Mr. Kipnis on The Concert Stage

ALEXANDER KIPNIS was the singer last evening at the seventh concert of the Wellesley Concert Fund, the series given each year at Alumnæ Hall of Wellesley College. Mr. Kipnis is well remembered for his visits to Boston as bass of the Chicago Opera Company. There are others who remember him as notable singer at the Wagnerian festivals in the summer at Bayreuth. Mr. Kipnis last evening divided his program into four groups—songs of Schubert, songs of [illegible] songs, and an air [illegible]rlos." There were [illegible] Schubert's songs [illegible] song of Geretch[illegible] air out of [illegible]

Mr. K[illegible] as operatic-s[illegible] acterized [illegible] the depth, the insight, the genial humanness of his interpretations. Cheap histrionics or obvious mouthings and gesturings do not enter into his operatic scheme of things. Thus when one sees and hears him on the concert platform one would hardly expect that he

Continued on Following Page

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days are always written in two parts, one before the other after the sermon. And any Cantata of Bach that is so written is intended for one of those days.

On ordinary Sundays at Leipzig the Cantata "was sung either in St. Thomas or in St. Nicholas but not in both" (Terry). On high festivals the Cantata was heard in St. Nicholas at the "Hauptgottesdienst" on the first and the third day of the festival and at vespers of the second; in St. Thomas at vespers of the first day and the "Hauptgottesdienst of the second. (It must be remembered that in the Lutheran churches of that time a major festival was always celebrated for three days. I.e., there was a first, second and third Christmas day).

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Four Cantatas Of the Church Bring the End

Continued from Preceding Page

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The Cantata as a whole is in eleven numbers. Three of them are prose recitatives (No. 2 or tenor, No. 4 for bass, No. 9 for alto), picturing luridly the horrors of eternity should it be an eternity of punishment. No. 4, for example, contains such lines as "'Suppose the torture of the damned to last as many years as hath the grass its leafy blades or stars in heaven are shining." Or "It may be you your lot will bear, O lost soul, for a thousand million years, in hell with other souls tormented!" The last recitative exhorts: "O man, give up this world's vain pomp and pelf, rule, power, honor pride and wealth." Schweitzer thinks that in the alto aria, No. 6, "O man, see to thy soul's salvation," "the musical illustration of the test, 'From sins's strong chains thyself break free,' is quite excessive. Nowhere else in music has the painful writhing of a body been so realistically depicted." The Chorale melody, beginning with a proudly dignified ascending scale passage is prominent only in the huge opening contrapuntal chorus in French overture form, and in the two Chorales which ends the two parts..

For Easter

Saturday's audience will hear the cantatas, "Christ lag in Todesbanden" ("Christ in the bonds of death hath lain") and "Ein feste Burg" ("A Mighty Fortress"). "Chrst lag in Todesbaden" is an Easter cantata, written for Bach's first Easter service in Leipzig,—1724.

> Christ lay in Death's grim prison;
> He for our sins was given.
> But now today He's risen
> And brings us life from Heaven!

Thus begins the first verse in Terry's translation. Each of the seven verses is a sort of variation on the melody associated with the Chorale text. That melody is first heard as the sustained soprano part of the elaborate opening chorus of the Chorale-fantasia type. This chorus ends with a thrilling sequence of Hallelujahs. Without departing materially from the theme, without leaving the minor mode or the key of E, without a single aria in the entir[illegible] heme, Bach [illegible] treatment, to leave the whole with an exultation suitable to Easter.

In the second verse a soprano and alto break up the Chorale melody into short phrases which they treat imitatively. In the third, a tenor with strings takes a fluid version of the Chorale. In Verse Four, "It was a wondrous war, that Death's dominion ended," the melody in still shorter notes is the subject of a vigorous and somewhat turbulent fugue. Verse Five is again a Chorale taken by bass, now in three-four meter with a flowing orchestral bass. Verse Six, soprano and tenor join in an exuberant duet. At the end there is a plain, straightforward harmonization of the Chorale for four-part chorus.

Luther Plus Bach

To conclude the festival—save the repetition of the Mass—there stands the magnificent Cantata, "Ein feste Burg" ("A Mighty Fortress"). This Cantata, on Luther's famous hymn, is supposed to have been written for the "Reformationsfest" of 1730. Luther based his hymn on the Forty-sixth Psalm—"God is our refuge and strength." Like the other Cantata to be sung Saturday evening it is in the strictest sense a Chorale Cantata. There are eight numbers or movements: (1) a chorus on the first verse; (2) a duet for soprano and bass with oboe and unison strings on the second verse; (3) a bass recitative exhorting the child of God to ponder "how much Jesus loves thee"; (4) a soprano air extending the thought of the preceding recitative with "O take my willing heart"; (5) a unison chorus on the famous verse "Und wonn die Welt voll Teufel wär" ("if all the world of devils were full") with full orchestra; (6) another recitative (tenor) exhorting the soul to take its stand "'neath thy Saviour's blood-bespatted banner"; (7) a duet for alto and tenor, "What blessedness is theirs on God who're ever calling, (8) the four-part Chorale in plain, majestic harmonization. There can be no better description than one culled from Parry and Schweitzer:

"The first chorus is of huge dimensions, and overwhelming energy, expressing in some indefinable way the strenuous confidence in the 'feste Burg.' . . . It begins at once, without instrumental preliminary, with the first phrase of the famous Chorale, slightly ornamental in detail, and treated fugally by the voices, which enter successively. This must, of course, be regarded as anticipatory to the entry of the actual recital of the Chorale, which comes in, in long notes, as the culmination of the opening passage. . . . being presented, not, as usual, by the voices, but by the accompanying instruments.

"When Bach introduced the Chorale in the trumpets and oboes as the culmination of the initiaal part of the chorus, he must have welcomed the discovery that this phrase of the tune admitted of being treated in canon, because the brilliant sound of the trumpets and oboes could be answered at once at the opposite end of the scale by the basses, thus enveloping the whole music from top to bottom in the Chorale phrase, which is, as it were, the radiating symbol expressing the exhilarating confidence in the 'feste Burg.' But having once presented a phrase of the Chorale in canon, Bach was bound by his sense of artistic responsibility not to drop so noticeable a feature, and therefore faced the arduous task of treating all the other phrases of the Chorale in canon on the same terms. . . . Bach achieves the approximately impossible without having to take the smallest trouble about it. Every phrase of the Chorale enunciated by the high and piercing instruments is answered immediately by the basses in the next bar, while the voices go on vivaciously discoursing in elaborate polyphony; and not only so but the very device of the canon is made to minister to the intrinsic expression of the music itself. . . .

"The Chorale makes conspicuous appearance in the second movement, which, though called an aria, is a recital of the [illegible] tune with elaborate variation of [illegible]

[illegible]il, by soprano solo, accompanied by [illegible]pendent solo for bass and brilliant [illegible]ages for the instrument. . . . [illegible] 'Und wenn die Welt voll Teufel wär' [illegible]ches the first chorus in strength and [illegible]ressiveness. It depicts the assault of [illegible] devil on the citadel of God. There [illegible]s out a signal formed from the open[illegible] notes of the melody, whereupon a [illegible] of horrid contorted bodies throws [illegible]lf on the walls. They mount, sink [illegible]k again, recover themselves once [illegible]re, again make the assault, again fall [illegible]k into the depths. . . . Every now [illegible] then we hear shattering trumpet [illegible]fares. . . . After a final effort the [illegible]ious assault falls to pieces. . . . [illegible] The so-called recitatives are both amal[illegible]mated with passages in arioso form— [illegible] ideal Teutonic type lying between [illegible] formal aria and the dry recitative. [illegible]e final movement is the usual four-[illegible]t Chorale very strikingly harmonized. [illegible] Lutheranism and mysticism—this [illegible] confession of faith that the can[illegible] of St. Thomas's brought to the Refor[illegible]ation Festival"—and to a Bach Festival [illegible] New England in 1931.

A. H. M.

SYMPHONY IN HONOR OF FOUNDER

Bach Festival in Form of Memorial for Higginson

Post MAR. 26

BY WARREN STOREY SMITH

The second evening of the current Bach Festival at Symphony Hall took the form of memorial exercises for Henry L. Higginson, founder and maintainer of the Boston Symphony Orchestra. There was music, to be sure — organ pieces from Wallace Goodrich and pieces for the harpsichord played by Mme. Patorni-Casadesus—but the central event last evening was an address by Bliss Perry, which was itself preceded and followed by briefer addresses by Judge Frederick P. Cabot, president of the Board of Trustees, and by Serge Koussevitzky, conductor of the Orchestra.

MRS. HIGGINSON ON STAGE

The stage of Symphony Hall was appropriately bedecked for so personal an occasion. In the centre, at the rear was placed the familiar bust of Major Higginson, the Bela Pratt. Tapestries covered the walls. Greenery and flowers played their part in a well ordered decorative scheme, and there were many wreaths, the gift of individuals and of sister organizations. Two tables covered with gold brocade were placed in readiness respectively to receive Mrs. Higginson and members of her family and Dr. and Mrs. Koussevitzky, Mrs. Goodrich and Mr. Perry.

First to take their places on the stage were the members of the orchestra, who rose, as did the audience, when Judge Cabot escorted Mrs. Higginson to her chair. The trustees and their wives and other distinguished guests completed the company on the platform.

Opens With Bach

It was Bach who had the first say, through the medium of Mr. Goodrich's masterly and dignified performance of a Fantasia, Adagio and Fugue. Next Judge Cabot explained the nature and purpose of the evening's exercises, read telegrams from the presidents of other orchestras, those of Chicago, Omaha and San Francisco, congratulating the Boston Symphony on 50 years of notable achievement and paying tribute to the extent of its influence and the generous spirit of its founder.

Then came the turn of Mr. Perry, and no better spokesman could have been found to pay tribute to the one who had been called the first citizen of Boston. Mr. Perry's praise was not fulsome, and for that it rang the truer and impressed the more, while his pen picture of the man in whose memory a six-day festival of the music of Bach had been arranged, recalled or created, as the case might be, a vivid impression of a strong and lovable figure.

The programme further announced only the pieces for the harpsichord, the Italian Concerto, C minor Fantasia and a Gigue, and from Mr. Goodrich the most beautiful of the Choral Preludes, "Schmucke dich, o liebe Seele," and the G minor Fugue. But after Mme. Patorni Casadesus' delightful playing of the compositions for harpsichord (the Gigue was redemanded) Judge Cabot called upon Dr. Koussevitzky for a few words. In response to this request the conductor felicitously remarked that it was fitting that Major Higginson's memory should be honored by a Festival devoted to the music of the greatest of all composers, Johann Sebastian Bach, and he further emphasized Boston's and America's debt to the one who made possible the Boston Symphony Orchestra.

BOSTON SYMPHONY HONORS FOUNDER

Bliss Perry Speaks on Henry L. Higginson

Notables on Stage Hear Great Tribute at Bach Festival

GLOBE MAR. 26

The current Bach festival of the Boston Symphony Orchestra is announced as "in honor of its founder, Henry L. Higginson. Last night, the second evening of the festival, was devoted partly to a commemorative address by Bliss Perry on Major Higginson, and partly to music by Bach for organ and harpsichord.

The organist was Wallace Goodrich, director of the New England Conservatory. The harpsichord player was Mme Regina Patorni-Casadesus. Both musicians were heartily applauded for their performance of familiar masterpieces.

The stage of Symphony Hall was transformed into a beautiful approximation of a great room in a mansion. It was hung with tapestries and bedecked with plants and flowers. The bust of Major Higginson had been brought from the lobby and placed in the center of the rear of the stage, surrounded by masses of laurel.

At its foot lay a wreath, sent by the Philadelphia Orchestra. At the sides were massed chairs for the invited guests. At the left center was a table with a few armchairs, for the notables. At the right, balancing it, another similar table was for the speakers and performers. The organ console and the harpsichord gave the appearance of a room about to be used for chamber music.

Players on Stage

After the audience had assembled, filling floor and balconies, the members, present and past, of the Boston Symphony Orchestra filed onto the stage, and took their seats at either side. Then there was a pause, and Judge Cabot, chairman of the trustees of the orchestra, entered. By his side came Mrs Higginson, widow of the founder. Everyone in the hall stood up until she was seated at the table on the left. Following came the other invited guests, including notables from other cities, and finally Dr and Mrs Koussevitzky and the performers of the evening.

Besides the music and Bliss Perry's address, there were brief remarks by Judge Cabot, mentioning the many congratulations sent by other American orchestras, some of which he read to the audience, and paying in a sentence or two a heartfelt tribute to Maj Higginson.

Dr Koussevitzky also spoke briefly near the end of a very long program. He stressed the nobility of Bach's music, which made a series of performances of it a peculiarly fitting tribute to the memory of such a man as Henry Lee Higginson.

Bliss Perry's address, read in a clear voice that carried to every part of the hall, held the attention of the audience. It was applauded with unusual warmth. One important detail in what he said was new to the public. Maj Higginson in 1914, at the age of 80, was on the verge of bankruptcy. His brother, Francis Lee Higginson, stepped in, and for the time being took over the full financial support of the Boston Symphony, refusing, however, to let his name be mentioned to anyone in connection with it.

Mr Perry's address, phrased and delivered with the felicity of diction one would expect from a former editor of the Atlantic and professor of English at Princeton and Harvard, ran, in part, as follows:

"It is nearly 13 years since Maj Higginson made his farewell address to the orchestra, and surrendered to younger men the burden and the glory of carrying forward the enterprise which, single-handed, he had initiated and sustained. He was then in his 84th year. He died in the following year, 1919, just before his 85th birthday.

A Living Presence

"To his friends, and to many patrons of the Symphony concerts who knew him only by sight, he remains a living presence, as nobly vital as when he used to walk down the aisle of this hall to his accustomed seat. Yet there are many artists in the present orchestra, and many subscribers to this season's concerts, who never saw him, so swiftly and inexorably run the currents of change.

"If Major Higginson had not actually walked the streets of Boston and been known more or less intimately by so many of us, it would seem incredible that such combination of apparently contradictory qualities could be found in any one man. It was the contradictions that made the charm.

"This typical Bostonian was born in New York. This 'ideal Harvard man,' as Pres Hadley described him when he received his honorary degree from Yale, left Harvard before Christmas of his freshman year, owing to trouble with his eyes, and never went back.

"He looked every inch the soldier, even to the sabre scar across his face, but as an officer in the Second Massachusetts Regiment of Volunteer infantry, and in the First Massachusetts Cavalry, he was forced to wait 20 bitter months before leading his men into action, and was then struck down in an unlucky skirmish, receiving wounds that incapacitated him from further service. It seemed an ironic fate.

"After two disastrous failures in business, he became a partner in a banking house, but in his later life he took humorous delight in insisting that he had been taken into the firm as a matter of charity. He made, as everyone knows, a great deal of money; but in many years he gave it away faster than he earned it, and more than once, and even in his 80th year, he came very close to personal bankruptcy.

"Yet he had invincible pertinacity. As Mr Kipling wrote of Lord Roberts, he marched from Kabul to Kandahar, and never told anyone how near he came to breaking down.

Had Quizzical Smile

"'I hope you understand,' said Francis Lee Higginson, 'that my brother, Henry, was a gambler.'

"He had the quizzical Higginson smile as he said it, mingled of affection, pride and reprehension. And indeed the founding of the orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field and the Harvard Union and a hundred other benefactions of which the public knew nothing.

"It is proper to mention here that it was Francis Lee Higginson—always an expert in anonymous munificence—who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the orchestra, refusing to let his name be known. Henry was not the only 'gambler' in that family.

"I am well aware that in stressing these contributions of mood, these strange diversifications of gift in Maj Higginson—a man by turns patient and impatient, gentle and obstinate, simple and subtle, wise and foolish—I am recalling qualities which greatly endeared him to his friends; yet to those who did not know him, such an attempt to sketch his portrait by assembling apparently irreconcilable features must seem as hopeless as to try to fix upon a single canvas the changing mood of a New England April. And indeed the task would be hopeless if there were not deep consistencies in his character, fully as striking and more fundamental than the inconsistencies.

"Let us select two of these underlying traits, each of which has a special bearing upon the history of the Symphony Orchestra. One was his supreme interest in persons; the other, not unrelated to the first, was his passion for music and his dream of making the finest music accessible to all."

MUSIC

Herald MAR 26

BACH FESTIVAL

The second concert of the Bach Festival, given last night at Symphony hall, paid special tribute to the memory of the noble founder of the Boston Symphony Orchestra, Maj. Henry L. Higginson. Dr. Bliss Perry, who knew Maj. Higginson, gave the great audience a vivid picture of the man, his ideals, and his dreams . . . recalling a fine friend to those who knew him, and acquainting those who did not know him, with the charm and generosity of his character. Dr. Serge Koussevitzky paid eloquent tribute to this great friend of music, and to the music of Johann Sebastian Bach, whose works are being played in this festival to commemorate the fiftieth anniversary of the Boston Symphony Orchestra and the man who founded it, and who through so many years supported it, alone.

The music of Bach that was played last night—organ music, and music for the harpsichord—is some of the loveliest he wrote. The Italian Concerto, the Gigue in D Minor, and the Fantasia in C Minor, that were played by Madame Patorni-Casadesus, embody all the lively humor, the grace, piquancy, and graciousness of Bach's best "entertainment" music. Madame Patroni-Casadesus's playing was all that could be desired. Not unknown to Symphony audiences here, she played even more delightfully than at previous concerts, and she was recalled continuously until Dr. Koussevitzky requested that she repeat the Gigue.

Wallace Goodrich, organist, played the Fantasia in C Minor; Adagio from the Toccata in C Major; Fugue in C Major; Choral-prelude "Schmueckedich, o liebe Seele"; and the great Fugue in G Minor. This admirable selection of organ music was played with taste and brilliance. Perhaps most impressive was the great G Minor Fugue, in which the bold, sonorous structure of the Fugue, rising to a tremendous climax, most appeals to organ-music lovers today.

Dr. Bliss Perry's splendid word-portrait of Henry Higginson was the outstanding feature of the evening. Without making the talk a ceremony, and without investing it with the entirely laudatory character of things forever gone and very unreal, he struck the note of appreciation surely and truly. In his own words, "Beauty and truth do not go out of fashion, any more than Johann Sebastian Bach goes out of fashion. They are forever being recreated; and whatever new and rich pleasures come to the patrons of the orchestra in the next 50 years, they can never quite forget the noble gentleman who first lighted the fire on this hearth."

E. B.

TRIBUTE PAID HIGGINSON AT SYMPHONY

Herald MAR 26

By MOSES SMITH

FOR THE second program of the Bach Festival at Symphony Hall an evening with ceremonials as its central feature had been planned. Prof. Emeritus Bliss Perry of Harvard delivered an address on Henry Lee Higginson, founder and sustainer of the orchestra for almost 40 years, to whose memory this festival is dedicated. He spoke not only to a goodly audience, but to a large group on the stage that included the members of the orchestra, the conductor, the trustees and distinguished guests. Among the latter was, appropriately and happily, the nonogenarian Mrs. Higginson.

There were occasional remarks by Judge Cabot, head of the trustees, and Dr. Koussevitzky spoke briefly, but feelingly. For music there was a group of harpsichord works played by Mme. Pantorni-Casadesus; and as prelude and postlude, Wallace Goodrich played organ works of the great master.

The audience, which did not tax the capacity of the hall, was a curious one, for it was about evenly divided between stately dowagers and their necessary escorts on the one hand, and extremely youthful people on the other. Its size and character prompt the criticism, which we do not intend as presumptuous, that this affair might have been given entirely for invited guests —non-payment guests—and in a smaller hall.

For Symphony Hall was too large for those seated in the rear to hear and note the charm of Prof. Perry's mellow address of tribute. It was too small for the audience to appreciate fully the dignity on stage. And it was certainly too small for the rarely-heard harpsichord. Incidentally, Mme. Casadesus played with facility and even brilliance, for which she was heartily applauded, but without the profound understanding which her reputation had led us to expect. The organ music alone on the program seemed suited to the size of the auditorium.

Higginson Bust Will Be Dedicated April 19

Bos. Post MAR. 26.

MAYOR ACCEPTS HIGGINSON BUST

Mayor Curley yesterday accepted the gift of Symphony Hall officials of a bust of the late Major Henry L. Higginson for the South End Municipal Building.

A reproduction of the bronze bust of the late Major Henry L. Higginson, which stands in Symphony Hall, yesterday was presented to Mayor Curley, to be ensconsed in the Henry L. Higginson auditorium of the new South End Municipal building. The agents for the donors were G. E. Judd, W. H. Brennan and Paul Sanson of Symphony Hall, which supplied the piece of statuary.

It will be suitably dedicated in its proper position in the hall April 19, as a part of the city's Patriots' Day exercises, the Mayor announced.

To the Bach Of Concertos And Canticle

Court-Piece, House-Piece, and The Human Fervors of The Magnificat

Herald Mar 27

BEFORE intermission at the third concert of the Bach Festival, the listener last evening at Symphony Hall, was on relatively familiar ground. The Second Brandenburg Concerto has been played more than once in this Koussevitzkyan day; while Messrs. Burgin, Laurent, Gillet and Mager are no strangers in the solo-parts. Bach's piano-concertos are less frequent comers; but one or another returns often enough to make them no surprise. The choice, for the festival, was the Concerto in D minor, counted by learned judges the best of the seven; now heard with Mr. Alexander Borovsky in the piano-part. Five or six seasons ago, he was called to Symphony Hall to be soloist—at the other end of the scale—in Chaikovsky's well-worn Concerto. Through the intervening years he has gathered European reputation as a "Bach specialist"; now plays as such. An audience of notable numbers and quality applauded him warmly; was as cordial to the familiar quartet from the orchestra. At the moment when the festival is to merge into the inaccessible Symphony Concerts, it has caught, more than ever, the musical interest of the town. Fortunately there remains, for climax, the repetition on Sunday in two "sessions" of the Mass in B minor.

Bach's setting of the Magnificat—Luke's hymn of the thankful and rejoicing mother of Jesus—filled the second half of the concert. Through fifty-five years it has not been heard in Boston. To most it must have sounded new and strange. Unlike the Mass, it is no monument of music, set apart in solitary grandeur. It does not overwhelm an audience and leave it exhausted under weight of attention, sensation, emotion. It is readily comprehensible; fills no vast formal patterns; is instant and exhilarating in effect. Though Bach still visions in multitudes, though his canticle of praise mounts from earth to heaven, generation unto generation, he is more human and less apocalyptic. He is also more timeless and timely.

Seldom in the Magnificat does the listener feel that the airs and duets belong to another age and style, now difficult of approach. The choruses teem with rhythmic life—and in these days, mistakenly or not, it is habit to exalt rhythm above any other musical quality. Consequently, immediate and ardent response from both singers and hearers; at the end waves of applause from auditorium and stage, upon which Dr. Davison and Mr. Woodworth who had schooled the Harvard and the Radcliffe choirs; Dr. Koussevitzky as directing genius of the whole; the solo-singers incidentally—all tossed like happy corks. . . . When stamping is the word, or rather the action, three hundred young persons from the two colleges can beat us Bostonians, feet down.

As Bach read the Magnificat, as he set it for his choir and congregation at Leipzig, it is little the song that the poet of the New Testament wrote for Mary blessed with divine motherhood. Holy church, Roman or Reformed, prefers to regard it as a canticle of impersonal rejoicing and universal praise for the goodness and the greatness of God. It remains for some pagan modernist to hear the voice of Mary's pride and wonder and joy, lowly yet exalted, remembering and foretelling; then in his tones to send it upleaping, sweet from the springs of her heart, poignant in exultation. Meanwhile there is Bach, seeing and hearing "the voice of a great multitude"—the adoring faithful of all the lands and all the ages. Their souls magnify their Lord. Chorus and orchestra are jubilant in reiterated and mounting praise. (As often, a single word possesses Bach. Upon it he rings the changes.) For all time and for all the folk—and he writes the second chorus with the repetitions of "omnes" rising from the pedal-point of earth to the gates of heaven. . . .

"He hath scattered the proud in the imagination of their hearts." Dispersit superbos as the Latin has it, and these two words generate a chorus of epical power and sweep and vision. Two hundred years ago there was also irresistible rhythm. . . . Finally the memory of the past and the promise for the future in grave fugal austerities; last of all the glory of the triune God. The trumpets sound it; the voices proclaim it. Of the light eternal from the Godhead shining Bach makes his music. It is music for young voices such as John, the other poet of the New Testament, heard in Patmos. It is music of rhythm, driving period after period ever higher—the eternal rhythm, the devout and the poetic may call it. Possessed by a music they had mastered; feeling rather than knowing, the young choirs sang above themselves. Bach and three conductors had persuaded massed emotion to speak out from American throats in the concert-hall.

The airs, the duets, the three-part number for women's voices, sung last evening as trio, not chorus, all gain in impression upon modern audiences by the musical conciseness, the emotional directness, of Bach through the Magnificat. Singers approach them more sympathetically, find the style less impediment to expression. According to his imaginative habit, Bach heard these individual voices as though they outsprung, intensified or contrasting, from the massed tones of all the faithful. Against the jubilant beginning, he poses in the first air the graver exultation of a single spirit—some call it Mary's. The soprano sings of her whom "all generations shall call blessed." On the instant the reiterating chorus, "Omnes," "omnes," "omnes," takes cue. The bass voice sounds the Divine Power; kindled, the alto and the tenor answer with the Divine Mercy. "Dispersit superbos" cries the chorus. Forthwith the tenor voice also remembers: "He hath put down the mighty from their seats and exalted them of low degree." Again the alto recalls the compassionate God and her voice flows through the gentle air of the hungry fed; while the rich are turned empty away.

Each of these several numbers evokes in tones the poet's vision. It is more than expressed. It is delineated until the composer's emotion becomes the emotion of all within hearing. Nowhere did Mme. Matzenauer or Mme. Evans, Mr. Crooks or Mr. Gange fall short of Bach's intention, misuse his means. Everywhere the sharing instruments and Mr. Sanromá's accompanying (and re-enforced) harpsichord were at one with them. As long as singing and playing humanity remains as imperfect as it is, there are bound to be shortcomings in the Mass. The Magnificat is within human compass—when so divining a conductor as Dr. Koussevitzky insists upon the human note. In Bach's imagination the hosts of heaven and earth join together in the Mass. In the Magnicat humankind suffices him.

In the Brandenburg Concerto, Mr. Mager, using a short and small trumpet in F, sought to overcome the difficulties of the part as Bach wrote it for the instrument of his time, to gain as well the veritable timbre. To some ears the experiment was not fortunate, since the tone was thin and flickering; while the technical effort absorbed the player to the exclusion of all else. Otherwise the solo-quartet excelled, whether flowing, florid or fugal measures engaged it. The conductor, in his turn, kept the whole in changeful motion and constant animation; attained, indeed, with a larger ensemble, what may plausibly have been the effect of such courtly music in Bach's time—manifold and vitalizing rhythm laid in light vigors upon the quick movements; melodic charm and grace in the meetings, partings and interweavings of the slow movement; the sentiment that threads it; the air of ease, distinction and the apt matching of means to ends pervading the whole. The noble patron and his circle had reason to smile as they heard.

Though the Piano-Concerto was played down the tunnel-like spaces of Symphony Hall, it also might have been music for a salon at the Cöthen court, or for the meetings of the Telemann Society at Leipzig, or even a house-music for the living-room of Bach himself. (His family and his friends were well provided with instruments. They did not lack practised talents.) The first division of the Concerto is soberly patterned, broadly phrased, vigorous of movement, decorated here and there, more remarkable for musical science and creative energy than for any fineness of feeling. The second division curves from period to period musingly. The finale is quick-rhythmed, florid, exuberant—Bach at light play with inventions and conventions. Mr. Borovsky was all for as intimate performance as the hall permitted. Dr. Koussevitzky proportioned accordingly the accompanying strings.

The pianist escaped the pitfalls. He neither dried the first movement into a scholastic exercise nor coated it with a false "expression." It rose sturdily upon the ear as a musical design, both firm and flexible, upspringing from itself in bold outline and comely proportion. Mr. Borovsky was as clear as he was sensitive. He unfolded the slow movement in tempered warmth of tone, as a rich and spacious music felt but also measured. He laid a light cool hand upon the finale, keeping the rhythmic figures in spirited motion, spinning the arabesques in bright threads. An impersonal performance it is easy to say; but "very personal" in its Bach-like spirit and Bach-like truth.

H. T. P.

Before he departs, Mr. Borovsky, the remarkable pianist of the Bach Festival, will be heard in the music of another composer. With the Symphony Orchestra, at Cambridge next Thursday, he will play Weber's Concert-Piece in F minor.

Herald Mar 27

AMERICAN MARCH 27

BOROVSKY IS SOLOIST AT BACH FETE

Herald

By MOSES SMITH

INSTRUMENTAL music divided the program with choral at the third evening of the current Bach Festival in Symphony Hall. An excellent performance of the Second Brandenburg Concerto, with its fiendishly difficult trumpet part played by Georges Mager, began the concert. It was followed by the D minor Concerto for piano and string orchestra.

The soloist in the Concerto was Alexander Borovsky, who had come from Europe for this festival. His reputation as a Bach player was amply justified by his performance last night, for never have we heard a rendering of Bach's piano music so subtly imaginative, yet thoroughly in keeping with the spirit of the master (as we conceive it). It was playing in which elements of drama and showmanship were noticeable by their utter absence. Here was a sincere musician and inspired artist com . to reproduce a masterpiece, not to win applause by meretricious means. It was, therefore, a credit to the intelligence of the large audience that it applauded the performer at the end with extraordinary fervor.

The choral work, with which the concert closed, was the Magnificat. It suffers, of course, in comparison with the B minor Mass, but it is a masterpiece, none the less, on a smaller scale. The opening chorus, and the reminiscence of it at the end, are especially notable. The singing of the Harvard Glee Club and Radcliffe Choral Society rivalled its work in the Mass on Tuesday night, which is superlative praise. The soloists—Amy Evans, Adelle Alberts, Margaret Matzenauer, Richard Crooks and Fraser Gange—had music less noble than that in the Mass, but acquitted themselves ably. Our principal reservation is for Mr. Koussevitzky, who on two or three noteworthy occasions, so radically altered tempo as we could on no account justify by a study of the music and text.

CANTATAS ON PROGRAM AT SYMPHONY

Herald Mar 27

By MOSES SMITH

Orchestral and choral music again shared the program at the fourth concert of the Bach Festival at Symphony Hall yesterday. The Third Suite for Orchestra, in D major, and the Concerto for two Violins in D minor were followed by the Cantata "Ich bin ein guter Hirt" ("I am a good shepherd") and the first half of "Ewigkeit, du Donnerwort" ("Oh, Eternity, Thou Thunderous Word").

This mixed program, while of not uniform greatness, exposed the master at a high general level of accomplishment. The Suite has the celebrated Air by which Bach is exclusively known to multitudes; it also has other movements of charm and beauty. The Concerto has, in the slow movement, one of the loveliest melodies in all music; and the interplay of the two solo voices, while the quasi-improvised string accompaniment goes on inexorably, is the flower of Bach's contemplative Muse. Nor are the two fast movements far behind in the quality of inspiration. The Concerto was done with fine musical feeling by the soloists, Richard Burgin and Julius Theodorowicz, who were enthusiastically applauded. The accompaniment, under Mr. Koussevitzky, seemed to us over-discreet. But it and the preceding Suite were comparatively free from his usual mannerisms.

The cantatas were by no means of pure gold. The soloists, Amy Evans, Margaret Matzenauer, Richard Crooks, and Fraser Gange, often had to deliver measures sounding dull to 20th century ears. Yet for the most part, their efforts, those of Mr. Koussevitzky and of the well-trained, smoothly singing Bach Cantata Club prevailed, and Bach sounded out in his mighty majesty and peaceful beauty.

The program had been painstakingly prepared and was for the most part very well performed, with a single minor mishap. The subscription audience took its Bach diet with good grace, applauding the performers warmly. The program was an unusually long one, lasting more than two hours; but the usual exodus towards the end was comparatively limited. Bach—or a sense of duty—held the listeners.

ANOTHER SESSION OF BACH

Symphony Plays Suite and Concerto—Cantatas Sung

POST—MAR 28

BY WARREN STOREY SMITH

The Symphony concert of yesterday afternoon, as will that of this evening with a wholly different programme, formed part of the Bach Festival now in progress at Symphony Hall. And since an entire afternoon or evening of Bach's instrumental music might easily result in monotony, Dr. Koussevitzky placed upon each programme two of the seldom-heard Church cantatas, with the Bach Cantata Club of Boston, G. Wallace Woodworth, conductor, and the regular soloists of the Festival to sing them.

FOR TWO VIOLINS

Yesterday the cantatas formed the second half of the programme. To the first fell the Suite for orchestra in D major, that from which comes the so-called Air for the G string, perhaps the best known of all Bach's instrumental pieces, and the less frequently heard Concerto in D minor for two violins and string orchestra, with Messrs. Burgin and Theodorowicz to bear the solo parts.

The D major Suite is, and justly, the best liked of all Bach's larger instrumental works, and not only because of the celebrated Air, generally heard outside the suite in transposition a tone lower. The Overture displays in turn agreeable pomp and bustle; the two Gavottes, the Bourree and the Gigue are charming; while the Air, it need hardly be said, is one of Bach's noblest melodies.

Pure, Beautiful Melody

As that devoted disciple of Bach, Sir Charles Hubert Parry, himself admitted, the slow movement of the D minor Concerto is "by a very long way the most attractive feature of the work," and he goes on to say that "it is quite possible that it stands absolutely in the front rank of all Bach's movements whose reason for existence is pure beautiful melody."

Perhaps Sir Charles has overstated the case, but that this Largo is beautiful none can deny, and it was beautifully played yesterday by the two soloists. Admirable, too, was their performance of the other movements, but in these, as in so many of Bach's Allegros, there comes the feeling that the performers are caught in the toils of a sort of musical treadmill.

Lovely Air, Expressively Sung

It was a disappointment that the Bach Cantata Club, which proved itself yesterday a most excellent chorus, had not fuller opportunity in the two cantatas selected for that programme, No. 85, "Ich bin ein guter Hirt," and No. 20, "O Ewigkeit, du Donnerwort." The Chorale that ends the first of these and that with which what was given of the second concluded, are of the Bach of whom one cannot hear too much. As we have been rediscovering since Tuesday, Bach was not at his happiest in writing for solo voice. There are, of course, notable exceptions, and one of them came yesterday in the lovely and touching air, "The hirelings may sleep," so expressively sung by Richard Crooks. Here the accompaniment for muted strings is as pleasing as the song itself, and Bach's accompaniments to the airs in his choral works are too often distractingly and obtrusively contrapuntal, frequently marred by an over-prominence of a reedy oboe tone which, as they say of inharmonious colors, "fights" with the voice.

The other soloists yesterday were Mmes. Evans and Matzenauer and Mr. Gange, but to no one of them came on this occasion flattering opportunity.

SYMPHONY IN THIRD OF BACH LIST

Ten Soloists Help Out in Concerto and Magnificat

POST—MAR 28

BY WARREN STOREY SMITH

Last evening at Symphony Hall brought the third concert of the Symphony Orchestra's Bach Festival, and that concert offered the Second Brandenburg Concerto, the D minor Concerto for piano and orchestra, and the Magnificat.

CHORUS AGAIN LEADS

In the Brandenburg Concerto, as in recent performances at the Symphony concerts, Messrs. Burgin, Laurent and Gillet performed respectively the solo parts for violin, flute and oboe, while Mr. Mager wrestled with the all but impossible exactions of the superhumanly high part for solo trumpet. In turn the piano concerto returned to us Alexander Borovsky, unheard here since Dr. Koussevitzky's second year when he appeared as soloist at a pair of symphony concerts.

Finally the Magnificat elicited the services of the chorus which sang on Tuesday the B minor Mass, a chorus drawn from the Harvard Glee Club and the Radcliffe Choral Society, and of these solo singers: Amy Evans and Adelle Alberts, sopranos; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; and, Fraser Gange, baritone.

Borovsky at Piano

One of the most delightful of Bach's larger instrumental compositions, the Second Brandenburg Concerto gave pleasure to last evening's large audience as it has to many a company at the symphony concerts. The Piano Concerto in D minor is, by comparison, of the work-a-day Bach, though there is a grave dignity not untouched by beauty in the Adagio, and the third movement is agreeably fluent in style. Mr. Borovsky enjoys in Europe a great reputation as interpreter of the music of Bach, but his true measure in this will be better gauged by us of Boston when he plays four Preludes and Fugues from the well-tempered clavichord at the Symphony Concert of tomorrow evening.

His performance of the Concerto last evening showed him a pianist thoroughly at home in the more showy instrumental style of the period, and he was most enthusiastically applauded.

A Virtual Novelty

The Magnificat came last evening as a virtual novelty, so long had it been unsung in this city. Any who sought to find in it a recurrence of the grandeur and sublimity, the deep human pathos, of the B minor Mass were doomed to disappointment. The Mass, even though it does not exhibit plenary inspiration, came from the heart; the Magnificat from Bach's ready resource in the spinning of contrapuntal designs and in the easy, yet brilliant, handling of large choral forces. In the Magnificat as in the Mass, the choral portions greatly outweigh in interest and, as it would seem, found themselves often faced with a vocally ungratefuly task.

For its work throughout the piece the chorus is again to be warmly commended, reflecting credit upon Mr. Woodworth and Dr. Davison who trained it, and Dr. Koussevitzky who rehearsed and led it.

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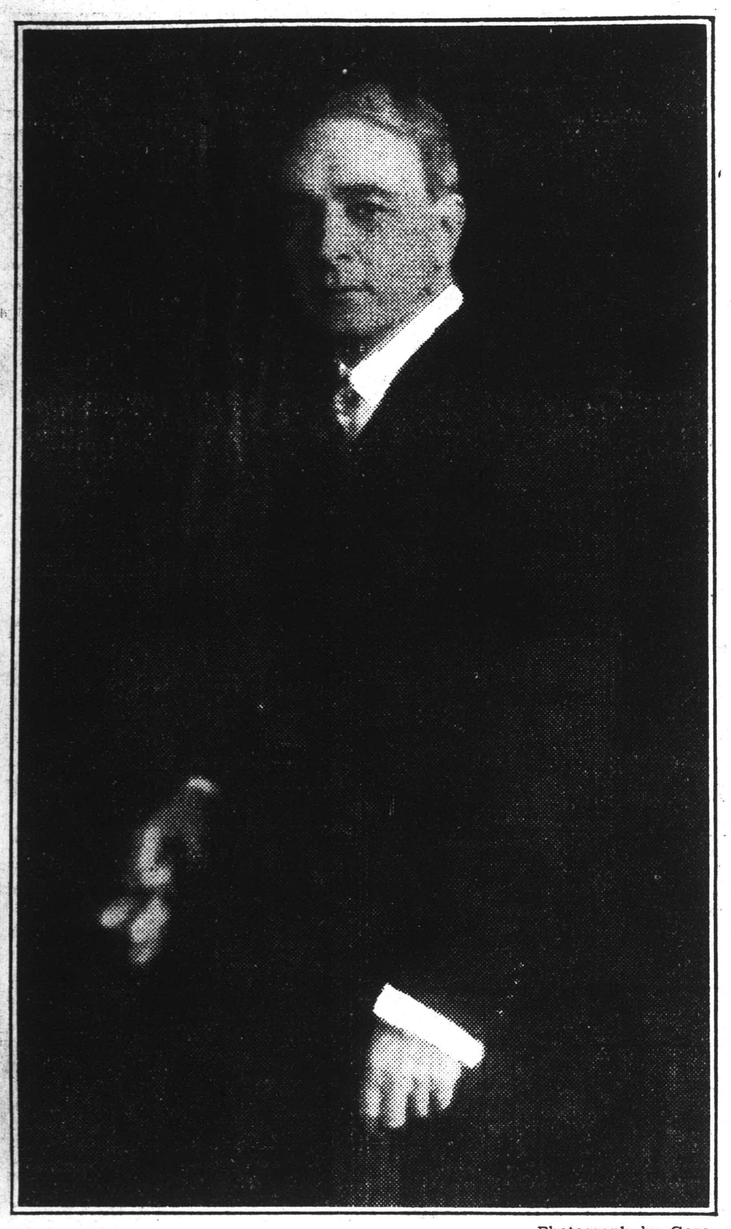

Photograph by Garo

SERGE KOUSSEVITZKY

Boston's Bach Festival

By L. A. SLOPER

MUSIC of Johann Sebastian Bach filled the programs of the festival (March 24-29) in celebration of the fiftieth season of the Boston Symphony Orchestra and in honor of its founder, Henry L. Higginson. Dr. Serge Koussevitzky had selected choral and instrumental compositions to comprise six concerts in the home of the orchestra, Symphony Hall, Boston.

The great Mass in B minor filled the first program, and was scheduled for repetition, for the benefit of the orchestra's pension fund, at the final concert. Other choral music included the Magnificat, the Easter Cantata, No. 4, and the Cantatas numbered 20, 80 and 85. The Brandenburg Concertos No. 2 (violin, flute, oboe and trumpet) and No. 5 (piano, violin and flute), the Pianoforte Concerto in D minor, the Concerto for two violins and the Suite No. 3 were the orchestral items. Organ solos, harpsichord pieces and selections from the "Well-Tempered Clavichord" were listed. Prof. Bliss Perry of Harvard College gave an address on Major Higginson.

The orchestra was assisted by the Harvard Glee Club, Dr. Archibald T. Davison, conductor, and by the Radcliffe Choral Society and the Bach Cantata Club, G. Wallace Woodworth, conductor. The soloists were Amy Evans and Adelle Alberts, sopranos; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Patorni-Casadésus, harpsichord; Wallace Goodrich, organ, and the following members of the orchestra: Richard Burgin, concertmaster; Julius Theodorowicz, violin; Georges Laurent, flute; Fernand Gillet, oboe; Georges Mager, trumpet; Albert Snow, organ, and Louis Speyer and Jean Devergie, oboe d'amore.

The B Minor Mass

The B minor Mass, which had not been heard in its entirety in Boston for nearly 30 years, was naturally a central feature, and its performance was one of the high points of the festival. In the performance of this sort of music there is much to be said for using such fresh and eager young voices as those of the Harvard and Radcliffe undergraduates. Nor is it necessary to say in this instance that they made up in enthusiasm what they lacked in training. For they had been rehearsed for more than a year in this difficult music by Dr. Davison and Mr. Woodworth, and under the vital baton of Dr. Koussevitzky they were revealed as an interpretive medium of extraordinary expressiveness. The balance of the choirs was sensitively maintained; the altos were equal partners with the others. Tonal quality was good, and phrasing and dynamics were subtle and musical. There was no dependence upon mere volume of sound. The "Crucifixus" was no less impressive than the opening "Kyrie," and the "Dona nobis pacem" was delivered with significant emotional values.

The chorus of course was the principal actor in the Mass, yet certain items in the solo work made a deep impression. Mme. Matzenauer in particular distinguished herself in the "Qui sedes" and the "Agnus Dei." Mme. Evans, if with less authority, sang with intelligence, and Mr. Crooks and Mr. Gange were satisfying. At the end of the opening performance the audience lingered for prolonged applause in which the unusual manifestations of cheers and stamping of feet were conspicuously included.

A similar triumph was achieved by the same forces (with Mme. Alberts added to the soloists) in the Magnificat on the evening of March 26. This work is even less familiar to Boston than the B minor Mass; for apparently it had not been heard before in that capital of music for more than half a century. Its power immediately conquered the audience of 1931. Here again Mme. Matzenauer stood out for the quality of her art in her solo parts.

At the same concert Mr. Borovsky played the D minor Concerto with a beauty of tone, a legato and a musicality worthy of all commendation. This concert had opened with a performance of the Second Brandenburg Concerto which, besides reminding us that it is one of the loveliest things in all music, raised also a question of Dr. Koussevitzky's judgment in an instrumental problem. In his desire to employ as far as possible the instruments of Bach's time, he had required Mr. Mager to use through the festival a small trumpet of high range with which to follow the florid flights which the composer gave to this instrument.

As everybody knows, the modern trumpet cannot play these passages except by dropping an octave now and then. Unfortunately, the timbre of this high trumpet consorted very badly with the other instrumental voices. Wherever it entered, it rose shrilly above the orchestral ensemble and the chorus too. This fault of course became uncomfortably noticeable in the Second Brandenburg Concerto—to the extent of marring an otherwise exquisite performance. It is possible to indulge too far a taste for the archaic. And it is no reply to say that presumably those sounds were what Bach heard. We should hear more beautiful sounds today, and above all, sounds from the trumpet that accord with those of the other instruments.

The Cantatas

For the cantatas, the more mature voices of the Bach Cantata Club were substituted for those of the college choirs, while the original quartet of soloists was retained. The cantatas do not uniformly offer the opportunities provided by the Mass and the Magnificat; it cannot be maintained that every measure in every one of them resulted from the master's highest inspiration. Nevertheless they contain some beautiful music, none of it perhaps more beautiful than the tenor aria in the Cantata No. 85, sung sympathetically by Mr. Crooks at the concert on the afternoon of March 27, which incidentally was the twentieth in the Friday subscription series. In this work and in Cantata No. 20, "O Ewigkeit, du Donnerwort," the club chorus responded with a will, if not always with tonal perfection, to the exhortations of Dr. Koussevitzky.

At this concert also the orchestra gave a brilliant performance of the Suite in D major, which was warmly received, and not alone because it contains the famous Air; and Messrs. Burgin and Theodorowicz contributed much to the pleasure of the reunion by their rendition of the Concerto for two violins.

And in 1932?

Dr. Koussevitzky has again earned laurels by an ambitious undertaking and by the mastery with which he has carried it through. He sees Bach, as he sees other composers, through his own dramatic temperament, and his tempi sometimes cause shaking of heads. But the notion that Bach is quite emotionless has by now been discouraged, and Dr. Koussevitzky does not forget that his music always is a pattern of sound; indeed, as it flows from the Boston Symphony Orchestra, of particularly beautiful sound.

Speculation is already heard as to what composer will be honored by Dr. Koussevitzky next season; for it is assumed that the annual festival plan will be continued. Beethoven, Brahms, Schubert, Bach—not many composers remain whose musical output would pass this test. Mozart, Strauss, Stravinsky? Perhaps Stravinsky is most likely to be favored, not merely because he is a Russian, but because his numerous styles offer sufficient variety for festival purposes, and because it would not be necessary to repair to the opera house in order to give him a fair representation.

Herald Mar. 28

Alternately, First Beauty, Then Tedium

The Symphony Concert Becomes Fifth Episode in The Bach Festival

IT WAS the twentieth matinée in the fiftieth series of Symphony Concerts. It was also the fifth concert in the first Bach Festival of the Boston Symphony Orchestra. The twain met yesterday at Symphony Hall, but did not quite synchronize. The discrepancy came about in this wise. "Rush-seats" and two "guest-seats" aside, every place on a Friday is taken by subscription. Nowadays there are few "rush-seats" and the waiting line soon exhausts them. Often the "guest-seats" are bespoken long in advance. Consequently the management has at disposal only such sittings as subscribers may give up by return of their tickets. On an occasion like yesterday they were bound to be few. Yet strangers to these conditions had come from New York, Washington and other cities resolved to attend the whole Bach Festival, disappointed if they missed so much as a single concert. They asked first politely, then insistently, for any available places. No explaining of the manners and customs of the Symphony Concerts would appease them. A courteous management distributed aid and comfort as best it might. Every one who had room to spare proffered it. At the end, few (as the psychologists say) were mal-adjusted. Just how calm succeeded confusion might make a pleasing footnote to the anniversary chapter in the forthcoming history of the Symphony Orchestra.

Even Bach, in his tomb through more than a century and three-quarters, did not escape the divisions of the day. In the first half of the concert he was composer for courts; in the second, composer for churches. The orchestral Suite in D major—the Suite of the celebrated and hackneyed air—began the afternoon. The Concerto in D minor for two violins with string orchestra followed. The venerable and learned compiler of the program-book affirmed that both "belonged to the happy Cöthen period." That is to say, they were written in the years (1717-23) when Bach, still a youngish man, was director, composer and performer of the music at the little court of the young Prince of Anhalt-Cöthen. . . . After intermission and from a later day came two Church Cantatas, written for St. Thomas's and St. Nicholas's at Leipzig. One, "Ich bin ein gute Hirt (No. 85), for a Sunday between Easter and Ascension, praised Jesus as the good Shepherd. The other, "O Ewigkeit" (No. 20), recited the eternal tortures of the damned; bade death-haunted sinners turn, while there was yet time, to salvation. Never before (some said) had Church Cantatas of Bach been sung at a Symphony Concert. With two more, to be heard this evening, they completed the festival epitome of the composer.

Though the devotees of Bach may resent the suggestion, possibly the Church Cantatas—save here and there the exceptions that prove the rule—are not for all who hear his other music gladly. When they are, and when they are not, works of genius, they were written equally for the services of Sundays and Feast-days in the Leipzig churches, with thought of no other place, time or purpose. Archæologists have reconstructed the ritual for us; but to throw back into it exacts a deal of historical imagination. The nineteen-thirties must, indeed, take the Church Cantatas as the nineteen thirties find them. Two hundred years on, the pieties of many a text wear an unlovely air. Bach, pressed with work, could not have been fastidious about them; in his devout self found the spur to composition. Usually the "sacred poetry" is pedestrian; the pious imagery commonplace. Sticky sentimentalities abound. A morbid preoccupation recurs —with death and judgment, salvation and damnation, eternal punishment and eternal fear. In these different days, the "poem" of "O Ewigkeit, du Donnerwort," depicting the tortures of hell, would be hideous were it not grotesque; while the good old New-England adjective, "wishy-washy," precisely describes the verses of "Ein gute Hirt." To some of us the Cantata-texts often affront the religious mind, the believing heart, the visioning spirit of the tone-poet of the Passions, the Magnificat and the Mass.

By the music in which Bach clothed them, the Church Cantatas live on to these latter days. Yet to some of us, declining the full lengths of the Bachian cult, that music is not altogether blameless, or at all times poignant, ecstatic, exalted. Often incessant and prescribed production formalizes it. The current festival has centred about the choral Bach of the Mass and the Magnificat. There are choral Cantatas, to be sure. But the capable chorus of the Bach Cantata Club had small share in the Cantatas of yesterday—three numbers out of thirteen; while those numbers were hardly deep-tinged with the contemplative or the apocalyptic Bach. Both "Ein gute Hirt" and "O Ewigkeit" were essentially music of recitatives and airs. Often the recitatives were conceived and written on the grand scale; swept forward spaciously and sonorously: exemplified Bach's ability to distill from a pale word graphic or rich or poignant musical delineation. The homely images of "The Good Shepherd" prompt him to contemplative airs for the alto and the tenor voice. His own pure pieties prompt as well, and he writes a music, for the tenor's "See what love has done" of an ineffable and changeless beauty. The alto air lags not too far behind.

Again, in "O Ewigkeit," the bass voice sings with both the humanity and the majesty of Bach visioning between time and eternity, warning mortality. Elsewhere the unbridgable gulf reopens between the ears of the nineteen-thirties and the Bachian air as stylistic formula. Much too often one finds one's self listening to the incipient or vivid delineation of the orchestral part, even when Mme. Matzenauer, Mr. Crooks or Mr. Gange is singing—and the two men-singers, yesterday, were remarkable. No doubt, these "solo" Cantatas were chosen as contrast to the choral masterpieces that had gone before. They were indeed of another quality, texture, inspiration. Inevitably they made less impression; left far less residue behind. There were even departures from the congregation—a forbidden thing at St. Thomas's or St. Nicholas's.

So it was that the Bach of the "happy Cöthen period" more prevailed yesterday afternoon—the Bach who composed for a little court, who, when the impulse came, wrote his virtuoso-pieces, between two quick movements setting a slow song charged with changeless beauty. For the frequenters of the whole festival it was as though they had gone on from the Brandenburg Concerto and the Piano-Concerto of Thursday evening to the orchestral Suite in D major and the Double Concerto of Friday afternoon. The Suite was familiar stuff, but the stuff that repetition warms anew. In a sense the air that has tempted so many arrangers still surprises when it is heard in place and in integrity between the overture and the dance-movements. Yes: Bach really wrote it and the freshness of these young and happy years exhales from it. Though Dr. Koussevitzky diminished the string choir, it pleased him to take the Suite in the grand style, with sonorities that might have shaken the little "residenz" at Cöthen; with stately or lively rhythms; with firm emphasis, with those sharp, sudden contrasts of pace that with Bach seem his recurring temptation. Hearing the strings, Bach and his Prince might have blessed the day. Their tone was beauty not to be challenged. Their bows, their fingers, their ears, were as sensitive as unanimous.

Next Mr. Burgin and Mr. Theodorowicz rose in their places at the first desk of the violins; played the Double Concerto in D minor, while the other strings, diminished to a chamber orchestra, accompanied them. The applause of familiar acquaintance and regard welcomed them. The applause of warm pleasure received and high merit re-discovered dismissed them. The quick movements for beginning and end are music of the virtuoso-Bach. The meetings and partings of the solo violins with the surrounding strings, the blendings and the contrastings of the violins with each other, interested his music-spinning mind, invited his manipulative craft. He writes as one who plays a game, expert, engrossed, in spirits. The two violinists took him at his word.

Between these exercises Bach sets the slow movement. Together and in alternation, the two violins discourse; while the other strings set in murmurous background. The double speech begins low; broadens, deepens, melts the form into itself; rises to the beauty that knows neither time nor place, change nor fashion, shapen yet bodyless, serene and exciting both; the beauty of musical sound that it is a poetry and an emotion in itself. It transfigured the two violinists; it glorified their instruments. For the while all the singing voices and all the church cantatas, the world over, might go hang.

H. T. P.

BACH CANTATAS AT SYMPHONY CONCERT

Concerto for Two Violins and D Major Suite Heard

GLOBE MAR 28

The program of yesterday afternoon's concert in the Friday subscription series of the Boston Symphony Orchestra was part of the current Bach Festival, though, except for the now sadly diminished number of rush seats, only season subscribers could hear the chosen numbers. These were the Suite in D major which includes the air arranged and often played "For the G string;" the concerto for two violins, and two of the church cantatas, Nos. 85 and 20.

The solo violinists were Richard Burgin and Julius Theodorowicz. The chorus was drawn from the Bach Cantata Club, G. Wallace Woodworth conductor, a group of recent graduates of Harvard and Radcliffe, brought up in the Davisonian tradition of choral singing. The solo singers were as at the rest of the festival concerts Mmes Evans and Matzenauer, Messrs Crooks and Gange.

The Suite in D major, with which the concert began, was eloquently and brilliantly performed. Dr Koussevitzky's reading, as usual, proved an emotional and dramatic one. The great volume of tone from the strings, the rather thickened melodic line, the emphatic rhythmic stresses were characteristic of his method of interpreting not merely the music of Bach but that of other 17th and 18th century composers, Mozart alone excepted. Some might prefer a lighter, more delicate way of playing this old music. Its texture is perhaps thinner, its elegance of manner perhaps greater than Dr Koussevitzky believes. But there is no denying the effectiveness of such a performance as yesterday's, even though inner voices were sometimes blurred or obscured by the tonal mass.

Admirable Playing

Mr Burgin and Mr Theodorowicz distinguished themselves by their wholly admirable playing of the solo parts in the concerto for two violins. The largo, known to all musicians as one of the most melodious and emotional things Bach wrote, greatly pleased the audience. Here again, however, one wondered whether a more restrained, a chaster style than Dr Koussevitzky's might not be preferable. The two allegro movements, performed with great gusto and fluency, seemed hardly less delightful than the famous largo, if less obviously appealing.

The two church cantatas, "Ich bin ein Guter Hirt," No. 85; and "O Ewigkeit," No. 20, are proofs of the inexhaustible fertility of Bach's imagination. His position at Leipzig demanded the composition and the performance of hundreds of such works. Yet they never drop to the level of perfunctory routine work, and occasionally approach the sublimities of the "Matthew Passion" and the B minor Mass.

Yesterday, however, these cantatas made much less impression than the purely instrumental portion of the program. Only the chorales at the end, sung with admirable simplicity and sincerity by the Bach Cantata Club, redeemed them from a hint of perfunctoriness, even of dullness.

Perhaps the splendors of the Magnificat and the B minor mass, performed at earlier concerts in the Bach Festival, obscured the less potent appeal of these humbler choral pieces. But what one felt in listening was that the solo singers to whom most of the numbers in these cantatas are allotted, were not nearly as able as the instrumentalists in the orchestra.

Fine Tenor Voice

Mme Matzenauer was not yesterday in good voice. She had outdone herself in the B minor Mass and the Magnificat, and neither her tones nor her interpretations yesterday proved to have the memorable fervor she showed on those two recent occasions.

Miss Evans, whose voice is not of great volume, and whose style lacks distinction, sang many of her measures agreeably enough. Mr Gange suggested, as before, the baritone of the usual male quartet, or mixed quartet.

Only Mr Crooks of the four soloists did really well yesterday. He used his fine tenor voice with an admirable restraint, and, better than at the earlier concerts, conveyed the imaginative significance of his numbers.

It is a pity that a quartet of singers of an even and high level of excellence could not have been assembled for this festival. But where could such a group be found in America today?

The program for tonight's Symphony concert, also part of the Bach Festival, differs, by exception from that given yesterday. It includes the Fifth Brandenburg concerto; a group of piano solos to be played by Mr Borovsky, and two cantatas, "Christus lag in Todesbanden," and "Ein Feste Burg." The Festival ends with tomorrow's repetition of the B minor Mass.

P. R.

THIRD PROGRAM OF BACH FESTIVAL

Magnificat and Two Concertos Performed

GLOBE MAR 28

The third program of the Boston Symphony Orchestra's Bach Festival, given last evening to an enthusiastic audience which filled Symphony Hall, included the Brandenburg Concerto in F, the piano concerto in D minor, and the Magnificat. Alexander Borovsky was the pianist. The chorus in the Magnificat was the Harvard Glee Club, Dr A. T. Davison, conductor; and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

The solo singers were Amy Evans, soprano; Adelle Alberts, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; and Fraser Gange, bass. In the Branlenburg Concerto, solo parts were played by the following members of the Boston Symphony: Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; and Georges Mager, trumpet. Dr Koussevitzky conducted.

The Brandenburg Concerto, familiar to the Boston Symphony audience, again severely tested the skill of the solo players, especially Mr Mager, who managed to play the notes of the almost impossible trumpet part successfully, though he failed to make the high notes agreeable in quality. The two allegro movements are ingratiating. The andante sounded rather thin with the harpsichord part omitted. As a harpsichord was used in the Magnificat, it seemed ill judged not to employ it here also.

Mr Borovsky's deft and graceful playing in the allegro movements of the piano concerto had the requisite fluency and delicacy. In the adagio a mistaken striving for expressiveness caused pianist and conductor to break the rhythm for overworking rubato effects. There were many recalls for the soloist.

The Magnificat, unheard here for many seasons, afforded the singers from Harvard and Radcliffe further opportunity to prove their skill in choral song. Again, as in the B minor Mass, the precision of attack, the purity and volume of tone, the sense of reserve power at the great climaxes were notable. The long florid phrases, fluently and accurately sung, the rhythmic vitality and imaginative energy back of the performance were amazingly impressive. This is great music, and last night the choruses in it were nobly performed.

Mme Matzenauer surprised the audience by singing one of the soprano solos, the air "Et exultavit," as well as those allotted by Bach to contralto. In the charming "Esurientes implevit," for contralto, the apparent spontaneity and the artistic sincerity of her singing, even more than its many technical virtues, delighted her hearers. She, and she alone among the soloists, seemed thoroughly imbued with the spirit of the music, and thoroughly familiar with its letter. The others often sang well, as Mr Crooks did, for instance in the air "Deposuit potentes." But they seemed self conscious and a bit complacent about it.

The great contralto's absorption in the music was obvious. She forgot herself completely, and let the music carry her onward and upward. Yet her singing was technically admirable, even when the music soared into the upper regions of her long range, where the years have begun to take their toll from her magnificent voice.

Dr Koussevitzky's readings of Bach have the personal quality, the dramatic force that distinguish his conducting of everything. In the absence of exact indications of tempi and of expression marks in the original scores of most of Bach, he is justified in using his own judgment rather than trying to follow a tradition never firmly established. Nobody can now say with assurance how Bach wanted his music to go. It is therefore enough when it is made expressive and impregnated with all the varying shades of feeling known to such a temperament as Dr Koussevitzky's. His Bach is exciting to hear. But it is also ennobling. The performances at this festival have been memorable triumphs for conductor, chorus, and orchestra.

The Symphony concerts this afternoon and tomorrow evening continue the Bach festival. It will end Sunday afternoon and evening with a repetition of the B minor mass.

P R.

SUN. HER. MAR 29

MUSIC

BACH FESTIVAL

At Symphony hall, last night, occurred the 20th Saturday evening concert of Boston Symphony Orchestra. Its program, differing from the occasion from that of the preceding afternoon's concert, was the fifth program of the current Bach festival. The co-operation of the Bach Cantata Club had once more been enlisted; and the following soloists were heard: Alexander Borovsky, pianist; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Frazer Gange, bass. The program comprised the Easter Cantata No. 4, "Christ lag im Todesbanden," Brandenburg Concerto No. 5, in D (solo piano, Alexander Borovsky; violin, Richard Burgin; flute, Georges Laurent), four preludes and fugues from the "Well-tempered Clavichord," book I (No. 16 in G minor, No. 5 in D major, No. 22 in B flat minor, No. 3 in C sharp major), and Cantata No. 80 "Ein feste Burg ist unser Gott."

The most truly and deeply expressive measures of "Christ lag im Todesbanden" are perhaps those of the short orchestral introduction, the "Sinfonia," with its rich and mournful harmonies, the elegiac nobility and human grief of its melodic contours. It was played with noble beauty of string tone and a fine breadth of phrase. The cantata itself adheres too closely to the chorale tune for any close emotional correspondence to the text. Whether it is sung by the sopranos over a richly contrapuntal choral and instrumental accompaniment, as in the opening chorus, or made the subject of a fugue, or varied rhythmically or slightly embellished with ornaments, the tune preserves its integrity and imposes its mood even upon the Hallelujahs—which are surely among the saddest shouts of jubilation ever heard. But it is a solemn and splendid tune and the unity that it imparts to the cantata is impressive. Its tenderest variant is that of the exquisite duet for soprano and alto, "O'er Death no man could prevail." In general it is the magnificent and complex choruses that are the glory of this cantata. They were sung with admirable precision that had nothing in it of that almost military peremptoriness that so often accompanies choral precision. There was rather a gentle mood and timbre that reminded the hearer that this was after all devotional music and which reconciled him to a lack of brilliance where brilliance became occasionally desirable.

While "Christ lag" was never, so far as is known, intended to employ soloists and can be sung without, "Ein Feste Burg" has elaborate and florid solo parts and expressive recitatives, and occasionally wanders far from its justly famous chorale. It has appropriately virile choruses, some airs a little too elaborate or too vigorously illustrative to be thoroughly musical, but others that are of great beauty and range of expression. The beautiful bass recitative "Consider then" was excellently sung by Mr. Gange—who can be relied upon to sing intelligently always, and expressively, whenever his part is not too low or too fast. The first chorale, sung in unison, was (with the help of an inspired printer's error) translated in the program "If all the world with friends were filled, A host that would devour us . . . ."

Miss Evans's voice seemed under better control than hitherto, and Mme. Matzenauer made the most of such opportunities as came her way. Mr. Crooks, a trifle throaty last night, did, however, some vigorous and spirited singing.

In the fifth Brandenburg concerto MM. Burgin and Laurent earned applause by their delightfully clean and sensitive playing of their important parts. Mr. Borovsky, a trifle too heavy at times for the delicate balance of the ensemble, played the extraordinarily elaborate (though musically uninteresting) clavier part with remarkable agility and with notably intelligent and tasteful musicianship. The orchestra as a whole, under Dr. Koussevitzky's alert direction, gave a most pleasing performance of this lively work.

Mr. Borovsky, very enthusiastically applauded for his work in the concerto, again won an extremely cordial demonstration of approval by his playing of a set of preludes and fugues. Always clear in his part playing, he was at his excellent best in the faster and lighter of these pieces—in the G major and C sharp major preludes and fugues—where he had grace and a light touch that was absent from the others, for Mr. Borovsky inclines at times to squareness. In response to the applause he added the C minor prelude and fugue, No. 2 of the First Book.

Today at 4:30 and 8:30 the mass in B minor will be repeated.

S. S.

Concerts

SUN. HER. MAR 29

By PHILIP HALE

Mr. Bliss Perry in his masterly address concerning Henry Lee Higginson as man and founder of the Boston Symphony orchestra reminded the audience last Wednesday that as in years past there were eminently respectable Bostonians who left the concert hall when music by Wagner was performed; later when music by Brahms was on the program.

Now when Stravinsky is represented some stay away, or, coming, squirm and fidget. But the audience of 1931 is more tolerant towards Stravinsky than when the "Sacre du Printemps" struck terror to their souls. There are contemporaneous composers, favored by Dr. Koussevitzky, who sorely vex the ultra-conservatives; some of these composers annoy even the more receptive; and one or two whose music has been played here this season are manifestly unworthy of seats at the table of the gods or of the smile of an embracing goddess.

The question is asked by everybody, What will be the future of the art?

Film

FIFTH CONCERT OF BACH FESTIVAL

MUSIC AND MUSICIANS

BOS. GLOBE MARCH 29

Back to Bach

The Boston Symphony Orchestra's great Bach Festival, the culmination of its 50th anniversary celebration ends today with a repetition of the B minor Mass, for the benefit of the pension fund of the orchestra. Symphony Hall is practically sold out for this concert, as it has been for the earlier ones. The B minor Mass will be repeated with the chorus and soloists heard last Tuesday in what proved a magnificent performance, the event of the musical season. The moment is therefore opportune to consider the present position of Bach's music. Boston audiences have heard little else during the week just ended

Ever since Mendelssohn and other German musicians of the early 19th Century rediscovered the unjustly neglected works of the great Bach there has been a belief spreading among musicians the world over that Johann Sebastian Bach is the greatest of all composers. It has now become a commonplace of musical criticism to speak of his works as sublime and unequalled. But until very lately the general public has not shared this enthusiasm for Bach's music.

The average 19th Century listener, brought up on Mendelssohn, Grieg, and lesser musical sentimentalists; and on Tchaikovsky, Liszt, and lesser writers of melodramatic music, found Bach's music "dry" "pedantic," "lacking in melody," save for a few arrangements of simple pieces such as the too celebrated "air for the G string," which is really not for the string at all but a movement from the suite in D for string orchestra.

It is perhaps fanciful to imagine a connection between modern American popular music and the increasing public appeal of the music of Bach, to which the attitude of audiences has in recent seasons borne witness.

Bach and Jazz

Yet almost everyone these days, whether he likes it or not, hears a good deal of "jazz," where a large part of the appeal is in the combination of several rhythms, in counterpoint, or at any rate, in polyphony of a sort. Gone are the bad old days when every popular piece was a sugary tune set above a squashy background of chords on the piano.

Bach's best work is polyphonic. It depends on the combination of melodies and rhythms, on the reiteration of rhythmic figures, just as jazz does. Sometimes Bach's rhythms have the syncopations so inevitable in jazz. Always his music sweeps along with the relentless continuity, the rhythmic urge one finds in jazz.

It is not, of course, to be asserted that Bach wrote jazz, or that any jazz is as good music as Bach at even his second best. All one claims is that jazz is less unlike Bach than were the popular song and dance tunes of 30 to 100 years ago.

Whatever the explanation may be, the fact is plain that the world over, audiences are following the younger generation of composers and performers back to Bach. Stravinsky's attempts to recreate in modern terms a style like Bach's have been often discussed in recent years, apropos of such works as his piano concerto and piano sonata. Nor is his an isolated instance.

After sounding alien to untutored ears for generations, Bach's music is coming to seem no stranger to ears brought up on jazz than would that of Schubert. Its undeniable power and majesty are now making themselves more easily felt by large audiences of amateurs than ever before since Bach's own day.

He came at the end of a period in musical history, so that even his own sons grew up to feel their father's works hopelessly old fashoned and out of date. Four of his many children became celebrated composers. No one of these sons wrote, or tried to write, in the manner their father had used. They were precursors of Mozart and Beethoven, not successors of Johann Sebastian Bach.

Dr Koussevitzky's glowingly eloquent interpretations of Bach at the festival now ending must have disabused hundreds of listeners of any notion that Bach's music is either dry or dull. It conveys every mood, grave and gay, with astonishing fidelity and imaginative power. But, a truce to verbal rhapsodies Go, listen to the music for yourself, and be convinced.

Music Notes and Comment

The novelty on the program of this week's Boston Symphony concerts is by the German composer, Paul Hindemith, a piece entitled "Konzertmusik," written for the Boston Symphony's 50th anniversary, to be performed for the first time. It is good to find modern German music, as well as other modern schools, represented among the commissioned works.

There was much applause for the soloists.

The festival will end today with a repetition of the B-minor mass, given in aid of the pension fund of the orchestra.

Bach B-Minor Mass, Choral Perfection, Is Repeated Today

By Morris Hastings Cbs Mar 29

THE EVENT of the Bach Festival at Symphony Hall most to be admired and cherished is the performance of the B-minor Mass, a repetition of which will conclude the festival today.

With this majestic music the orchestra, chorus and soloists work rare wonders. The chorus of 300 voices, trained by Dr. Davison and Wallace Woodworth, attack the music with precision and enthusiasm, fairly "storming the high heavens."

In the "Crucifixus" this group feels deeply the sublime tragedy, the poetic pity of the music. The performance of it may well be taken as a lofty standard of choral singing by anyone.

Of the soloists' work one remembers best the fervent interpretations of Margarete Matzenauer, a magnificent mezzo-soprano who gives one more proof of her extraordinary musicianship by singing without a score.

Epitome of Devotion

Richard Crooks, an eminently reliable tenor, sings his solos with beautiful tone and reverence. Amy Evans, soprano, and Fraser Gange, bass, do what they can with the most ungrateful pages of the Mass.

Always one is aware of Doctor Koussevitzky's kindling touch, intensifying and poetizing the music until it soars upward in a very rhapsody of devotion.

Oddly enough, Bach did not originally write this score with the intention of making it a Mass. He composed it bit by bit to be sung and played during service in a church of which he was the cantor. Gradually his conception grew, he pieced together the musical fragments, added other necessary portions and moulded them into this gigantic and marvellously beautiful work.

As cantor of various churches, Bach was called upon to do an enormous amount of work. His first duties were, of course, to play the organ and conduct the choir during service. This meant, too, that he must put in many hours training the chorus —which was always small and not particularly musical—and orchestra, which was seldom superior to the choir.

Frequently music proper for the occasion was lacking; then, it was necessary for Bach to compose whatever was re-

Continued on Page 4, Col. 2

BACH MASS WILL BE REPEATED

Continued from Page 2

quired. He did this with a few flips of his pen in an incredibly short time and with a genius so amazing that scholars poring over the scores with microscopes cannot find a single harmonic or structural fault.

It is recorded that Bach composed the exultant and technically formidable "Hosanna" of this Mass in three days!

His salary for all this labor was incongruously small. For especial occasions, such as a funeral or wedding, he was given an extra fee. His emotion is quite understandable when he laments to a friend that the citizens of Weimar are far too healthy.

Out of this festival which Dr. Kossevitzky has prepared and performed for us, there emerges the magnificently full-rounded figure of Bach. We have heard the gravely tender poetry of his cantatas, the rich imagination of his concerti and organ music, the delightful fancies of his orchestral suites and his harpsichord pieces, and the staunch majesty and faith of his Mass.

We can only ask, was there ever a greater composer?

BACH CANTATAS AT SYMPHONY CONCERT

Concerto for Two Violins and D Major Suite Heard

GLOBE MAR 28

The program of yesterday afternoon's concert in the Friday subscription series of the Boston Symphony Orchestra was part of the current Bach Festival, though, except for the now sadly diminished number of rush seats, only season subscribers could hear the chosen numbers. These were the Suite in D major which includes the air arranged and often played "For the G string;" the concerto for two violins, and two of the church cantatas, Nos. 85 and 20.

The solo violinists were Richard Burgin and Julius Theodorowicz. The chorus was drawn from the Bach Cantata Club, G. Wallace Woodworth conductor, a group of recent graduates of Harvard and Radcliffe, brought up in the Davisonian tradition of choral singing. The solo singers were as at the rest of the festival concerts Mmes Evans and Matzenauer, Messrs Crooks and Gange.

The Suite in D major, with which the concert began, was eloquently and brilliantly performed. Dr Koussevitzky's reading, as usual, proved an emotional and dramatic one. The great volume of tone from the strings, the rather thickened melodic line, the emphatic rhythmic stresses were characteristic of his method of interpreting not merely the music of Bach but that of other 17th and 18th century composers, Mozart alone excepted. Some might prefer a lighter, more delicate way of playing this old music. Its texture is perhaps thinner, its elegance of manner perhaps greater than Dr Koussevitzky believes. But there is no denying the effectiveness of such a performance as yesterday's, even though inner voices were sometimes blurred or obscured by the tonal mass.

Admirable Playing

Mr Burgin and Mr Theodorowicz distinguished themselves by their wholly admirable playing of the solo parts in the concerto for two violins. The largo, known to all musicians as one of the most melodious and emotional things Bach wrote, greatly pleased the audience. Here again, however, one wondered whether a more restrained, a chaster style than Dr Koussevitzky's might not be preferable. The two allegro movements, performed with great gusto and fluency, seemed hardly less delightful than the famous largo, if less obviously appealing.

The two church cantatas, "Ich bin ein Guter Hirt," No. 85; and "O Ewigkeit," No. 20, are proofs of the inexhaustible fertility of Bach's imagination. His position at Leipzig demanded the composition and the performance of hundreds of such works. Yet they never drop to the level of perfunctory routine work, and occasionally approach the sublimities of the "Matthew Passion" and the B minor Mass.

Yesterday, however, these cantatas made much less impression than the purely instrumental portion of the program. Only the chorales at the end, sung with admirable simplicity and sincerity by the Bach Cantata Club, redeemed them from a hint of perfunctoriness, even of dullness.

Perhaps the splendors of the Magnificat and the B minor mass, performed at earlier concerts in the Bach Festival, obscured the less potent appeal of these humbler choral pieces. But what one felt in listening was that the solo singers to whom most of the numbers in these cantatas are allotted, were not nearly as able as the instrumentalists in the orchestra.

Fine Tenor Voice

Mme Matzenauer was not yesterday in good voice. She had outdone herself in the B minor Mass and the Magnificat, and neither her tones nor her interpretations yesterday proved to have the memorable fervor she showed on those two recent occasions.

Miss Evans, whose voice is not of great volume, and whose style lacks distinction, sang many of her measures agreeably enough. Mr Gange suggested, as before, the baritone of the usual male quartet, or mixed quartet.

Only Mr Crooks of the four soloists did really well yesterday. He used his fine tenor voice with an admirable restraint, and, better than at the earlier concerts, conveyed the imaginative significance of his numbers.

It is a pity that a quartet of singers of an even and high level of excellence could not have been assembled for this festival. But where could such a group be found in America today?

The program for tonight's Symphony concert, also part of the Bach Festival, differs, by exception from that given yesterday. It includes the Fifth Brandenburg concerto; a group of piano solos to be played by Mr Borovsky, and two cantatas, "Christus lag in Todesbanden," and "Ein Feste Burg." The Festival ends with tomorrow's repetition of the B minor Mass.

P. R.

THIRD PROGRAM OF BACH FESTIVAL

Magnificat and Two Concertos Performed

GLOBE MAR 28

The third program of the Boston Symphony Orchestra's Bach Festival, given last evening to an enthusiastic audience which filled Symphony Hall, included the Brandenburg Concerto in F, the piano concerto in D minor, and the Magnificat. Alexander Borovsky was the pianist. The chorus in the Magnificat was the Harvard Glee Club, Dr A. T. Davison, conductor; and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

The solo singers were Amy Evans, soprano; Adelle Alberts, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; and Fraser Gange, bass. In the Branlenburg Concerto, solo parts were played by the following members of the Boston Symphony: Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; and Georges Mager, trumpet. Dr Koussevitzky conducted.

The Brandenburg Concerto, familiar to the Boston Symphony audience, again severely tested the skill of the solo players, especially Mr Mager, who managed to play the notes of the almost impossible trumpet part successfully, though he failed to make the high notes agreeable in quality. The two allegro movements are ingratiating. The andante sounded rather thin with the harpsichord part omitted. As a harpsichord was used in the Magnificat, it seemed ill judged not to employ it here also.

Mr Borovsky's deft and graceful playing in the allegro movements of the piano concerto had the requisite fluency and delicacy. In the adagio a mistaken striving for expressiveness caused pianist and conductor to break the rhythm for overworking rubato effects. There were many recalls for the soloist.

The Magnificat, unheard here for many seasons, afforded the singers from Harvard and Radcliffe further opportunity to prove their skill in choral song. Again, as in the B minor Mass, the precision of attack, the purity and volume of tone, the sense of reserve power at the great climaxes were notable. The long florid phrases, fluently and accurately sung, the rhythmic vitality and imaginative energy back of the performance were amazingly impressive. This is great music, and last night the choruses in it were nobly performed.

Mme Matzenauer surprised the audience by singing one of the soprano solos, the air "Et exultavit," as well as those allotted by Bach to contralto. In the charming "Esurientes implevit," for contralto, the apparent spontaneity and the artistic sincerity of her singing, even more than its many technical virtues, delighted her hearers. She, and she alone among the soloists, seemed thoroughly imbued with the spirit of the music, and thoroughly familiar with its letter. The others often sang well, as Mr Crooks did, for instance in the air "Deposuit potentes." But they seemed self conscious and a bit complacent about it.

The great contralto's absorption in the music was obvious. She forgot herself completely, and let the music carry her onward and upward. Yet her singing was technically admirable, even when the music soared into the upper regions of her long range, where the years have begun to take their toll from her magnificent voice.

Dr Koussevitzky's readings of Bach have the personal quality, the dramatic force that distinguish his conducting of everything. In the absence of exact indications of tempi and of expression marks in the original scores of most of Bach, he is justified in using his own judgment rather than trying to follow a tradition never firmly established. Nobody can now say with assurance how Bach wanted his music to go. It is therefore enough when it is made expressive and impregnated with all the varying shades of feeling known to such a temperament as Dr Koussevitzky's. His Bach is exciting to hear. But it is also ennobling. The performances at this festival have been memorable triumphs for conductor, chorus, and orchestra.

The Symphony concerts this afternoon and tomorrow evening continue the Bach festival. It will end Sunday afternoon and evening with a repetition of the B minor mass.

P R.

SUN. HER. MAR 29

MUSIC

BACH FESTIVAL

At Symphony hall, last night, occurred the 20th Saturday evening concert of Boston Symphony Orchestra. Its program, differing from the occasion from that of the preceding afternoon's concert, was the fifth program of the current Bach festival. The co-operation of the Bach Cantata Club had once more been enlisted; and the following soloists were heard: Alexander Borovsky, pianist; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Frazer Gange, bass. The program comprised the Easter Cantata No. 4, "Christ lag im Todesbanden," Brandenburg Concerto No. 5, in D (solo piano, Alexander Borovsky; violin, Richard Burgin; flute, Georges Laurent), four preludes and fugues from the "Well-tempered Clavichord," book I (No. 16 in G minor, No. 5 in D major, No. 22 in B flat minor, No. 3 in C sharp major), and Cantata No. 80 "Ein feste Burg ist unser Gott."

The most truly and deeply expressive measures of "Christ lag im Todesbanden" are perhaps those of the short orchestral introduction, the "Sinfonia," with its rich and mournful harmonies, the elegiac nobility and human grief of its melodic contours. It was played with noble beauty of string tone and a fine breadth of phrase. The cantata itself adheres too closely to the chorale tune for any close emotional correspondence to the text. Whether it is sung by the sopranos over a richly contrapuntal choral and instrumental accompaniment, as in the opening chorus, or made the subject of a fugue, or varied rhythmically or slightly embellished with ornaments, the tune preserves its integrity and imposes its mood even upon the Hallelujahs—which are surely among the saddest shouts of jubilation ever heard. But it is a solemn and splendid tune and the unity that it imparts to the cantata is impressive. Its tenderest variant is that of the exquisite duet for soprano and alto, "O'er Death no man could prevail." In general it is the magnificent and complex choruses that are the glory of this cantata. They were sung with admirable precision that had nothing in it of that almost military peremptoriness that so often accompanies choral precision. There was rather a gentle mood and timbre that reminded the hearer that this was after all devotional music and which reconciled him to a lack of brilliance where brilliance became occasionally desirable.

While "Christ lag" was never, so far as is known, intended to employ soloists and can be sung without, "Ein Feste Burg" has elaborate and florid solo parts and expressive recitatives, and occasionally wanders far from its justly famous chorale. It has appropriately virile choruses, some airs a little too elaborate or too vigorously illustrative to be thoroughly musical, but others that are of great beauty and range of expression. The beautiful bass recitative "Consider then" was excellently sung by Mr. Gange—who can be relied upon to sing intelligently always, and expressively, whenever his part is not too low or too fast. The first chorale, sung in unison, was (with the help of an inspired printer's error) translated in the program "If all the world with friends were filled, A host that would devour us . . .

Miss Evans's voice seemed under better control than hitherto, and Mme. Matzenauer made the most of such opportunities as came her way. Mr. Crooks, a trifle throaty last night, did, however, some vigorous and spirited singing.

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The question is asked by everybody, What will be the future of the art?

FIFTH CONCERT OF BACH FESTIVAL

Alexander Borovsky Plays Preludes and Fugues

Mar 29 Globe

The Boston Symphony Orchestra's Bach Festival in honor of Maj Henry Lee Higginson and of the orchestra's 50th anniversary continued at the regular subscription concert last evening. Because of the occasion, however, the program differed from that of the Friday afternoon concert.

There were two cantatas, the Easter "Christ lag in Todesbanden,'" and the one based on Luther's celebrated and justly loved hymn "Ein feste Burg ist unser Gott." Alexander Borovsky, pianist, played four preludes and fugues from the "Well-Tempered Clavichord"; No. 16, in G minor; No. 5, in D major; No. 22, in B flat minor, and No. 3, in C-sharp major. The fifth Brandenburg concerto completed the program.

In the concerto the solo parts were taken as follows: Mr Borovsky, piano; Richard Burgin, violin; Georges Laurent, flute. Mmes Matzenauer and Evans, and Messrs Crooks and Gange, were the soloists in the cantatas, which were sung in English. The choruses were sung by the Bach Cantata Club, G. Wallace Wordworth, conductor.

Possibly in choral music more than in any other form does Bach amaze and arouse wonder at the never-ending variety of his harmonic effects, at the uncanny appropriateness of the musical mood for the text, and at the sweeping emotional intensity of his polyphony.

The "Easter" and the "Ein Feste Burg" cantatas are generally more fluent melodically, more conducive to dramatic emphasis, and emotionally moving than those—the "Good Shepherd," and "Eternity, thou Terrifying Word"—sung Friday afternoon.

The choruses were excellently sung by the splendidly trained young singers. Their work is about as fine as choral singing is apt to be, short of that of professional singers. Mme Matzenauer and Mr Crooks did the best work in the solos. Mr Gange's rather dry and labored style failed to make his part convincing. Miss Evans was not in good voice.

Mr Borovsky, at the conclusion of his group of piano pieces, was received with hand-clapping and stamping of feet that is rare indeed when it is awarded for playing of Bach.

His Bach never is dull; in rapid portions it is roundly and deeply toned, with all the parts deeply voiced. His superb sense of rhythm vitalizes the music, his feelings for variety and contrast supply nuance.

But in parts andante or slower he dwells upon sensuous tone until it becomes cloying; he invests Bach with romantic inflections that are too sugary. When one thinks of the bold melodic sweep and the classic smoothness of the more virile Bach, such sentimentalizing seems quite incongruous.

The Brandenburg concerto, splendid in its first movement, nevertheless impresses one listener as having dull spots in the latter two parts. Last evening it was performed impeccably. There was much applause for the soloists.

The festival will end today with a repetition of the B-minor mass, given in aid of the pension fund of the orchestra.

DOWNWARD TREND IN BOSTON MARKET

Telephone and Lighting Shares Yield

Industrials and Railroads Are Lower —Elevated Holds Strong

The heavy situation in the general market found early reflection in the price trend on the Boston Stock Exchange in the week-end trading. Prices were off all the way to 3 points, but trading was not active. In the investments Shawmut ruled firm, while General Capital lost a point and Kreuger & Toll more than a point. Utility Hydro and Rails and United Founders lost fractions.

Georgian preferred and Jenkins had half-point gains in the specialties, while Hathaway "B" and National Service lost fractions. Woolen preferred lost more than a point in the textiles, with the common, Pacific Mills and Amoskeag dropping fractions. Swift was a fraction firmer in the packing shares. Stone & Webster lost a couple of points in the holding shares.

General Electric, Gillette and Warren Brothers were off a point or more in the industrials. Shoe Machinery and Union Twist Drill had fractional losses. There was little doing among the coppers, in which Quincy eased a fraction. North Butte was fairly active, holding well.

American Telephone was off three points and New England Telephone more than a point. Edison and Eastern Gas lost a point each. Pennsylvania dropped a fraction and New Haven more than a point in the rails. Boston Elevated continued strong, gaining half a point. Eastern Steamship lost half a point in the shippings and United Fruit two points.

WHAT STOCK MARKET DID

	Saturday	Friday
Number of advances	52	88
Number of declines	510	490
Stocks unchanged	117	137
Total issues traded	679	715

REPORT COPPER OFFERED AT 9¾ CENTS

NEW YORK, March 28 (A. P.)—Several hundred tons of copper were reported today in trade circles to have been offered by speculators for 9¾ cents a pound, delivered, in the domestic market.

The price is one-quarter of a cent under that at which custom smelters are quoting the metal and also a quarter of a cent under the level of 10.30 [illegible]

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By Morris Hastings

Globe Mar 29

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Continued on Page 4, Col. 2

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We can only ask, was there ever a greater composer?

Bach Festival To Climax at Final Concerts

Two Cantatas and the Mass, Repeated at Heights, Crown the Whole

THE mistrustful elders who resent the addition of festivals to the program of the Symphony Orchestra—for no discoverable reason save that it alters the routine of their concert going—are at odds with two publics. On Saturday evening, as on Friday afternoon, the twentieth Symphony Concert was a part of the Bach Festival. Being such, it continued from a quarter past eight to a quarter of eleven—a record, the oldest frequenters said, for these occasions. Yet departures were few and applause, first, last and at every interval, of the heartiest. It persisted so long and generally after Mr. Borovsky had played four Preludes and Fugues from the first book of "The Well-Tempered Clavichord" that he was permitted to add another—a privilege that, within the longest memory, none but Mr. Paderewski and Mme. Sembrich had enjoyed before him. It was, indeed, an evening of enthusiasms—even for Church Cantatas.

What befell on Saturday was no more than prelude to what ensued on Sunday. At the Symphony Concert the subscribers approved with a loud voice the diversion into the festival scheme of one in the series. On Sunday, at two "sessions," a miscellaneous audience that stretched into the standing-room, clapped, stamped and shouted its excitement over a festival ended and brought to climax by a repetition of Bach's Mass in B minor. Four years ago, a performance of the Ninth Symphony closed the Beethoven Festival, to tumults of applause. A year ago, Brahms's Symphony in C minor concluded his festival, and the tumult was not less.

Last evening, for finis to the third festival, there was uproar. The audience rose in its place, or crowded along the aisles toward the stage, in a crescendo of approving noises. By two delegates, the assisting choirs from Harvard and Radcliffe handed a wreath to Dr. Koussevitzky; then busied themselves again with hands, feet and throats. The conductor led forward the solo-singers; joined to them Dr. Davison and Mr. Woodworth as conductors of the Cambridge choirs; called Mr. Burgin, for the orchestra, from his place. When these effusions had been prolonged and repeated, Dr. Koussevitsky appeared by himself. The shouts might have shaken the chandeliers. The severest cynic could not have mistrusted them. Above any of his predecessors he has widened and vitalized the Symphony Concerts.

The Bach of court-music, the Bach of house-music, the Bach of church-music divided the program on Saturday. The court-music was the fifth Brandenburg Concerto—for flute, violin, piano (nowadays), and accompanying strings. The purists deplored the substitution of a piano—with the lid raised—for the harpsichord, since the timbre of the old instrument is far more sympathetic to strings and to the music in itself. But they approved warmly Dr. Koussevitzky's reduction of the accompaniment to chamber dimensions. With no larger orchestra Bach—at the harpsichord—may have led a performance of this very Concerto before his Prince at Cöthen. It was pleasure also, in both the Brandenburg Concertos of the festival, to hear notable members of the orchestra in the solo-parts. In degree, Bach's little court-orchestra must have contained virtuosi. Ours at Symphony Hall deserved place in an anniversary occasion.

In this Fifth Concerto, Mr. Laurent played the flute-part with the technical flexibility and felicity, the bright, warm, free tone, the quick musical instinct, that familiarly distinguish him. Mr. Burgin, when he could be heard unclouded, was as fortunate with the violin-part. Through the middle movement, which is trio for the three solo-instruments, Mr. Borovsky—and the opened piano—tended to overbear the other two; while little by little his insistence imposed an over-slow pace. Nor, in the first movement, did he succeed too well with the long solo-interlude for the piano. What with scale-passages and other ornament, it is virtuoso rather than musical stuff; for that reason asks a lighter hand than the pianist laid upon it.

In itself, the Concerto easily withstood these mal-adjustments. The young Bach, giving rein to fancy, wrote the measures in which flute and violin playfully echo each other. The Bach of the graces, not the depths, of slow-unfolding song, shaped, polished and distributed the middle movement. The finale is a hearty tune, or rather two tunes, as brisk of rhythm and exuberant in contrasting flow as a court-composer might safely be. The greater Bach, the churchly Bach, has left too little room in our imaginations for the Bach who was virtuoso-composer, who wrote trifles with skill, fancy and gusto.

Five Preludes and Fugues—the "extra" counted along with the appointed numbers—represented the Bach of house-music. The amateurs and the pianists in the audience rose to them. Most, after their fashions, could play these pieces. In a festival on the grand scale their Bach had also come to hearing. Mr. Borovsky, after his manner, played them as one who takes thought; whereas another Bachian high-priest, occasionally heard in Boston, prefers them in the manner of improvisations. Mr. Borovsky also played them with a single-hearted devotion to purely musical effects—the entrance and the interplay of "subjects," meeting, parting and interweaving lines, rhythmic evenness or energy, sustained or graduated tone. Yet one and another of the chosen Preludes—and in degree the attached Fugues—are tone-poems in little as well as musical and technical patterns. On that score only Chopin's "Studies"—at their romantic distance—companion them. But on that score also, especially when Mr. Borovsky was light-fingered, Bach is quite able to speak for himself.

The Church Cantatas of Saturday vindicated, within the limits of the festival, Bach's reputation in the genre—perhaps with Luther aiding, since from his hymns came the text for both. The hymn-tune, indeed, haunts the whole of the Easter Cantata, "Christ Lay in Death's Dark Prison." It informs the preliminary "Sinfonia," brief, grave, sombre, mournful. It is infused into the succeeding airs and duets; it colors the middle chorus. So bound together, the whole Cantata advances from darkness into light, unified, cumulating, quasi-dramatic. Along the way, the orchestra does more than see-saw through accompanying figures. Often it is richer in matter and more significant of mood than the voices themselves. Yet these received such numbers as the duet for the women and the air for the tenor. In both Bach, the tone-poet, wrote music in which matter and feeling moved as one to a beauty that melted the barriers of ancient formula. No less the Bach of power shaped and filled the choruses; in sonorous amplitudes or poignant phrases was enlarging and illuminating the hymn-tune text. Conductor and orchestra sounded these grave intensities. As chorus the Bach Cantata Club finely measured and finely shaded them. The solo-singers were in the vein. The audience answered to Bach enkindled.

The second Cantata—"Ein' feste Burg"—or "A Stronghold Sure"—was of the ceremonial composer, marshalling his pomps of tone, deploying his florid airs, for the autumn festival with which Luther's church still commemorates his Reformation. The choruses march in the stark force of unison or the superbities of counterpoint. The recitatives are largely molded and richly intensified. The elaboration of the airs and duets is winged with rhapsody. The forward and upward sweep, the magniloquence and the magnificence of the whole carry all before them. The full Bach again, from resonant orchestra and striding chorus to the puissant declamation or the ecstatic periods of the solo-singers. Withal, the discovery that in the Bach Cantata Club the Symphony Orchestra has another fine-mettled chorus that in future may do it more service. This festal Bach for one place at least in his festival at a great orchestra's jubilee.

In the first performance of the Mass in B minor, the Harvard-Radcliffe Choirs were testing a year of work upon it—the schooling at the thorough hands of Dr. Davison and Mr. Woodworth; the familiarity that should bring confidence and certainty; the imparting, vitalizing impulse of Dr. Koussevitzky in the final rehearsals; their own reactions, singly and then collectively, to a music that at fullest almost transcends mortal ability. The experiences of last Tuesday reassured them. They could sing the choruses of the Mass with the mastery that is freedom. Consciously or subconsciously, they answered to the powers and glows within it, to every stimulating circumstance of a rare occasion. They not only sang Bach's music with free voice and concentrated minds. They were also possessed by it. Baptismal fires had descended upon them to heat the repetition.

Again the number and the energy of the young voices gave the choral singing body. They sang out and sang full. Again the youthful timbre of the tones generated a lustre and a clarity that were illumination. Again nothing daunted the mated choirs—neither Bach's phrases and periods; nor his contrapuntal and fugal devices; nor his rhythms and progressions; not even his ornament. However sustained, however varied, they heard with him, sang for him. They not only set out the choruses as composer wrote and conductor willed. They filled them also with Bach's vision. "And a voice came out of the throne saying Praise our God, all ye His servants, and ye that fear Him, both small and great. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings. . . ."

What the poet of the Apocalypse heard, Bach sounded anew in his Mass. For the one visionary in his poetry; for the other in music, these young choirs now sang. Whether it swelled in the close of the Gloria, leaped up at "Resurrexit," outflung the Sanctus as from the hosts of earth and heaven; was hushed and mystified and awed at Incarnation and Crucifixion, it was choral singing unsurpassed at Symphony Hall in this generation, unmatched in these days in America in any performance of the B-minor Mass. . . . So also with the solo-singers, the single voices from the orchestra, the orchestra as a whole—all above themselves. Leader and animator, Dr. Koussevitzky had crowned the jubilee year, the festival to mark it, his own adventuring and accomplishing self. H. T. P.

From Oldest to Newest

Margaret Matzenauer

Oftener than Any Other Singer, in Recent Years, She Has Appeared with the Boston Orchestra. Her Share in the Bach Festival, Ended Yesterday, and in the American Production, in 1928, of Stravinsky's "Œdipus Rex" Are the High Points in this Association

BOSTON EVENING TRANSCRIPT, MONDAY, MARCH 30, 1931

Post Mar 30 HER. MARCH

MUSIC

PENSION FUND CONCERT

Bach's masterpiece, the B minor Mass, with which on Wednesday last the Boston Symphony Orchestra opened its Bach Festival, was repeated yesterday at its close in aid of the orchestra's pension fund. The performance was again divided into two portions of convenient length, the Kyrie and Gloria being sung in the afternoon, and the Credo, Sanctus, and Agnus Dei in the evening. The intermission of some two hours and a half avoided overtaxing the voices of those who sing and the attention of those who listen; it insured a performance of more sustained excellence and an audience capable of enjoying it.

The chorus was, of course, again composed of the Harvard Glee Club and the Radcliffe Choral Society (trained respectively by Dr. Davison and Mr. Wallace Woodworth); the soloists were Amy Evans, soprano, Margaret Matzenauer, contralto, Richard Crooks, tenor, and Fraser Gange, bass. Instrumental solos incidental to the score were played by Burgin, concertmaster; Boetcher, horn; M. M. Speyer and Devergie, oboe d'amore; Albert Snow was organist.

Under Dr. Koussevitzky's vivid and inspired direction the performance, by orchestra and singers alike, was one of overwhelming brilliance. From the sombre magnificence of the opening Kyrie Eleison to the exhilarating jubilance of the "Et Resurrexit," the soaring exaltation of the "Sanctus," and the impressive power of the final "Osanna" and "Dona Nobis Pacem," the singing of the Harvard and Radcliffe chorus was of the most stirring quality—fresh, ardent, alive, agile and full of movement. They could achieve a deep expressiveness, too, in the "Qui Tollis," in "Et Incarnatus," in the "Crucifixus," in the adagio section of the "Confiteor."

The soloists also sang excellently though theirs is a relatively small share in the mass. Mme. Matzenauer's expressive and technically admirable singing of her airs, especially the "Agnus Dei," again commanded admiration. Miss Evans's voice, though used with unequal skill, had at its best a very pleasing brightness. Mr. Crooks again used his fine voice with notable intelligence and beauty of tone, particularly in the "Benedictus," while Mr. Gange once more did excellent work in his two airs.

The sensitive work of those members of the orchestra who played the obbligati for violin, flute, horn and oboe d'amore added notably to the beauty of the airs in which they were employed.

The the close of the concert the audience that packed the hall expressed its delight in this great music and in the outstanding brilliance of its performance with an enthusiasm more tempestuous than any other demonstration of the kind within recent memory. Dr. Koussevitzky and the soloists, together with Dr. Davison and Mr. Woodworth, who had so excellently prepared the choruses, were recalled again and again to receive thunderous applause. Dr. Koussevitzky, to whose devotion and enthusiasm the success of the festival just ended was so largely due, was presented with a large wreath by representatives of the Harvard and Radcliffe choruses, amid a storm of congratulatory noises to which the great throng of singers and players upon the platform added their quota. S. S.

Post Mar 31

A DESERVED TRIBUTE

It is a popular belief in this country that we can teach Europe almost everything about business but that we must take lessons from the Old World in all the arts. This is regarded as particularly true of anything connected with music.

The wild enthusiasm that came as a climax to the Bach Festival at Symphony Hall on Sunday night should do something to shatter this illusion. It was so spontaneous, so unrestrained, that it was difficult to believe that Boston was showing approval so whole heartedly. But it was deserved, for seldom can choral singing anywhere have come so near to perfection as in the two Sunday concerts of Bach's church music. It is easy to say that we cannot do this sort of thing in this country, but with the right leadership, like that of Dr. Koussevitzky and Dr. Davison, almost anything is possible. That was proved on Sunday.

Music
Monitor Mar 30

Bach Festival Concluded

The Bach Festival of the Boston Symphony Orchestra came to a multisonous conclusion last night in Symphony Hall. The B minor Mass constituted the program. As at its performance last Tuesday, it was presented in two sections, afternoon and evening, with an interval for dinner. There was an ovation at the close, with floral compliments to Dr. Koussevitzky from the Harvard and Radcliffe choristers.

The fifth concert of the Festival, Saturday evening, coincided with the twentieth Saturday program of the regular subscription series. The items were the Easter Cantata No. 4, "Christ lag in Todesbanden"; the Fifth Brandenburg Concerto for solo piano, violin and flute; four Preludes and Fugues from the "Well-Tempered Clavichord," and the Cantata No. 80, "Ein feste Burg ist unser Gott."

The cantatas were sung by the Bach Cantata Club, and the vocal soloists were those of previous concert: Mmes. Evans and Matzenauer, Messrs. Crooks and Gange. The piano pieces were played by Alexander Borovsky, who also officiated, with Messrs. Burgin and Laurent, in the Brandenburg Concerto.

The chorus did well, and the vocal soloists gave a good account of themselves, but the instrumental pieces perhaps held the major interest of the evening. The Concerto was played with virtuosity by the soloists, and the orchestral contribution was up to the orchestra's standard. In the slow movement the soloists appeared to be attempting to lower Dr. Koussevitzky's record for slow tempi in adagios. This effect was due apparently to Mr. Borovsky, who seemed to be setting the pace for his associates. The result was not an unqualified success, for the listener never felt quite sure the next note would actually be realized in sound. The pianist was not similarly tempted in his solo pieces, which were played propulsively. There are pianists who produce a more ambrosial tone, but few who can set forth with such clarity the line and form of Bach's music. L. A. S.

Globe Mar 30

KOUSSEVITZKY GETS OVATION AT SYMPHONY

By MOSES SMITH

WITH A REPETITION of the B minor Mass, for the benefit of the Pension Fund of the Boston Symphony Orchestra, the Bach Festival at Symphony Hall came to a close.

Instead of describing this performance let us refer to the scope of this Festival, the extraordinary pains with which it was planned and the excellence of its accomplishment For the first time in Boston we were able to hear within a week a fine variety and selection of the works of the great Johann Sebastian. Many of the compositions were masterpieces on a level never surpassed by mortal pen. None of them was without musical interest. The grandeur and the humanity of Bach were made evident to twentieth century ears.

No more fitting monument than this Festival, it seems to us, could have been erected in this Golden Jubilee year of the orchestra in honor of its founder and principal sustainer—Henry Lee Higginson. Many workers were responsible for this achievement. But it is natural to single out for especial praise the principal moving force behind the Festival, as the huge audience last night singled him out in the greatest demonstration we have ever heard or seen in Symphony Hall—the orchestra's conductor, Serge Koussevitzy.

Esta Cantor, soprano, was making her debut meanwhile before a friendly audience at Jordan Hall. To write about her on the basis of the few numbers of the excellent program which we were able to hear would do her an injustice, for she was palpably nervous. Later, according to reliable report, she disclosed a lyric voice of good quality, sound musicianship and interpretative skill.

MUSIC AND MUSICIANS

Globe Mar 22

To Honor Henry Lee Higginson

The Boston Symphony Orchestra's Bach Festival this week, the culmination of its celebration of its 50th season, is announced as in honor of Henry Lee Higginson. At the concert Wednesday evening Bliss Perry, formerly professor of English literature at Harvard and editor of the Atlantic Monthly, is to speak about Maj Higginson, whose biography he has so admirably written.

It would perhaps seem unnecessary to say much to Boston readers about a man whose memory is still cherished by thousands who never had any personal contact with him. But not long ago a young man in the Huntington av lobby of Symphony Hall was heard inquiring casually why a bust of Henry Lee Higginson should be there. Who, he asked, was this man Higginson?

The answer, given with a vehemence which surprised the inquirer, was, of course, that without Maj Higginson there could have been no Boston Symphony Orchestra and no Symphony Hall. Without Maj Higginson and the Boston Symphony it is very unlikely that the valiant efforts of such other pioneers of orchestral music in America as Theodore Thomas would have resulted in the founding and sustaining, in more than a dozen American cities of great orchestras, several of which now by common consent surpass any Europe has to show. No one man has achieved as much for the arts in America as Henry Lee Higginson.

The story of his achievement is, in outline, this. The details may be found in Bliss Perry's biography and in Mark Antony de Wolfe Howe's History of the Boston Symphony Orchestra. As a boy Henry Lee Higginson dreamed of becoming a musician. He hoped to be a composer, he meant to be a concert pianist. His family were about as sympathetic as the ordinary prosperous American family would still be, alas, with the boy's aspirations. Had he been a girl to study music seriously would have been permissable. But there was a family business which in the natural course of events Henry Lee Higginson should prepare to enter.

Dreams Come True

The young man persevered, however, and went, with the consent of his family, to Vienna to study piano and composition. An accident to one of his fingers ruined his prospects as a concert pianist. He soon discovered that he had no genius as a composer. But while in Vienna he was enthralled by the great orchestra there. Nothing at all like it then existed in America, of course. Until the founding of the Boston Symphony all American orchestras were of the general type of the People's Symphony in Boston today, or the Manhattan Orchestra in New York, admirable enough after their fashion, but not in the class with the Vienna Philharmonic.

Young Higginson gave up his dream of becoming a musician, came home, served arduously and with distinction in the Civil War, tried unsuccessfully to become a planter in the South, and in the end went into the family banking house. His dream now took a new shape. If he could make enough money, he would found in Boston an orchestra comparable in its standards of program and performance to the best in Europe.

Chance made the attempt possible sooner than he had hoped. His brother-in-law, Alexander Agassiz, came back from a prospecting trip in Northern Michigan wildly enthusiastic about a copper mine, formed a company to develop it, and Henry Lee Higginson, with no faith in the mine, took a number of shares at an almost nominal price, out of family feeling. The name of this mine was the Calumet & Hecla. Its success is one of the fabulous order.

In 1881 the Boston Symphony Orchestra began its career. Maj Higginson, its founder, was for 36 seasons its sole sustainer. In payment of its annual deficits he spent during that time nearly a million dollars. When he died he left an estate reported in the newspapers to have been about $2,000,000 only. These figures prove that to him the orchestra was more than just a charity that he contributed to. It was his life work, the fulfillment of his boyish dreams. He lived to hear it under Dr Karl Muck, acknowledged by all as the best orchestra the world has yet heard.

Then, as an incident of the most tragic of all wars, there came what to Maj Higginson seemed the ruin of all his work. The real story of the arrest of Dr Muck has never yet been published, nor is this the time or the place to print it.

Farewell Address

At the final Boston Symphony concert in the Saturday evening series, for the year 1917-18 the program books contained a slip stating that at the end of the concert Maj Higginson would speak. Dr Muck, of course, was at Fort Oglethorpe, interned, rightly or wrongly, as an enemy alien. The German subjects in the orchestra had all been dropped. Their contracts had not been renewed. The assistant conductor, Mr Schmidt, had conducted.

After the last notes of the last piece had been played, Maj Higginson walked from his usual place on the floor to the stage. The entire audience and the orchestra stood up, and remained standing through his brief speech of farewell. Helped up the steps to the stage by two ushers, he paused a moment, with sagging shoulders, an old and broken man. But when he spoke his voice carried clearly to the rear of the second balcony, as the present writer well remembers. His words were aptly chosen, and no hint of vehemence or of self pity marred them.

He had, he said, intended to give up the orchestra, since he believed it impossible under existing circumstances to carry it on worthily. But he had been persuaded, against his own judgment, to allow others to carry it on. Henceforth he had no connection with it. To his successors he extended his best wishes. The players and the audience he thanked for their friendliness through many seasons.

Under his successors, the present board of trustees, the Boston Symphony has now, after prolonged vicissitudes regained something like its former proud position. It is again unsurpassed in the world, thanks largely to Mr Monteux and to Dr Koussevitzky. But this success like the earlier one has been achieved on the lines laid down by Maj Higginson, and now imitated by the other principal American orchestras.

A Free Hand

His way was to engage the best musician he could obtain as conductor, tell him to engage the best players to be had for the orchestra, putting in their contracts a clause binding them to give the orchestra first claim to their services, so that no outside engagement can ever interfere with their attendance at a rehearsal or a concert. The conductor was given a free hand about the programs, told only to perform the best music of all schools and periods as well as he could get it performed.

Maj Higginson never interfered in the details of choice of players, soloists, or programs. He provided the financial backing, paying the deficits, and assuming sole responsibility for them. There was never any expectation that the Boston Symphony concerts should show a profit. Their standards, unlike those of American opera companies, are in no way dictated by the box office.

By way of footnote let us recall a little incident from the early history of the Symphony concerts, to show what manner of man Maj Higginson was.

The first time that a piano appeared on a Symphony concert program Maj Higginson, arriving at the hall early, discovered that the piano on the stage bore a big sign on the side of it, making the name of the manufacturer visible to all. This had long been a custom in Boston concert halls. It is still sometimes done in other cities.

Maj Higginson gave orders that this sign be removed, as beneath the artistic dignity of the Symphony concerts. The representative of the piano company said that he would remove the piano if the sign were disturbed. Whereupon the Major remarked "Very well, we will change the program and omit the piano concerto." Needless to add, the sign and not the piano was removed, and it never again appeared at a Symphony concert. It is thanks to Maj Higginson that this petty abuse long since vanished from all Boston concert halls.

Programs of the Week

BACH FESTIVAL, in memory of Henry Lee Higginson.

SYMPHONY HALL, Tuesday, at 4:30 and 8:30. B minor Mass, Boston Symphony Orchestra, Dr Serge Koussevitzky, conductor; assisted by the Harvard Glee Club and the Radcliffe Choral Society.

Wednesday, March 25, at 8:30—Organ: Fantasia in C minor; Adagio (from the Toccata in C major); Fugue in C major (Wallace Goodrich). Address: "Henry L. Higginson" (Bliss Perry). Harpsichord: Prelude and Fugue, Fantasia, Italian Concerto (Mme Patorni-Casadesus). Organ: Chorale-prelude, "Schmucke dich, O liebe Seele," Fugue in G minor (Wallace Goodrich).

Thursday, March 26, at 8:30—Brandenburg Concerto No. 2, (Solo violin—Richard Burgin; Flute—Georges Laurent; Oboe—Ferdinand Gillett; Trumpet—Georges Mager) Piano Concerto in D miner (Alexander Borovsky). Magnificat (chorus, orchestra and soloists).

Friday, March 27, at 2:30—Suite for Orchestra, No. 3; Concerto for Two Violins (Richard Burgin and Julius Theodorowicz); Cantata, "Ich bin ein guter Hirt"; Cantata, "O, Ewigkeit."

Saturday, March 28, at 8:15—Cantata, "Christ Lag in a Tobesbanden"; Brandenburg Concerto, No. 5 (Solo piano, Alexander Borovsky; Violin, Richard Burgin; Flute, Georges Laurent); Preludes and Fugues from "The Well-tempered Clavichord" (Alexander Borovsky); Cantata, "Ein feste Burg."

Sunday, March 29, at 4:30 and at 8:30—Mass in B minor (repeated).

Music Notes and Comment

The Bach Festival of the Boston Symphony Orchestra, the culminating event of its present 50th anniversary year, and the outstanding feature of the Boston musical season comes this week. But, despite the obvious limitations of newspaper space for musical reviews, and of the public for concerts in this city, two young pianists are to make their local debuts on two of the evenings of the festival. No doubt they and their respective managements wish chiefly to please personal friends of the performers, who are the only dependable public for most debuts.

The Boston Symphony Orchestra will give on six successive days beginning next Tuesday, a Bach Festival in Symphony Hall to honor the memory of Henry L. Higginson, its founder, on this, the orchestra's 50th anniversary. The Harvard and Radcliffe choruses will appear in the Mass in B minor which is to open the Festival, and also to close it, as a Pension Fund concert, on Sunday, March 29th, and likewise in the Magnificat on Thursday. The Bach Cantata Club will give four cantatas at the Friday and Saturday concerts which are part of the regular series. In all five of these concerts, the vocal quartet consisting of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone, will be heard. Adelle Alberts will take the second soprano part in the Mass. Since the Mass takes three hours to perform, it will be given on each day in two parts, from 4:30 to 6, and from 8:30 until 10.

Alexander Borovsky, famous in Europe as a Bach interpreter, has arrived in Boston to appear in two performances, and Mme Patorni-Casadesus has likewise come from Europe especially to play the Harpsichord on Wednesday evening, which is dedicated to the memory of Henry L. Higginson. Prof Bliss Perry of Harvard, Mr Higginson's biographer and one of his close friends, will give an address on Wednesday evening, when Wallace Goodrich will play organ music of Bach.

Bach Festival To Climax at Final Concerts

Two Cantatas and the Mass, Repeated at Heights, Crown the Whole

THE mistrustful elders who resent the addition of festivals to the program of the Symphony Orchestra—for no discoverable reason save that it alters the routine of their concert going—are at odds with two publics. On Saturday evening, as on Friday afternoon, the twentieth Symphony Concert was a part of the Bach Festival. Being such, it continued from a quarter past eight to a quarter of eleven—a record, the oldest frequenters said, for these occasions. Yet departures were few and applause, first, last and at every interval, of the heartiest. It persisted so long and generally after Mr. Borovsky had played four Preludes and Fugues from the first book of "The Well-Tempered Clavichord" that he was permitted to add another—a privilege that, within the longest memory, none but Mr. Paderewski and Mme. Sembrich had enjoyed before him. It was, indeed, an evening of enthusiasms—even for Church Cantatas.

What befell on Saturday was no more than prelude to what ensued on Sunday. At the Symphony Concert the subscribers approved with a loud voice the diversion into the festival scheme of one in the series. On Sunday, at two "sessions," a miscellaneous audience that stretched into the standing-room, clapped, stamped and shouted its excitement over a festival ended and brought to climax by a repetition of Bach's Mass in B minor. Four years ago, a performance of the Ninth Symphony closed the Beethoven Festival, to tumults of applause. A year ago, Brahms's Symphony in C minor concluded his festival, and the tumult was not less.

Last evening, for finis to the third festival, there was uproar. The audience rose in its place, or crowded along the aisles toward the stage, in a crescendo of approving noises. By two delegates, the assisting choirs from Harvard and Radcliffe handed a wreath to Dr. Koussevitzky; then busied themselves again with hands, feet and throats. The conductor led forward the solo-singers; joined to them Dr. Davison and Mr. Woodworth as conductors of the Cambridge choirs; called Mr. Burgin, for the orchestra, from his place. When these effusions had been prolonged and repeated, Dr. Koussevitsky appeared by himself. The shouts might have shaken the chandeliers. The severest cynic could not have mistrusted them. Above any of his predecessors he has widened and vitalized the Symphony Concerts.

The Bach of court-music, the Bach of house-music, the Bach of church-music divided the program on Saturday. The court-music was the fifth Brandenburg Concerto—for flute, violin, piano (nowadays), and accompanying strings. The purists deplored the substitution of a piano—with the lid raised—for the harpsichord, since the timbre of the old instrument is far more sympathetic to strings and to the music in itself. But they approved warmly Dr. Koussevitzky's reduction of the accompaniment to chamber dimensions. With no larger orchestra Bach—at the harpsichord—may have led a performance of this very Concerto before his Prince at Cöthen. It was pleasure also, in both the Brandenburg Concertos of the festival, to hear notable members of the orchestra in the solo-parts. In degree, Bach's little court-orchestra must have contained virtuosi. Ours at Symphony Hall deserved place in an anniversary occasion.

In this Fifth Concerto, Mr. Laurent played the flute-part with the technical flexibility and felicity, the bright, warm, free tone, the quick musical instinct, that familiarly distinguish him. Mr. Burgin, when he could be heard unclouded, was as fortunate with the violin-part. Through the middle movement, which is trio for the three solo-instruments, Mr. Borovsky—and the opened piano—tended to overbear the other two; while little by little his insistence imposed an over-slow pace. Nor, in the first movement, did he succeed too well with the long solo-interlude for the piano. What with scale-passages and other ornament, it is virtuoso rather than musical stuff; for that reason asks a lighter hand than the pianist laid upon it.

In itself, the Concerto easily withstood these mal-adjustments. The young Bach, giving rein to fancy, wrote the measures in which flute and violin playfully echo each other. The Bach of the graces, not the depths, of slow-unfolding song, shaped, polished and distributed the middle movement. The finale is a hearty tune, or rather two tunes, as brisk of rhythm and exuberant in contrasting flow as a court-composer might safely be. The greater Bach, the churchly Bach, has left too little room in our imaginations for the Bach who was virtuoso-composer, who wrote trifles with skill, fancy and gusto.

Five Preludes and Fugues—the "extra" counted along with the appointed numbers—represented the Bach of house-music. The amateurs and the pianists in the audience rose to them. Most, after their fashions, could play these pieces. In a festival on the grand scale their Bach had also come to hearing. Mr. Borovsky, after his manner, played them as one who takes thought; whereas another Bachian high-priest, occasionally heard in Boston, prefers them in the manner of improvisations. Mr. Borovsky also played them with a single-hearted devotion to purely musical effects—the entrance and the interplay of "subjects," meeting, parting and interweaving lines, rhythmic evenness or energy, sustained or graduated tone. Yet one and another of the chosen Preludes—and in degree the attached Fugues—are tone-poems in little as well as musical and technical patterns. On that score only Chopin's "Studies"—at their romantic distance—companion them. But on that score also, especially when Mr. Borovsky was light-fingered, Bach is quite able to speak for himself.

The Church Cantatas of Saturday vindicated, within the limits of the festival, Bach's reputation in the genre—perhaps with Luther aiding, since from his hymns came the text for both. The hymn-tune, indeed, haunts the whole of the Easter Cantata, "Christ Lay in Death's Dark Prison." It informs the preliminary "Sinfonia," brief, grave, sombre, mournful. It is infused into the succeeding airs and duets; it colors the middle chorus. So bound together, the whole Cantata advances from darkness into light, unified, cumulating, quasi-dramatic. Along the way, the orchestra does more than see-saw through accompanying figures. Often it is richer in matter and more significant of mood than the voices themselves. Yet these received such numbers as the duet for the women and the air for the tenor. In both Bach, the tone-poet, wrote music in which matter and feeling moved as one to a beauty that melted the barriers of ancient formula. No less the Bach of power shaped and filled the choruses; in sonorous amplitudes or poignant phrases was enlarging and illuminating the hymn-tune text. Conductor and orchestra sounded these grave intensities. As chorus the Bach Cantata Club finely measured and finely shaded them. The solo-singers were in the vein. The audience answered to Bach enkindled.

The second Cantata—"Ein' feste Burg"—or "A Stronghold Sure"—was of the ceremonial composer, marshalling his pomps of tone, deploying his florid airs, for the autumn festival with which Luther's church still commemorates his Reformation. The choruses march in the stark force of unison or the superbities of counterpoint. The recitatives are largely molded and richly intensified. The elaboration of the airs and duets is winged with rhapsody. The forward and upward sweep, the magniloquence and the magnificence of the whole carry all before them. The full Bach again, from resonant orchestra and striding chorus to the puissant declamation or the ecstatic periods of the solo-singers. Withal, the discovery that in the Bach Cantata Club the Symphony Orchestra has another fine-mettled chorus that in future may do it more service. This festal Bach for one place at least in his festival at a great orchestra's jubilee.

In the first performance of the Mass in B minor, the Harvard-Radcliffe Choirs were testing a year of work upon it—the schooling at the thorough hands of Dr. Davison and Mr. Woodworth; the familiarity that should bring confidence and certainty; the imparting, vitalizing impulse of Dr. Koussevitzky in the final rehearsals; their own reactions, singly and then collectively, to a music that at fullest almost transcends mortal ability. The experiences of last Tuesday reassured them. They could sing the choruses of the Mass with the mastery that is freedom. Consciously or subconsciously, they answered to the powers and glows within it, to every stimulating circumstance of a rare occasion. They not only sang Bach's music with free voice and concentrated minds. They were also possessed by it. Baptismal fires had descended upon them to heat the repetition.

Again the number and the energy of the young voices gave the choral singing body. They sang out and sang full. Again the youthful timbre of the tones generated a lustre and a clarity that were illumination. Again nothing daunted the mated choirs—neither Bach's phrases and periods; nor his contrapuntal and fugal devices; nor his rhythms and progressions; not even his ornament. However sustained, however varied, they heard with him, sang for him. They not only set out the choruses as composer wrote and conductor willed. They filled them also with Bach's vision. "And a voice came out of the throne saying Praise our God, all ye His servants, and ye that fear Him, both small and great. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings. . . ."

What the poet of the Apocalypse heard, Bach sounded anew in his Mass. For the one visionary in his poetry; for the other in music, these young choirs now sang. Whether it swelled in the close of the Gloria, leaped up at "Resurrexit," outflung the Sanctus as from the hosts of earth and heaven; was hushed and mystified and awed at Incarnation and Crucifixion, it was choral singing unsurpassed at Symphony Hall in this generation, unmatched in these days in America in any performance of the B-minor Mass. . . . So also with the solo-singers, the single voices from the orchestra, the orchestra as a whole—all above themselves. Leader and animator, Dr. Koussevitzky had crowned the jubilee year, the festival to mark it, his own adventuring and accomplishing self.

H. T. P.

From Oldest to Newest

Margaret Matzenauer

Oftener than Any Other Singer, in Recent Years, She Has Appeared with the Boston Orchestra. Her Share in the Bach Festival, Ended Yesterday, and in the American Production, in 1928, of Stravinsky's "Œdipus Rex" Are the High Points in this Association

BOSTON EVENING TRANSCRIPT, MONDAY, MARCH 30, 1931

Mar 30 Herald

MUSIC

PENSION FUND CONCERT

Bach's masterpiece, the B minor Mass, with which on Wednesday last the Boston Symphony Orchestra opened its Bach Festival, was repeated yesterday at its close in aid of the orchestra's pension fund. The performance was again divided into two portions of convenient length, the Kyrie and Gloria being sung in the afternoon, and the Credo, Sanctus, and Agnus Dei in the evening. The intermission of some two hours and a half avoided overtaxing the voices of those who sing and the attention of those who listen; it insured a performance of more sustained excellence and an audience capable of enjoying it.

The chorus was, of course, again composed of the Harvard Glee Club and the Radcliffe Choral Society (trained respectively by Dr. Davison and Mr. Wallace Woodworth); the soloists were Amy Evans, soprano, Margaret Matzenauer, contralto, Richard Crooks, tenor, and Fraser Gange, bass. Instrumental solos incidental to the score were played by Burgin, concertmaster; Boetcher, horn; M. M. Speyer and Devergie, oboe d'amore; Albert Snow was organist.

Under Dr. Koussevitzky's vivid and inspired direction the performance, by orchestra and singers alike, was one of overwhelming brilliance. From the sombre magnificence of the opening Kyrie Eleison to the exhilarating jubilance of the "Et Resurrexit," the soaring exaltation of the "Sanctus," and the impressive power of the final "Osanna" and "Dona Nobis Pacem," the singing of the Harvard and Radcliffe chorus was of the most stirring quality—fresh, ardent, alive, agile and full of movement. They could achieve a deep expressiveness, too, in the "Qui Tollis," in "Et Incarnatus," in the "Crucifixus," in the adagio section of the "Confiteor."

The soloists also sang excellently though theirs is a relatively small share in the mass. Mme. Matzenauer's expressive and technically admirable singing of her airs, especially the "Agnus Dei," again commanded admiration. Miss Evans's voice, though used with unequal skill, had at its best a very pleasing brightness. Mr. Crooks again used his fine voice with notable intelligence and beauty of tone, particularly in the "Benedictus," while Mr. Gange once more did excellent work in his two airs.

The sensitive work of those members of the orchestra who played the obbligati for violin, flute, horn and oboe d'amore added notably to the beauty of the airs in which they were employed.

The the close of the concert the audience that packed the hall expressed its delight in this great music and in the outstanding brilliance of its performance with an enthusiasm more tempestuous than any other demonstration of the kind within recent memory. Dr. Koussevitzky and the soloists, together with Dr. Davison and Mr. Woodworth, who had so excellently prepared the choruses, were recalled again and again to receive thunderous applause. Dr. Koussevitzky, to whose devotion and enthusiasm the success of the festival just ended was so largely due, was presented with a large wreath by representatives of the Harvard and Radcliffe choruses, amid a storm of congratulatory noises to which the great throng of singers and players upon the platform added their quota. S. S.

Post Mar 31

A DESERVED TRIBUTE

It is a popular belief in this country that we can teach Europe almost everything about business but that we must take lessons from the Old World in all the arts. This is regarded as particularly true of anything connected with music.

The wild enthusiasm that came as a climax to the Bach Festival at Symphony Hall on Sunday night should do something to shatter this illusion. It was so spontaneous, so unrestrained, that it was difficult to believe that Boston was showing approval so whole heartedly. But it was deserved, for seldom can choral singing anywhere have come so near to perfection as in the two Sunday concerts of Bach's church music. It is easy to say that we cannot do this sort of thing in this country, but with the right leadership, like that of Dr. Koussevitzky and Dr. Davison, almost anything is possible. That was proved on Sunday.

Music
Monitor Mar 30

Bach Festival Concluded

The Bach Festival of the Boston Symphony Orchestra came to a multisonous conclusion last night in Symphony Hall. The B minor Mass constituted the program. As at its performance last Tuesday, it was presented in two sections, afternoon and evening, with an interval for dinner. There was an ovation at the close, with floral compliments to Dr. Koussevitzky from the Harvard and Radcliffe choristers.

The fifth concert of the Festival, Saturday evening, coincided with the twentieth Saturday program of the regular subscription series. The items were the Easter Cantata No. 4, "Christ lag in Todesbanden"; the Fifth Brandenburg Concerto for solo piano, violin and flute; four Preludes and Fugues from the "Well-Tempered Clavichord," and the Cantata No. 80, "Ein feste Burg ist unser Gott."

The cantatas were sung by the Bach Cantata Club, and the vocal soloists were those of previous concert: Mmes. Evans and Matzenauer, Messrs. Crooks and Gange. The piano pieces were played by Alexander Borovsky, who also officiated, with Messrs. Burgin and Laurent, in the Brandenburg Concerto.

The chorus did well, and the vocal soloists gave a good account of themselves, but the instrumental pieces perhaps held the major interest of the evening. The Concerto was played with virtuosity by the soloists, and the orchestral contribution was up to the orchestra's standard. In the slow movement the soloists appeared to be attempting to lower Dr. Koussevitzky's record for slow tempi in adagios. This effect was due apparently to Mr. Borovsky, who seemed to be setting the pace for his associates. The result was not an unqualified success, for the listener never felt quite sure the next note would actually be realized in sound. The pianist was not similarly tempted in his solo pieces, which were played propulsively. There are pianists who produce a more ambrosial tone, but few who can set forth with such clarity the line and form of Bach's music. L. A. S.

Globe Mar 30

KOUSSEVITZKY GETS OVATION AT SYMPHONY

By MOSES SMITH

WITH A REPETITION of the B minor Mass, for the benefit of the Pension Fund of the Boston Symphony Orchestra, the Bach Festival at Symphony Hall came to a close.

Instead of describing this performance let us refer to the scope of this Festival, the extraordinary pains with which it was planned and the excellence of its accomplishment. For the first time in Boston we were able to hear within a week a fine variety and selection of the works of the great Johann Sebastian. Many of the compositions were masterpieces on a level never surpassed by mortal pen. None of them was without musical interest. The grandeur and the humanity of Bach were made evident to twentieth century ears.

No more fitting monument than this Festival, it seems to us, could have been erected in this Golden Jubilee year of the orchestra in honor of its founder and principal sustainer—Henry Lee Higginson. Many workers were responsible for this achievement. But it is natural to single out for especial praise the principal moving force behind the Festival, as the huge audience last night singled him out in the greatest demonstration we have ever heard or seen in Symphony Hall—the orchestra's conductor, Serge Koussevitzy.

Esta Cantor, soprano, was making her debut meanwhile before a friendly audience at Jordan Hall. To write about her on the basis of the few numbers of the excellent program which we were able to hear would do her an injustice, for she was palpably nervous. Later, according to reliable report, she disclosed a lyric voice of good quality, sound musicianship and interpretative skill.

MUSIC AND MUSICIANS

Globe Mar 22

To Honor Henry Lee Higginson

The Boston Symphony Orchestra's Bach Festival this week, the culmination of its celebration of its 50th season, is announced as in honor of Henry Lee Higginson. At the concert Wednesday evening Bliss Perry, formerly professor of English literature at Harvard and editor of the Atlantic Monthly, is to speak about Maj Higginson, whose biography he has so admirably written.

It would perhaps seem unnecessary to say much to Boston readers about a man whose memory is still cherished by thousands who never had any personal contact with him. But not long ago a young man in the Huntington av lobby of Symphony Hall was heard inquiring casually why a bust of Henry Lee Higginson should be there. Who, he asked, was this man Higginson?

The answer, given with a vehemence which surprised the inquirer, was, of course, that without Maj Higginson there could have been no Boston Symphony Orchestra and no Symphony Hall. Without Maj Higginson and the Boston Symphony it is very unlikely that the valiant efforts of such other pioneers of orchestral music in America as Theodore Thomas would have resulted in the founding and sustaining, in more than a dozen American cities of great orchestras, several of which now by common consent surpass any Europe has to show. No one man has achieved as much for the arts in America as Henry Lee Higginson.

The story of his achievement is, in outline, this. The details may be found in Bliss Perry's biography and in Mark Antony de Wolfe Howe's History of the Boston Symphony Orchestra. As a boy Henry Lee Higginson dreamed of becoming a musician. He hoped to be a composer, he meant to be a concert pianist. His family were about as sympathetic as the ordinary prosperous American family would still be, alas, with the boy's aspirations. Had he been a girl to study music seriously would have been permissable. But there was a family business which in the natural course of events Henry Lee Higginson should prepare to enter.

Dreams Come True

The young man persevered, however, and went, with the consent of his family, to Vienna to study piano and composition. An accident to one of his fingers ruined his prospects as a concert pianist. He soon discovered that he had no genius as a composer. But while in Vienna he was enthralled by the great orchestra there. Nothing at all like it then existed in America, of course. Until the founding of the Boston Symphony all American orchestras were of the general type of the People's Symphony in Boston today, or the Manhattan Orchestra in New York, admirable enough after their fashion, but not in the class with the Vienna Philharmonic.

Young Higginson gave up his dream of becoming a musician, came home, served arduously and with distinction in the Civil War, tried unsuccessfully to become a planter in the South, and in the end went into the family banking house. His dream now took a new shape. If he could make enough money, he would found in Boston an orchestra comparable in its standards of program and performance to the best in Europe.

Chance made the attempt possible sooner than he had hoped. His brother-in-law, Alexander Agassiz, came back from a prospecting trip in Northern Michigan wildly enthusiastic about a copper mine, formed a company to develop it, and Henry Lee Higginson, with no faith in the mine, took a number of shares at an almost nominal price, out of family feeling. The name of this mine was the Calumet & Hecla. Its success is one of the fabulous order.

In 1881 the Boston Symphony Orchestra began its career. Maj Higginson, its founder, was for 36 seasons its sole sustainer. In payment of its annual deficits he spent during that time nearly a million dollars. When he died he left an estate reported in the newspapers to have been about $2,000,000 only. These figures prove that to him the orchestra was more than just a charity that he contributed to. It was his life work, the fulfillment of his boyish dreams. He lived to hear it under Dr Karl Muck, acknowledged by all as the best orchestra the world has yet heard.

Then, as an incident of the most tragic of all wars, there came what to Maj Higginson seemed the ruin of all his work. The real story of the arrest of Dr Muck has never yet been published, nor is this the time or the place to print it.

Farewell Address

At the final Boston Symphony concert in the Saturday evening series, for the year 1917-18 the program books contained a slip stating that at the end of the concert Maj Higginson would speak. Dr Muck, of course, was at Fort Oglethorpe, interned, rightly or wrongly, as an enemy alien. The German subjects in the orchestra had all been dropped. Their contracts had not been renewed. The assistant conductor, Mr Schmidt, had conducted.

After the last notes of the last piece had been played, Maj Higginson walked from his usual place on the floor to the stage. The entire audience and the orchestra stood up, and remained standing through his brief speech of farewell. Helped up the steps to the stage by two ushers, he paused a moment, with sagging shoulders, an old and broken man. But when he spoke his voice carried clearly to the rear of the second balcony, as the present writer well remembers. His words were aptly chosen, and no hint of vehemence or of self pity marred them.

He had, he said, intended to give up the orchestra, since he believed it impossible under existing circumstances to carry it on worthily. But he had been persuaded, against his own judgment, to allow others to carry it on. Henceforth he had no connection with it. To his successors he extended his best wishes. The players and the audience he thanked for their friendliness through many seasons.

Under his successors, the present board of trustees, the Boston Symphony has now, after prolonged vicissitudes regained something like its former proud position. It is again unsurpassed in the world, thanks largely to Mr Monteux and to Dr Koussevitzky. But this success like the earlier one has been achieved on the lines laid down by Maj Higginson, and now imitated by the other principal American orchestras.

A Free Hand

His way was to engage the best musician he could obtain as conductor, tell him to engage the best players to be had for the orchestra, putting in their contracts a clause binding them to give the orchestra first claim to their services, so that no outside engagement can ever interfere with their attendance at a rehearsal or a concert. The conductor was given a free hand about the programs, told only to perform the best music of all schools and periods as well as he could get it performed.

Maj Higginson never interfered in the details of choice of players, soloists, or programs. He provided the financial backing, paying the deficits, and assuming sole responsibility for them. There was never any expectation that the Boston Symphony concerts should show a profit. Their standards, unlike those of American opera companies, are in no way dictated by the box office.

By way of footnote let us recall a little incident from the early history of the Symphony concerts, to show what manner of man Maj Higginson was.

The first time that a piano appeared on a Symphony concert program Maj Higginson, arriving at the hall early, discovered that the piano on the stage bore a big sign on the side of it, making the name of the manufacturer visible to all. This had long been a custom in Boston concert halls. It is still sometimes done in other cities.

Maj Higginson gave orders that this sign be removed, as beneath the artistic dignity of the Symphony concerts. The representative of the piano company said that he would remove the piano if the sign were disturbed. Whereupon the Major remarked "Very well, we will change the program and omit the piano concerto." Needless to add, the sign and not the piano was removed, and it never again appeared at a Symphony concert. It is thanks to Maj Higginson that this petty abuse long since vanished from all Boston concert halls.

Programs of the Week

BACH FESTIVAL, in memory of Henry Lee Higginson.

SYMPHONY HALL, Tuesday, at 4:30 and 8:30. B minor Mass, Boston Symphony Orchestra, Dr Serge Koussevitzky, conductor; assisted by the Harvard Glee Club and the Radcliffe Choral Society.

Wednesday, March 25, at 8:30—Organ: Fantasia in C minor; Adagio (from the Toccata in C major); Fugue in C major (Wallace Goodrich). Address: "Henry L. Higginson" (Bliss Perry). Harpsichord: Prelude and Fugue, Fantasia, Italian Concerto (Mme Patorni-Casadesus). Organ: Chorale-prelude, "Schmucke dich, O liebe Seele," Fugue in G minor (Wallace Goodrich).

Thursday, March 26, at 8:30—Brandenburg Concerto No. 2. (Solo violin—Richard Burgin; Flute—Georges Laurent; Oboe—Ferdinand Gillett; Trumpet—Georges Mager) Piano Concerto in D miner (Alexander Borovsky). Magnificat (chorus, orchestra and soloists).

Friday, March 27, at 2:30—Suite for Orchestra, No. 3; Concerto for Two Violins (Richard Burgin and Julius Theodorowicz); Cantata, "Ich bin ein guter Hirt"; Cantata, "O, Ewigkeit."

Saturday, March 28, at 8:15—Cantata, "Christ Lag in a Tobesbanden"; Brandenburg Concerto, No. 5 (Solo piano, Alexander Borovsky; Violin, Richard Burgin; Flute, Georges Laurent); Preludes and Fugues from "The Well-tempered Clavichord" (Alexander Borovsky); Cantata, "Ein feste Burg."

Sunday, March 29, at 4:30 and at 8:30—Mass in B minor (repeated).

Music Notes and Comment

The Bach Festival of the Boston Symphony Orchestra, the culminating event of its present 50th anniversary year, and the outstanding feature of the Boston musical season comes this week. But, despite the obvious limitations of newspaper space for musical reviews, and of the public for concerts in this city, two young pianists are to make their local debuts on two of the evenings of the festival. No doubt they and their respective managements wish chiefly to please personal friends of the performers, who are the only dependable public for most debuts.

The Boston Symphony Orchestra will give on six successive days beginning next Tuesday, a Bach Festival in Symphony Hall to honor the memory of Henry L. Higginson, its founder, on this, the orchestra's 50th anniversary. The Harvard and Radcliffe choruses will appear in the Mass in B minor which is to open the Festival, and also to close it, as a Pension Fund concert, on Sunday, March 29th, and likewise in the Magnificat on Thursday. The Bach Cantata Club will give four cantatas at the Friday and Saturday concerts which are part of the regular series. In all five of these concerts, the vocal quartet consisting of Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone, will be heard. Adelle Alberts will take the second soprano part in the Mass. Since the Mass takes three hours to perform, it will be given on each day in two parts, from 4:30 to 6, and from 8:30 until 10.

Alexander Borovsky, famous in Europe as a Bach interpreter, has arrived in Boston to appear in two performances, and Mme Patorni-Casadesus has likewise come from Europe especially to play the Harpsichord on Wednesday evening, which is dedicated to the memory of Henry L. Higginson. Prof Bliss Perry of Harvard, Mr Higginson's biographer and one of his close friends, will give an address on Wednesday evening, when Wallace Goodrich will play organ music of Bach.

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MUSIC

By PHILIP HALE

The 19th concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place last night in Symphony hall. The program was as follows: Mendelssohn, Overture and Scherzo from the incidental music to "A Midsummer Night's Dream." Honegger, Symphony. Tchaikovsky, Piano Concerto No. 1 in B flat minor (Vladimir Horowitz, pianist). Strauss, Dance of The Seven Veils from the opera "Salome."

The fame of Mendelssohn has had its ups and downs and again its ups. It was natural that after the slobbering adoration of the English, there should be a reaction, but he did not deserve the contempt with which his amiable music was treated in certain quarters. Most surprising of all the shifting opinions is the favoring attitude of the wild-eyed members of the younger French school, who speak approvingly of him—in a somewhat patronizing manner—at the expense of Cesar Franck and his disciples, who, it is true, are more or less irritating in their sermonizing. The man that wrote the music for Shakespeare's comedy, the overture to "Fingal's Cave" and the "Walpurgis Night" is not to be ignored even in 1931. Some might think that the overture was performed last night in a too heroic vein—as if there were profound "meaning" in the comedy and the music, but all would agree that the Scherzo was played delightfully; so delightfully that the audience insisted twice on the players standing with several recalls for the conductor.

Honegger's symphony was brought out for the second time this season. The first movement seemed again to be ineffectively ugly and impotently bombastic. The fine ideas in the slow movement are at times curiously perverted, and in a labored manner. In the Finale one finds Honegger at his best, and not only by reason of the lovely, peaceful final measures, the calm after the "sturm and drang," the roaring of the billows and the howling of the winds.

With every performance of Tchaikovsky's concerto the wonder grows that after the launching of his imposing, inspiring theme, he threw it aside carelessly as a little thing of his own, but not worthy of reappearance or development. The announcement, whether it is made by the orchestra or by the pianist, is a cruel blow to legitimate expectation of what will be done with this theme. Mr. Horowitz gave a remarkable virtuoso interpretation of the concerto, remarkable for brilliance and dash. An interpretation that excited admiration and tumultuous applause on account of the display of technical proficiency, whenever Tchaikovsky is emotional, whenever he puts on the poet's robe, Mr. Horowitz leaves us cold. He is an illustrious member of the school that regards the piano first of all as a huge percussion instrument. But one can sing emotionally as well as melodiously on a piano, and Mr. Horowitz, with all his technical proficiency, his strength, his fire, has not a singing tone. It is said that he more or less recently went to Berlin, where his impetuosity was somewhat chastened; but the pedagogues in that city are not the ones to turn a virtuoso—in the common meaning of that word—into an emotional or even a mildly poetic pianist. Dr. Koussevitzky and the orchestra gave an accompaniment that was marvelous, and when the composer called on them for song, they sang.

An engrossing performance of Salome's dance brought the end to an interesting concert that will be repeated this afternoon.

The programs of Friday afternoon, March 27, and Saturday evening, March 28, belong to the Bach festival in memory of Henry L. Higginson, the founder of the orchestra.

Friday afternoon Suite No. 3, D major; Concerto for two violins (Messrs. Burgin and Theodorowicz), and two cantatas, "Ich bin ein guter Hirt" and half of "O Ewigkeit, du Donnerwort" sung by the Bach Cantata Club. On Saturday night the program will comprise the Easter cantata, "Christ lag in Todesbanden;" the Brandenburg concerto No. 5, preludes and fugues to be played by Mr. Borovsky, and the cantata "Ein feste Burg ist unser Gott." The solo singers will be Mmes. Evans and Matzenauer; Messrs. Crooks and Gange.

SYMPHONY AT HEIGHT OF POWERS

Concert Last Night Most Brilliant in Many Years

Post Mar. 20

BY WARREN STOREY SMITH

Whether or not there is some special virtue in performing a task at an unaccustomed time, it is a fact that the Symphony Concert, which, because of rehearsals for the impending Bach Festival, took place last evening instead of tomorrow evening as in regular course, was one of the most brilliant not merely of this season but of many seasons.

EXUBERANT VIRTUOSITY

From the very outset it was a stirring evening. First upon the programme stood the Overture and Scherzo out of Mendelssohn's music for Shakspere's "A Midsummer Night's Dream," repertory pieces, both part of the routine of this orchestra as of every orchestra worthy the name. Yet, last evening, this music was played with a tonal finish, a mingling of lightness, speed and clarity, to which was added a certain exuberant virtuosity that was irresistible.

At the conclusion of the Scherzo the applauding audience was not satisfied until Dr. Koussevitzky had twice summoned the players to their feet, and twice made Mr. Laurent bow his acknowledgements of the plaudits that at least to some extent were prompted by his extraordinary fleet delivery of the measures for solo flute.

Honegger Again

On top of Mendelssohn, and on the score of having something to say and saying it without a superfluous syllable the juxtaposition was not flattering to the contemporary composer, there came a repetition of the Symphony of Honegger, one of the pieces commissioned for this 50 anniversary year of the Symphony Orchestra. Almost did Dr. Koussevitzky and his men persuade the sceptical listener last evening that after all this Symphony was more than the work of an able and resourceful craftsman who had a task to perform and in the performance of it relied more upon formulae than upon what is commonly called inspiration. But there are formulae in modern music, some of them the creation of Mr. Honegger himself, and in this Symphony they are duly paraded, occasionally to a sort of nervous excitement if not to anything more abiding.

The concert was to end with a performance of the Dance of Salome, from Strauss' opera of that name, that far and away eclipsed any performance of this music hitherto heard in Symphony Hall. But this, which might have been climax indeed for most concerts, could hardly be more than anti-climax to that which had immediately preceded it: Vladimir Horowitz, Dr. Koussevitzky and the orchestra carrying all before them in a performance of Tchaikovsky's B-flat minor Pianoforte Concerto that also for overpowering and intoxicating brilliance had no Bostonian precedent.

Horowitz the Master

It was with this Concerto that Mr. Horowitz swept from off its feet his first American audience, which heard him in a concert of the Philharmonic Orchestra in Carnegie Hall a few seasons ago. Then, as was the case last evening, the immediate excitant of the frenzied applause which could not wait for the last note to sound was the amazing, the almost incredible speed with which Mr. Horowitz delivered the celebrated passage in double octaves that occurs just before the end.

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Least Known Master-Work Made by Bach

TRANS MAR. 24

His Magnificat on Thursday, For First Time in Boston Through Sixty Years

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The liturgy of the early Lutheran Church follows closely that of the Roman Church. Examination of the rubrics outlining the services of the early Lutheran Church shows that Latin as well as "Deudsch" (the spelling of the day) was used for certain portions of the services. Thus it is that certain works which Bach wrote to Latin texts were actually written for the services of the German Protestant Church. The Magnificat is the principal of these. The Magnificat found an appointed place in the evening service on Christmas day and certain other feast days. On Christmas day certain Christmas hymns were interpolated between the several numbers of the Magnificat. On other feast days the numbers of the Magnificat were given in unbroken succession. Bach wrote the Magnificat in D for the evening service of the first Christmas he was in Leipzig, 1723. As was the case with the B minor Mass, the Latin text brought with it certain suggestions of Italian influence.

The Magnificat includes two superb five-part choruses, the "Magnificat" at the beginning and the "Gloria" at the end. Intervening are six airs, a duet, a trio-chorus for women's voices, and two smaller choruses. The text of the Magnificat is of course the great hymn of the Virgin Mary (Luke 1, 46-55) with which she responds to the salutation of the angel who announces to her that she is to be the Mother of the Lord. Church liturgies add the "Gloria" to the end of this and many other canticles. By way of general introduction an exceedingly illuminating paragraph from Parry's "Bach" may be quoted:

"One thing must be admitted at the outset—there is no femininity about the work. There is hardly a bar which could be taken to suggest that Bach intended to emphasize any personal aspect of the hymn of the Virgin. His purpose seems rath to be to suggest the feeling that Christian worshippers in a body adopt the hymn as an expression of praise, gratitude and joy for themselves. This had, in the course of time, become the effect of the usage of the hymn for ecclesiastical purposes in the Roman Church. The multitudes of composers who had set it had all treated the original source and personal intention of the hymn as a negligible quantity. Such a subtle idea as the musical presentation of the humility, the proud joy, the exultation, the womanliness and the wonder of the unique position which the Gospel narrative gives as the occasion for the hymn, would probably be too modern for any composer before the twentieth century to concern himself with. As a matter of fact, the Magnificat had become a very special expression of congregational adoration—an act of worship, illustrating in a high degree the manner in which the religious attitude discards external anomalies or inaptness of mere verbal details and accepts the spiritual meaning, the devotional mood, the general mental tone or symbolic utterances as its own."

To the writer in the Oxford History of Music, "the structure of the opening five-part chorus is preferable to the concerto rather than to any other form, the choir taking the part of the solo instrument, or the 'concertino' of the concerto grosso, while the orchestra supplies the accompaniment in a manner not at all unlike the accepted type of accompaniments in the concertos of the day." A note of unspeakable joy dominates this first chorus. Bach does not hesitate to make bold use of three trumpets in the expression of it.

The mood of rejoicing continues through the second number, the air, "Et exultavit spiritus meus" ("And my spirit hath regarded") for alto and strings. The third number, an air for soprano, with oboe obbligato, "Quia respexit" ("For he hath regarded the lowliness") gives expression to a feeling of deep humility. Schweitzer calls attention to the fact that the "'lowliness' of the chosen maiden is expressed by figures descending and bowing, as it were, that give rise to an accompaniment of indescribable charm—a veritable musical picture of the Madonna." The air leads directly into the chorus "Omnes generationes," which affords an excellent example of Bach's objective way of working even while he is gaining his wondrously penetrating subjective and spiritual effects. The interpenetration of the two has surely never been equalled nor hardly approached by any other composer. The word upon which Bach's objective realism concentrates is the word "omnes"—"all." There are many entries of the several voices on this word. The conventional dominant and tonic entries are soon swept aside, and "all" the five voices enter successively on repetitions of one note—C-sharp. Soon there is a sequence of entries which does not cease until there have been entries upon "all" the notes of the scale from F-sharp to F-sharp. The marvel is that such tricks never result in a mechanical style. Spirituality remains the order of the day. For after all, it is an act of worship that Bach is depicting: "all" human kind, throughout "all" the ages, he suggests, unites in calling the Virgin blessed.

"Quai fecit mihi magna" ("For he that is mighty") is a powerful air for bass. "Et misericordia" ("And His Mercy") for alto and tenor duet is accompanied by muted strings and flutes that "give out ritornelli that seem (to Schweitzer) to come from a superterrestrial world." But beneath is a mood of melancholy.

In the chorus "Fecit Potentiam" ("The Lord Hath Showed Strength") the very intervals of the fugal theme indicate power. The theme is a long one and smashing chords seem to strive against it at every entry, but it continues triumphant in its strong course.

"Deposuit potentas" ("He Hath Put Down the Mighty") is another occasion for musical realism. It is a tenor air with unison violins in accompaniment. The word "deposuit" is almost always accompanied by a long descending scale passage. The bass reiterates an exceedingly powerful motive with the word "potentas." A long ascending figure accompanies the words, "and exalted them of low degree."

An alto with two flutes sings "Esurientes implevit bonis" ("And He Hath Filled the Hungry"). The mood is one of joy. "Suscepit Israel" ("He Hath Holpen His Servant Israel") is a trio-chorus for women's voices accompanied by oboe obbligato. It leads directly into the unaccompanied chorus "Sicut Locutus" ("As He Promised"). The Gloria at the end is as brilliant as the onening chorus. The last portion of it brings theme and treatment apparently derived or borrowed from the "Magnificat" with which the whole begins.

A. H. M.

BACH CANTATAS AT SYMPHONY CONCERT

Concerto for Two Violins and D Major Suite Heard

Mar 28 Trans

The program of yesterday afternoon's concert in the Friday subscription series of the Boston Symphony Orchestra was part of the current Bach Festival, though, except for the now sadly diminished number of rush seats, only season subscribers could hear the chosen numbers. These were the Suite in D major which includes the air arranged and often played "For the G string;" the concerto for two violins, and two of the church cantatas, Nos. 85 and 20.

The solo violinists were Richard Burgin and Julius Theodorowicz. The chorus was drawn from the Bach Cantata Club, G. Wallace Woodworth conductor, a group of recent graduates of Harvard and Radcliffe, brought up in the Davisonian tradition of choral singing. The solo singers were as at the rest of the festival concerts Mmes Evans and Matzenauer, Messrs Crooks and Gange.

The Suite in D major, with which the concert began, was eloquently and brilliantly performed. Dr Koussevitzky's reading, as usual, proved an emotional and dramatic one. The great volume of tone from the strings, the rather thickened melodic line, the emphatic rhythmic stresses were characteristic of his method of interpreting not merely the music of Bach but that of other 17th and 18th century composers, Mozart alone excepted. Some might prefer a lighter, more delicate way of playing this old music. Its texture is perhaps thinner, its elegance of manner perhaps greater than Dr Koussevitzky believes. But there is no denying the effectiveness of such a performance as yesterday's, even though inner voices were sometimes blurred or obscured by the tonal mass.

Admirable Playing

Mr Burgin and Mr Theodorowicz distinguished themselves by their wholly admirable playing of the solo parts in the concerto for two violins. The largo, known to all musicians as one of the most melodious and emotional things Bach wrote, greatly pleased the audience. Here again, however, one wondered whether a more restrained, a chaster style than Dr Koussevitzky's might not be preferable. The two allegro movements, performed with great gusto and fluency, seemed hardly less delightful than the famous largo, if less obviously appealing.

The two church cantatas, "Ich bin ein Guter Hirt," No. 85; and "O Ewigkeit," No. 20, are proofs of the inexhaustible fertility of Bach's imagination. His position at Leipzig demanded the composition and the performance of hundreds of such works. Yet they never drop to the level of perfunctory routine work, and occasionally approach the sublimities of the "Matthew Passion" and the B minor Mass.

Yesterday, however, these cantatas made much less impression than the purely instrumental portion of the program. Only the chorales at the end, sung with admirable simplicity and sincerity by the Bach Cantata Club, redeemed them from a hint of perfunctoriness, even of dullness.

Perhaps the splendors of the Magnificat and the B minor mass, performed at earlier concerts in the Bach Festival, obscured the less potent appeal of these humbler choral pieces. But what one felt in listening was that the solo singers to whom most of the numbers in these cantatas are allotted, were not nearly as able as the instrumentalists in the orchestra.

Fine Tenor Voice

Mme Matzenauer was not yesterday in good voice. She had outdone herself in the B minor Mass and the Magnificat, and neither her tones nor her interpretations yesterday proved to have the memorable fervor she showed on those two recent occasions.

Miss Evans, whose voice is not of great volume, and whose style lacks distinction, sang many of her measures agreeably enough. Mr Gange suggested, as before, the baritone of the usual male quartet, or mixed quartet.

Only Mr Crooks of the four soloists did really well yesterday. He used his fine tenor voice with an admirable restraint, and, better than at the earlier concerts, conveyed the imaginative significance of his numbers.

It is a pity that a quartet of singers of an even and high level of excellence could not have been assembled for this festival. But where could such a group be found in America today?

The program for tonight's Symphony concert, also part of the Bach Festival, differs, by exception from that given yesterday. It includes the Fifth Brandenburg concerto; a group of piano solos to be played by Mr Borovsky, and two cantatas, "Christus lag in Todesbanden," and "Ein Feste Burg." The Festival ends with tomorrow's repetition of the B minor Mass.

P. R.

Auck, Beethoven, And a Bostonian

ON March 16 last, in the Music Hall at Hamburg, Dr. Karl Muck was conductor at the final concert, for the season, of the Philharmonic Society. The program—Beethoven's Ninth, with chorus and quartet. A Bostonian, who sat in the audience and who knew the conductor in his years at Symphony Hall, sends a bulletin concerning the event. He writes from Berlin:

"Absence from Boston at the height of the celebration of the fiftieth anniversary of the Boston Symphony Orchestra, which its compatriots in Hamburg Boston and Hamburg have many points in common, not least of which is the fact that each supports a splendid orchestra. It could be wished that Boston, at this time of musical retrospectiveness of its former conductor, who is held in such esteem in Hamburg and regarded throughout Germany as the last of a great generation of conductors.

"The performance of the Ninth Symphony by the Philharmonische Gesellschaft and the Singakademie of Hamburg under Dr. Muck was an event to remember. The orchestra, under his veteran leader, played with a rare combination of virtuosity and sensitiveness. The choir, although unable to produce the loveliness of tone which Davison draws from his young singers, revealed extraordinary training and accuracy. Together with Muck's reading of a work like Beethoven's Ninth is unlike anything which one hears nowadays in Boston, or anywhere else, for that matter. It is classic in the best sense of the word. From the very outset there is no quibbling, the sense of inevitability, produced chiefly, so it seems to me, by an unfailing regard for the relation of the parts to a carefully thought-out whole and by steadfast adherence to the rhythms, powerful yet always free of any heroics. And yet there is no loss of effects are stupendous, partly because of the feeling of fatality, rather than caprice, with which the music seems to move forward.

"Muck is much older looking than he was a year ago, except for the sharpness of his eyes. His face is white and his hair gray. He ascends the conductor's stand with apparent difficulty. The enthusiasm for his performance of the Ninth expressed itself in a way that was almost unprecedented long after the chorus and orchestra had filed off the stage. Again and again he had to come back alone to the empty stage, and the sombre lines of his face relaxed only once when, finally, a huge wreath some seven feet tall was fitted up to the conductor's stand."

Concert-Chronicle

Saturday or Thursday?

THE trustees of the Chicago Orchestra are puzzling with a problem (or, as some predict) must sooner or later engage the authorities at Symphony Hall—the placing of the weekly concert in the calendar. The week-long established custom of the Chicago Long-established custom in Boston, Chicago and Philadelphia assigns it to Saturday. One or another of the newer orchestras in the Middle West prefers Thursday, with the matinée Friday or Saturday. In New York the Philharmonic Society and the Stock Symphony Society Concerts while the subscription concerts fall on Thursday evenings, with a matinée on the following day. No one seems to know what men or what circumstances ordained Saturday night as the time for the Boston concerts but until the Middle West (outside Chicago) began to cultivate orchestras, only New York deviated from the rule. It was tradition and precedent of twenty, thirty, fifty years' standing.

Meanwhile social habits have changed. Week-ends have come into vogue in large cities the weekly holiday now begins at Saturday noon—if not on Friday evening—and continues, at earliest, until Monday morning. Many go out of town: others prefer, for Saturday evening, less exertion, diversion than a symphony concert, or else defer the evening to Saturday afternoon, find themselves good for nothing except to loaf. They say in Chicago—and Boston now follows—that yields confirming signs—that week-ending is established custom with the public and that Saturday night is a dead night for national conductor, like Dr. Koussevitzky or Mr. Stokowski, can hold it in the concert-hall on Saturday evenings. In Chicago, it demurs and asks for change to Thursday, following general Middle-Western custom, and, if the management is wise, it will make the change and rediscover the inclination of the majority; may ultimately act upon it. Here, from the Evening Post, are Mr. Hackett's paragraphs about it all:

"And now what do you suppose they are saying about the evening in the concert sanctuary, though, of course not officially? Nothing less than transferring the Saturday evening concerts to Thursday evening! The week-end is becoming, or has become, an essential factor in our social life. Many people who would not contemplate coming downtown or back into town for a symphony concert on Saturday evening. Too many other interests have come up and of too engrossing a nature to make it any longer feasible.

"What do you think of it? Would more people, and especially more men, find it convenient and agreeable to set apart Thursday evening for the symphony concerts? Or is Saturday the night of the week when the most people have of the Medes and the Persians? If you are a 'Saturday nighter' and have definite opinions on the matter, now is the time to make them known. Write letters to the authorities, pro or con, and let them count the show of hands."

Incidents and Prospects

Dr. Koussevitzky is reserving Mr. Copland's "Symphonic Ode" for performance at the final pair of Symphony Concerts. It is music of large dimensions; sounds testably; would suffice for the end of the July pro-gram. Mr. Copland is expected to go to New York next week. Mr Borovsky will go with it to play the piano-part in the Concerto of Bach heard at the recent festival.

Mr. John Charles Thomas, venturing his first recital at Symphony Hall on Sunday afternoon, April 12, will sing the lieder:

An die Leier ..... Schubert
Heimweh ..... Wolf
Ruhe, meine Seele ..... Strauss
Nachtlied, op. 10, No. 1 ..... Brahms
Soir—Fleur jetée ..... Fauré
Le Colloque sentimental ..... Debussy
I Heard a Soldier ..... Bax
Theodore the Pirate King ..... Bergers
Gipsy Song ..... Dvořák
Home on the Range ..... Guion
When I Think upon the Maidens ..... Head

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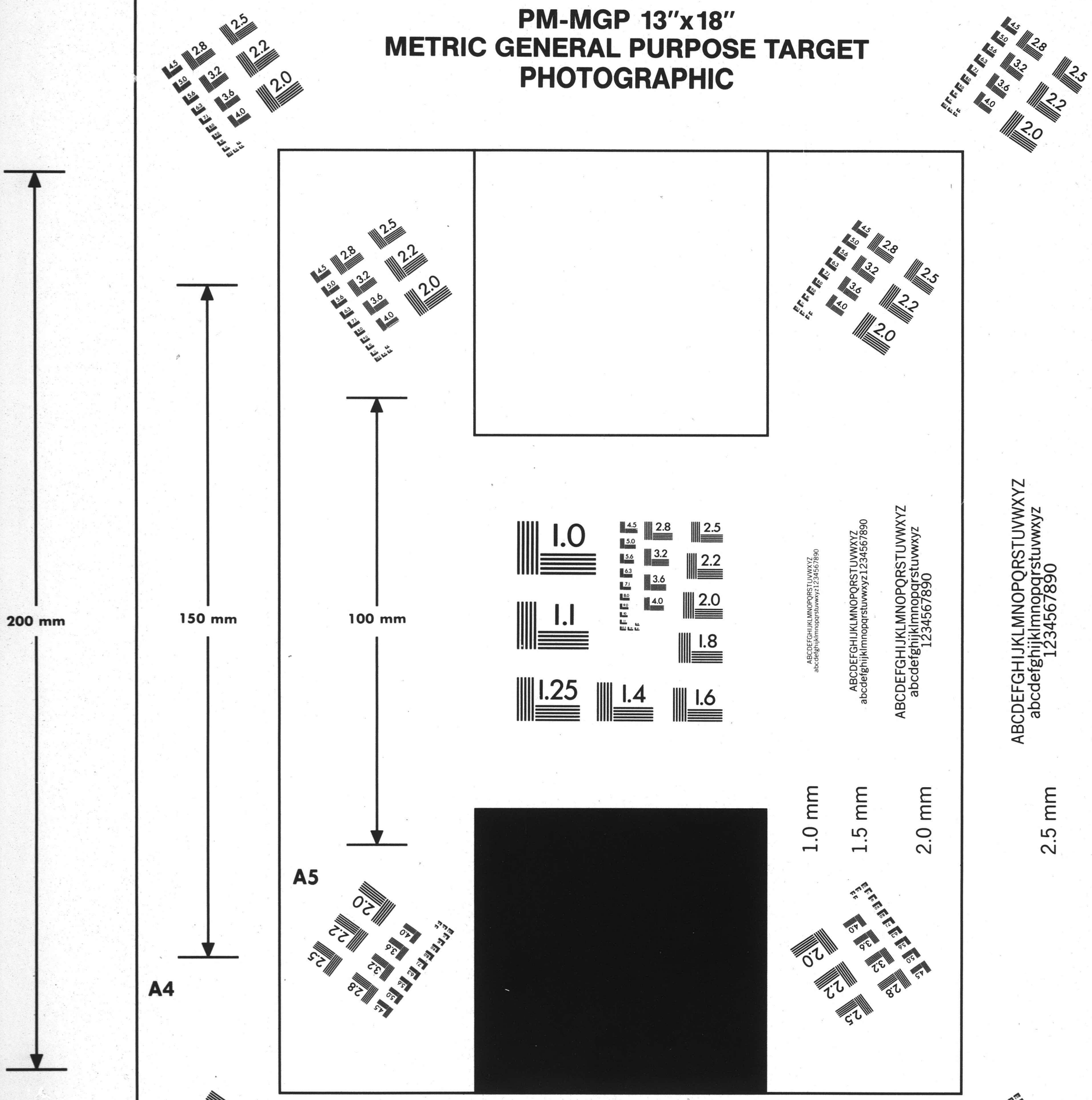

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MUSIC

By PHILIP HALE

The 19th concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place last night in Symphony hall. The program was as follows: Mendelssohn, Overture and Scherzo from the incidental music to "A Midsummer Night's Dream." Honegger, Symphony. Tchaikovsky, Piano Concerto No. 1 in B flat minor (Vladimir Horowitz, pianist). Strauss, Dance of The Seven Veils from the opera "Salome."

The fame of Mendelssohn has had its ups and downs and again its ups. It was natural that after the slobbering adoration of the English, there should be a reaction, but he did not deserve the contempt with which his amiable music was treated in certain quarters. Most surprising of all the shifting opinions is the favoring attitude of the wild-eyed members of the younger French school, who speak approvingly of him—in a somewhat patronizing manner—at the expense of Cesar Franck and his disciples, who, it is true, are more or less irritating in their sermonizing. The man that wrote the music for Shakespeare's comedy, the overture to "Fingal's Cave" and the "Walpurgis Night" is not to be ignored even in 1931. Some might think that the overture was performed last night in a too heroic vein—as if there were profound "meaning" in the comedy and the music, but all would agree that the Scherzo was played delightfully; so delightfully that the audience insisted twice on the players standing with several recalls for the conductor.

Honegger's symphony was brought out for the second time this season. The first movement seemed again to be ineffectively ugly and impotently bombastic. The fine ideas in the slow movement are at times curiously perverted, and in a labored manner. In the Finale one finds Honegger at his best, and not only by reason of the lovely, peaceful final measures, the calm after the "sturm and drang," the roaring of the billows and the howling of the winds.

With every performance of Tchaikovsky's concerto the wonder grows that after the launching of his imposing, inspiring theme, he threw it aside carelessly as a little thing of his own, but not worthy of reappearance or development. The announcement, whether it is made by the orchestra or by the pianist, is a cruel blow to legitimate expectation of what will be done with this theme. Mr. Horowitz gave a remarkable virtuoso interpretation of the concerto, remarkable for brilliance and dash. An interpretation that excited admiration and tumultuous applause on account of the display of technical proficiency, whenever Tchaikowsky is emotional, whenever he puts on the poet's robe, Mr. Horowitz leaves us cold. He is an illustrious member of the school that regards the piano first of all as a huge percussion instrument. But one can sing emotionally as well as melodiously on a piano, and Mr. Horowitz, with all his technical proficiency, his strength, his fire, has not a singing tone. It is said that he more or less recently went to Berlin, where his impetuosity was somewhat chastened; but the pedagogues in that city are not the ones to turn a virtuoso—in the common meaning of that word—into an emotional or even a mildly poetic pianist. Dr. Koussevitzky and the orchestra gave an accompaniment that was marvelous, and when the composer called on them for song, they sang.

An engrossing performance of Salome's dance brought the end to an interesting concert that will be repeated this afternoon.

The programs of Friday afternoon, March 27, and Saturday evening, March 28, belong to the Bach festival in memory of Henry L. Higginson, the founder of the orchestra.

Friday afternoon Suite No. 3, D major; Concerto for two violins (Messrs. Burgin and Theodorowicz), and two cantatas, "Ich bin ein guter Hirt" and half of "O Ewigkeit, du Donnerwort" sung by the Bach Cantata Club. On Saturday night the program will comprise the Easter cantata, "Christ lag in Todesbanden;" the Brandenburg concerto No. 5, preludes and fugues to be played by Mr. Borovsky, and the cantata "Ein feste Burg ist unser-Gott." The solo singers will be Mmes. Evans and Matzenauer; Messrs. Crooks and Gange.

SYMPHONY AT HEIGHT OF POWERS

Concert Last Night Most Brilliant in Many Years

POST MAR. 20

BY WARREN STOREY SMITH

Whether or not there is some special virtue in performing a task at an unaccustomed time, it is a fact that the Symphony Concert, which, because of rehearsals for the impending Bach Festival, took place last evening instead of tomorrow evening as in regular course, was one of the most brilliant not merely of this season but of many seasons.

EXUBERANT VIRTUOSITY

From the very outset it was a stirring evening. First upon the programme stood the Overture and Scherzo out of Mendelssohn's music for Shakspere's "A Midsummer Night's Dream," repertory pieces, both part of the routine of this orchestra as of every orchestra worthy the name. Yet, last evening, this music was played with a tonal finish, a mingling of lightness, speed and clarity, to which was added a certain exuberant virtuosity that was irresistible.

At the conclusion of the Scherzo the applauding audience was not satisfied until Dr. Koussevitzky had twice summoned the players to their feet, and twice made Mr. Laurent bow his acknowledgements of the plaudits that at least to some extent were prompted by his extraordinary fleet delivery of the measures for solo flute.

Honegger Again

On top of Mendelssohn, and on the score of having something to say and saying it without a superfluous syllable the juxtaposition was not flattering to the contemporary composer, there came a repetition of the Symphony of Honegger, one of the pieces commissioned for this 50 anniversary year of the Symphony Orchestra. Almost did Dr. Koussevitzky and his men persuade the sceptical listener last evening that after all this Symphony was more than the work of an able and resourceful craftsman who had a task to perform and in the performance of it relied more upon formulae than upon what is commonly called inspiration. But there are formulae in modern music, some of them the creation of Mr. Honegger himself, and in this Symphony they are duly paraded, occasionally to a sort of nervous excitement if not to anything more abiding.

The concert was to end with a performance of the Dance of Salome, from Strauss' opera of that name, that far and away eclipsed any performance of this music hitherto heard in Symphony Hall. But this, which might have been climax indeed for most concerts, could hardly be more than anti-climax to that which had immediately preceded it; Vladimir Horowitz, Dr. Koussevitzky and the orchestra carrying all before them in a performance of Tchaikovsky's B-flat minor Pianoforte Concerto that also for overpowering and intoxicating brilliance had no Bostonian precedent.

Horowitz the Master

It was with this Concerto that Mr. Horowitz swept from off its feet his first American audience, which heard him in a concert of the Philharmonic Orchestra in Carnegie Hall a few seasons ago. Then, as was the case last evening, the immediate excitant of the frenzied applause which could not wait for the last note to sound was the amazing, the almost incredible speed with which Mr. Horowitz delivered the celebrated passage in double octaves that occurs just before the end.

Yet, although this sort of super-virtuosity distinguished his playing of the Concerto from first to last, his performance was quite as notable for grace and delicacy, for musicianly phrasing, indeed for all the qualities that a well-rounded interpretation and performance of such a piece requires. Six times Mr. Horowitz was recalled to the stage by a stamping, clapping audience, that finally let him go only because the hour was late. And when Dr. Koussevitzky returned to the stage to lead the music of Strauss the applause deservedly broke out afresh.

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The liturgy of the early Lutheran Church follows closely that of the Roman Church. Examination of the rubrics outlining the services of the early Lutheran Church shows that Latin as well as "Deudsch" (the spelling of the day) was used for certain portions of the services. Thus it is that certain works which Bach wrote to Latin texts were actually written for the services of the German Protestant Church. The Magnificat is the principal of these. The Magnificat found an appointed place in the evening service on Christmas day and certain other feast days. On Christmas day certain Christmas hymns were interpolated between the several numbers of the Magnificat. On other feast days the numbers of the Magnificat were given in unbroken succession. Bach wrote the Magnificat in D for the evening service of the first Christmas he was in Leipzig, 1723. As was the case with the B minor Mass, the Latin text brought with it certain suggestions of Italian influence.

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"One thing must be admitted at the outset—there is no femininity about the work. There is hardly a bar which could be taken to suggest that Bach intended to emphasize any personal aspect of the hymn of the Virgin. His purpose seems rather to be to suggest the feeling that Christian worshippers in a body adopt the hymn as an expression of praise, gratitude and joy for themselves. This had, in the course of time, become the effect of the usage of the hymn for ecclesiastical purposes in the Roman Church. The multitudes of composers who had set it had all treated the original source and personal intention of the hymn as a negligible quantity. Such a subtle idea as the musical presentation of the humility, the proud joy, the exultation, the womanliness and the wonder of the unique position which the Gospel narrative gives as the occasion for the hymn, would probably be too modern for any composer before the twentieth century to concern himself with. As a matter of fact, the Magnificat had become a very special expression of congregational adoration—an act of worship, illustrating in a high degree the manner in which the religious attitude discards external anomalies or inaptness of mere verbal details and accepts the spiritual meaning, the devotional mood, the general mental tone of symbolic utterances as its own."

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The mood of rejoicing continues through the second number, the air, "Et exultavit spiritus meus" ("And my spirit hath regarded") for alto and strings. The third number, an air for soprano, with oboe obbligato, "Quia respexit" ("For he hath regarded the lowliness") gives expression to a feeling of deep humility. Schweitzer calls attention to the fact that the "'lowliness' of the chosen maiden is expressed by figures descending and bowing, as it were, that give rise to an accompaniment of indescribable charm—a veritable musical picture of the Madonna." The air leads directly into the chorus "Omnes generationes," which affords an excellent example of Bach's objective way of working even while he is gaining his wondrously penetrating subjective and spiritual effects. The interpenetration of the two has surely never been equalled nor hardly approached by any other composer. The word upon which Bach's objective realism concentrates is the word "omnes"—"all." There are many entries of the several voices on this word. The conventional dominant and tonic entries are soon swept aside, and "all" the five voices enter successively on repetitions of one note—C-sharp. Soon there is a sequence of entries which does not cease until there have been entries upon "all" the notes of the scale from F-sharp to F-sharp. The marvel is that such tricks never result in a mechanical style. Spirituality remains the order of the day. For after all, it is an act of worship that Bach is depicting: "all" human kind, throughout "all" the ages, he suggests, unites in calling the Virgin blessed.'

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"Deposuit potentas" ("He Hath Put Down the Mighty") is another occasion for musical realism. It is a tenor air with unison violins in accompaniment. The word "deposuit" is almost always accompanied by a long descending scale passage. The bass reiterates an exceedingly powerful motive with the word "potentas." A long ascending figure accompanies the words, "and exalted them of low degree."

An alto with two flutes sings "Esurientes implevit bonis" ("And He Hath Filled the Hungry"). The mood is one of joy. "Suscepit Israel" ("He Hath Holpen His Servant Israel") is a trio-chorus for women's voices accompanied by oboe obbligato. It leads directly into the unaccompanied chorus "Sicut Locutus" ("As He Promised"). The Gloria at the end is as brilliant as the opening chorus. The last portion of it brings theme and treatment apparently derived or borrowed from the "Magnificat" with which the whole begins.

A. H. M.

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Concerto for Two Violins and D Major Suite Heard

Mar 26 Trans

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The solo violinists were Richard Burgin and Julius Theodorowicz. The chorus was drawn from the Bach Cantata Club, G. Wallace Woodworth conductor, a group of recent graduates of Harvard and Radcliffe, brought up in the Davisonian tradition of choral singing. The solo singers were as at the rest of the festival concerts Mmes Evans and Matzenauer, Messrs Crooks and Gange.

The Suite in D major, with which the concert began, was eloquently and brilliantly performed. Dr Koussevitzky's reading, as usual, proved an emotional and dramatic one. The great volume of tone from the strings, the rather thickened melodic line, the emphatic rhythmic stresses were characteristic of his method of interpreting not merely the music of Bach but that of other 17th and 18th century composers, Mozart alone excepted. Some might prefer a lighter, more delicate way of playing this old music. Its texture is perhaps thinner, its elegance of manner perhaps greater than Dr Koussevitzky believes. But there is no denying the effectiveness of such a performance as yesterday's, even though inner voices were sometimes blurred or obscured by the tonal mass.

Admirable Playing

Mr Burgin and Mr Theodorowicz distinguished themselves by their wholly admirable playing of the solo parts in the concerto for two violins. The largo, known to all musicians as one of the most melodious and emotional things Bach wrote, greatly pleased the audience. Here again, however, one wondered whether a more restrained, a chaster style than Dr Koussevitzky's might not be preferable. The two allegro movements, performed with great gusto and fluency, seemed hardly less delightful than the famous largo, if less obviously appealing.

The two church cantatas, "Ich bin ein Guter Hirt," No. 85; and "O Ewigkeit," No. 20, are proofs of the inexhaustible fertility of Bach's imagination. His position at Leipzig demanded the composition and the performance of hundreds of such works. Yet they never drop to the level of perfunctory routine work, and occasionally approach the sublimities of the "Matthew Passion" and the B minor Mass.

Yesterday, however, these cantatas made much less impression than the purely instrumental portion of the program. Only the chorales at the end, sung with admirable simplicity and sincerity by the Bach Cantata Club, redeemed them from a hint of perfunctoriness, even of dullness.

Perhaps the splendors of the Magnificat and the B minor mass, performed at earlier concerts in the Bach Festival, obscured the less potent appeal of these humbler choral pieces. But what one felt in listening was that the solo singers to whom most of the numbers in these cantatas are allotted were not nearly as able as the instrumentalists in the orchestra.

Fine Tenor Voice

Mme Matzenauer was not yesterday in good voice. She had outdone herself in the B minor Mass and the Magnificat, and neither her tones nor her interpretations yesterday proved to have the memorable fervor she showed on those two recent occasions.

Miss Evans, whose voice is not of great volume, and whose style lacks distinction, sang many of her measures agreeably enough. Mr Gange suggested, as before, the baritone of the usual male quartet, or mixed quartet.

Only Mr Crooks of the four soloists did really well yesterday. He used his fine tenor voice with an admirable restraint, and, better than at the earlier concerts, conveyed the imaginative significance of his numbers.

It is a pity that a quartet of singers of an even and high level of excellence could not have been assembled for this festival. But where could such a group be found in America today?

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P. R.

Muck, Beethoven, And a Bostonian

ON March 16 last, in the Music Hall at Hamburg, Dr. Karl Muck was conductor at the final concert, for the season, of the Philharmonic Society. A single symphony filled the program—Beethoven's Ninth, with chorus and quartet. A Bostonian, who sat in the audience and who knew the conductor in his years at Symphony Hall, sends this department an interesting note about him in these final years. He writes from Berlin:

"Absence from Boston at the height of the celebration of the fiftieth anniversary of the Boston Symphony Orchestra has its compensations, if one is lucky enough to be not too far from Hamburg Boston and Hamburg have many points in common, not least of which is the fact that each supports a splendid orchestra. It could be wished that Boston, at this time of musical retrospect, would not completely ignore the existence of its former conductor, who is held in such esteem in Hamburg and regarded throughout Germany as the last of a great generation of conductors.

"The performance of the Ninth Symphony by the Philharmonische Gesellschaft and the Singakademie of Hamburg under Dr. Muck was an event to remember. The orchestra, under its veteran leader, played with a rare combination of fire and restraint and with complete absence of ostentatious virtuosity. The choir, although unable to produce the lovelinss of tone which Davison draws from his young singers, revealed extraordinary training and accuracy together with wonderful abandon and enthusiasm. Muck's reading of a work like Beethoven's Ninth is unlike anything which one hears nowadays in Boston, or anywhere else, for that matter. It is classic in the best sense of that term. From the very first note of a movement one gets the sense of inevitability, produced chiefly, so it seems to me, by an unfailing regard for the relation of the parts to a carefully thought-out whole and by steadfast adherence to solid rhythms. And yet there is no loss of emotional power. On the contrary, the effects are stupendous, partly because of the feeling of fatality, rather than caprice, with which the music seems to move forward.

"Muck is much older looking than he was five years ago, except for the sharpness of his eyes. His face is white and his hair gray. He ascends the conductor's stand with apparent difficulty. The enthusiasm for his performance of the Ninth expressed itself in applause and shouting continued long after the chorus and orchestra had fled off the stage. Again and again he had to come back alone to the empty stage, and the sombre lines of his face relaxed only once when, finally, a huge wreath some seven feet tall was lifted up to the conductor's stand."

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Saturday or Thursday?

THE trustees of the Chicago Orchestra are wrestling with a problem that (as some predict) must sooner or later engage the authorities at Symphony Hall—the placing of the evening concert in the calendar for the week. Long-established custom in Chicago, in Boston, in Philadelphia, assigns it to Saturday. One or another of the newer orchestras in the Middle West prefers Thursday, with the matinée Friday or Saturday. In New York, the Philharmonic Society allots Saturday evenings to Students' Concerts; while the subscription concerts fall on Thursday evenings, with a matinée on the following day. No one seems to know what men or what circumstances ordained Saturday for the evening concerts of symphony concerts in America; but until the Middle West (outside Chicago) began to cultivate orchestras, only New York operated from the rule. It was tradition and precedent of twenty, thirty, fifty years' standing.

Meanwhile social habits have changed. Week-ending has come into vogue. In large cities the weekly holiday now begins at Saturday noon—if not on Friday evening—and continues, at earliest, until Monday morning. Many go out of town; others prefer, for Saturday evening, less serious diversion than a symphony concert; or, after the games of Saturday afternoon, find themselves good for nothing except to loaf. They say in Chicago—and Boston now and then yields confirming signs—that week-ending is established custom with the public of symphony orchestras. Only an exceptional conductor, like Dr. Koussevitzky

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"And now what do you suppose they are talking about, and even in the inner sanctuary, though, of course, not officially? Nothing less than transferring the Saturday evening concerts to Thursday evening. The week-end is becoming, or has become, an essential factor in our scheme of life. And the week-end does not contemplate coming downtown or back into town for a symphony concert on Saturday evening. Too many other interests have come up and of too engrossing a nature to make it any longer feasible.

"What do you think of it? Would more people, and especially more men, find it convenient and agreeable to set apart Thursday evening for the symphony concerts? Or is Saturday the night determined with the finality of the laws of the Medes and the Persians? If you are a 'Saturday nighter' and have definite opinions on the matter, now is the time to make them known. Write letters to the authorities, pro or con, and let them count the show of hands."

Incidents and Prospects

Dr. Koussevitzky is reserving Mr. Copland's "Symphonic Ode" for performance at the final pair of Symphony Concerts. It is music of large dimensions; sounds festally; would suit the end of the Jubilee year. . . . When the orchestra goes to New York next week, Mr. Borovsky will go with it to play the piano-part in the Concerto of Bach heard at the recent festival.

Mr. John Charles Thomas, venturing his first recital at Symphony Hall on Sunday afternoon, April 12, will sing these pieces:

An die Leier ..... Schubert
Heimweh ..... Wolf
Ruhe, meine Seele ..... Strauss
Standchen, Op. 6 Heft 2 ..... Brahms
Soir—Fleur Jetée, Op. 1 ..... Fauré
Prière du soir—Song of the Flea ..... Musorgsky
I Heard a Soldier ..... Bax
Theodore, the Pirate King ..... Berners
Gwinne to Hobb'n ..... Wolfe
Home on the Range ..... Guion
When I Think upon the Maidens ..... Head

The management of The Pops has arranged a competition for posters to advertise the forty-sixth series next May and June. The competition is open to students in the art schools of the city. Full particulars may be had from Symphony Hall.

Dr. Koussevitzky has withdrawn the Suite out of Ravel's "Daphnis and Chloë" from the concert of the Symphony Orchestra in Cambridge tomorrow evening. Instead the Prelude to Musorgsky's "Khovántchina" and Rimsky-Korsakov's overture, "Russian Easter," will be played.

The Chronicle Of Bostonian Concert Halls

TRANS—APR 2

Hindemith's Contribution to The Anniversary Year, Triple Schumann

THE Symphony Concerts of the coming week-end are seasonal; at the same time they introduce one of the few remaining anniversary works. The program recognizes Easter by the inclusion of Rimsky-Korsakov's "Russian Easter"; brings novelty with Paul Hindemith's Konzertmusik für Streichorchester und Blechbläser, geschrieben für das Bostoner Symphonie-Orchester ("Concert music for Strings and Brass, written for the Boston Symphony Orchestra"). The title-page also bears the date 1930, and notations in the score indicate that it was written in December of that year. The composer also directs that the "orchestra consist of the strongest possible string quartet, four horns, four trumpets, three trombones and a bass tuba." The scoring, it may be noted, treats the strings as a quartet rather than as the more usual quintet; that is to say, violins are treated as a single voice rather than by division into firsts and seconds. There are two movements, which Hindemith designates merely as "First Part" and "Second Part." The former is to move "Moderately fast, with power," expands near the end to "Very broadly, but always flowingly"; for the latter the tempo indication is simply "Lively." There is no key signature, but both parts gravitate around the key of C-sharp minor.

The first part resembles a sonata-form without development or free fantasia, but with a very expansive coda. The "first-theme section" of the exposition is made up of a counterpoint of three masses of tonal material, introduced successively. The whole string choir begins with the ascending scale of C-sharp minor, followed after a measure and a half with chords in a sharp, detached rhythm. Trumpets soon intrude with a flowing but virile melody which is the chief theme of the movement. Meanwhile high strings have begun a persistent flow of bright eithth-notes, while low strings continue with the matter of the beginning. Of these three the first portion of this new work is compounded. The "second-theme section" begins with an actively rhythmed, almost martial music for brass choir. Trombones soon emerge with a theme somewhat less definitely rhythmical than the rest of this section. This in turn is developed.

After a few moments of relaxation the music returns to the matter of the beginning. It is more expansively treated, as is this entire recapitulatory division. In place of the principal theme, half of the violas and half of the violoncellos sing ardently a melody which in some parts suggest an inversion of the principal theme, but which is also modified with suggestions of jazz-like rhythm. For the rest this division is a reworking of the first portion, except that a statement of the principal theme in its original forms comes at the end and leads to the coda which consists largely of a broader treatment, both more lyrical and more majestic, of this theme.

Part II. of the "Konzertmusik" is a three-voiced fugue interrupted by a central division of more songful matter. The theme begins with two sharp eighth-notes, soon settles into a long line of sixteenth-notes, with many felicitous repeated notes and melodic figures. Bright, sparkling, taken at a very rapid tempo, it gives impression of being one of the most gratefully pleasing as well as one of the most original themes that has come to notice for some time. Massed violins first give it out. After the contrasting central portion violoncellos rebegin the fugue. As in the first movement, this final development is carried out along larger lines than at the beginning. A. H. M.

For Every Taste

There was something for every taste at Jordan Hall last evening: choruses for women's voices, piano solos, tenor solos, a baritone solo, a soprano solo, a trio for soprano, mezzo and alto, a duet for soprano and alto. Organ and harp, two pianos and three pianists, complete the catalogue. The occasion was a program by the chorus of the MacDowell Club, William Ellis Weston, conductor.

The work of the chorus merits chief attention. From the Latin of the Church it chose numbers for beginning and end, a Tantum Ergo of Fauré, a Cantate Domino of Bossi; between, alighted upon a madrigal of the Old English Morley, "Though Philomela Lost Her Love"; found place for folk-songs variously selected from the Old Scotch, from Negro sprituals, from the German, from the Old Finnish, from sixteenth century English balladry; joined to these a near relative, in a Zulu Slumber Song of Wendt, based on a native South African tune; included also a semi-popular "Flower of Dreams" of one Clokey. In this year of grace, 1931, one finds the singing of the sopranos of this chorus fine-textured, often colored by a silvery sheen of no little beauty; one takes pleasure occasionally in full, round-toned melodies from the altos; finds inner parts not always their equal; discovers in Mr. Weston a persuasiveness of interpretation not remembered from earlier hearings. In Bossi's canticle this chorus struck fire, achieved breadths, sang in a large style that went beyond earlier portions of the program. Credit for this is due to some extent to the solo-like organ interludes and well-considered accompaniments of Mr. William Self. . . . For the rest, the choral numbers of this program, with their various auxiliary solos and duets and trios concerned themselves wiht the graces and elegances of concerted song, brought variety and considerable range of effect. Morley's old madrigal was hardly blessed with the lightness which one has learned to expect in this style of music.

Mr. Rulon Robison was soloist in a group of songs from Mozart, Storey Smith, Harty, Brahms. Mr. Smith's new "Roads (from the Russian)" summons persuasively a mood that to most of us suggests the land of the Czars and the Volga; Mr. Robison seized upon the spirit with telling effect. He reached fine lyric heights, showed deep understanding, in Brahms's "Wir Wandelten."

Elsie Winsor Bird, with harp, piano and organ, sang a version of the twenty-third psalm as set by Liszt, said to be the "first time in Boston." It is difficult to see how Liszt's grandiloquent measures penetrated at all into the spiritual significance of this psalm. Mrs. Bird's singing, though pleasant in tonal quality, and though matching ably Liszt's far-flung vocal line, was marred by too frequent singing below the pitch.

A further soloist was Dai Buell with a Toccata of Saint-Saëns, an Arabesque of Schumann, Ravel's "Jeux d'eau," Liapunov's "Lesghinka." A bustling, unclear performance was this, with much waving of arms, a great deal of "hitting the high spots," and Messrs. Saint-Saëns, Schumann, Ravel, Liapunov as alike as peas in a pod. A. H. M.

Programs to Hand

From Dr. Koussevitzky, re-making the program for the Symphony Concerts of tomorrow and Saturday:

Concert Overture, "Russian Easter". Rimsky-Korsakov
Prelude to the Opera, "Parsifal" . . . . . Wagner
Concert-music, in Two Movements, for String and Brass Choirs . . . . . Hindemith (New: First Times)
Symphony, No. 1, in C minor . . . . . Brahms

From Dr. Koussevitzky for the Symphony Concerts of April 17 and 18—a "Schumann Program":

Overture to Byron's Play, "Manfred"
Concerto in A minor for Violoncello with Orchestra
Symphony, No. 1, in B-flat major

Mr. Gregor Piatigorsky, playing for the first time in Boston, will be the violoncellist.

As Virtuoso of the Viola

Paul Hindemith (Hess)

Composer of One More Anniversary Piece—To be Played Tomorrow and Saturday—for the Symphony Concerts

After Many Years And at Cambridge

TRANS—APR 3

Pianist and Conductor Revive Weber's "Concert-Piece" And It Sounds

THOSE obliging elders, who never forget anything, were saying, as the rest of us filed out of Sanders Theater last evening, that years ago Reisenauer had played the piece at a pair of Symphony Concerts. Reisenauer—they added—was a German pianist, in his day noted equally for his conversation and his music-making. We others listened with polite ears; then agreed among ourselves that we had never heard it before in public performance, if, indeed, we had heard it at all. Of course, the eminent "programist" knew all about it and printed his information. He always does—unless the piece in hand happens to be of only a few months' or a few years' standing. Yes: Weber had "thought out" his Concert-Piece in F minor at Dresden in February, 1821; had written it at Berlin in the following June; had finished it on the morning of June 18; then rushed to his wife with "the sheets hardly dry"; played it to her while he "shouted out a commentary." All this on the very day when his "Der Freischütz," an "epoch-making" opera, was to be performed for the first time anywhere.

Mr. Borovsky, who played the Concert-Piece in Cambridge, did not "shout out" Weber's or any other "commentary." To do so is not the custom nowadays. We live, work and hear music in a materialistic age when—the cynics say—pianists surreptitiously count the house, looking out of the corners of ironic eyes. Weber flourished in a romantic time, when shouting was in order, both in the morning over a finished piano-piece and in the evening over a produced, and triumphant, opera. Print and a diligent "programist" are our mechanistic substitutes. Before Mr. Borovsky sounded a note, all of us knew the vision that had haunted Weber as he wrote and played—the châtelaine sitting solitary and doleful on her tower, while her lord is gone crusading against the infidel; no tidings, only horrific visions of destruction, death, despair; of a sudden the sound and sight of a returning host. 'Tis he—and the knights, the squires and the jubilant folk, all a-glistening in the sunshine. "What a tumult of love! What endless and indescribable happiness!" Weber's very words. For Jules Benedict happened to be sitting by to put them to paper, like a faithful—and timely—scribe. Weber loved these visions of the Age of Chivalry; out of them made three operas that have somehow lasted into this Age of Steel. With much more than a hint of the original inspiration, the three Overtures still sound across our concert-halls.

A modicum of listening imagination sufficed to mate program and music. Strauss himself could hardly have made closer jointure. But the visioning Weber sounded cramped with no more than a piano and a subordinate orchestra to give release and strike fire. The piano-part had faded less than five score years and ten might have worn it. In fact, Mr. Borovsky was so adroit and sympathetic with both mind and fingers that it never tinkled thin. His tone gave it body; his virtuosity lent it brilliance. Weber loved rhetoric and Mr. Borovsky tempered it with as little modernistic discretion as was possible to an "intellectual" pianist, playing in April 1931. The Concert-Piece probably asks the "grand style" and that sort of eloquence is hard to come by in present concert-halls. Mr. Borovsky, as his Bach was proving last week in Symphony Hall, takes sensitive thought as he plays. Perhaps for that very reason, the Concert-Piece sounded a little dry; whereas it should glow and shout and run its gamut of emotion and expression, even as did Weber himself.

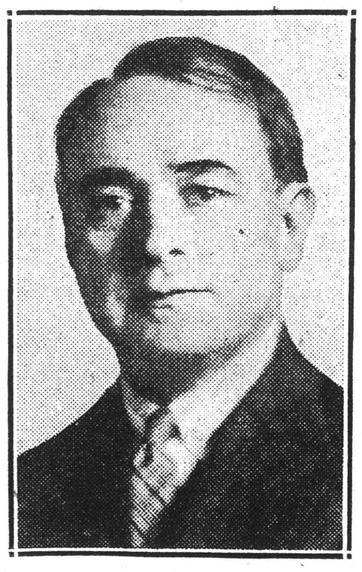
As it was stretched last evening, the canvas seemed too small for the picture. The châtelaine needed a woodwind choir, unharnessed to a piano, to wail her desolation. The returning Crusaders should have come marching and shimmering down the full orchestra. Piano or no piano, it should have proclaimed the "tumult of love" and the "endless and indescribable happiness" as it does from the final pages of the three overtures. Weber, as we know him nowadays, was no miniaturist. He worked best with ample means, in a spacious frame, with a whole opera-book to transmute first into his visions, then into his tones. So expanding, nobody could call him a "charlatan," which was the reproach he feared for the Concert-Piece. His alarms were groundless. To this day it keeps musical shape, substance, movement. It is alive as piano and virtuoso stuff. If there was no program in print, the listener, with the operas to jog his imagination, would more than half suspect the romantic moods and flourishes. Weber was forerunner to Wagner in the theater. In such things as the Concert-Piece he believably anticipated Liszt in the concert-hall. And nowadays it is not he, but Liszt, whom the sincerity-mongers call the "charlatan."

For the rest Dr. Koussevitzky and the orchestra repeated the Symphony of Haydn (in D major) that has lately returned to the active repertory at Symphany Hall. In Sanders Theater, every detail, every shading, sounded bright and clear. Haydn was almost as luminous as Mozart. Gainer also was the Prelude to Musorgsky's opera, "Khovántschina," later in the concert. The wooden-walled amphitheater concentrated an atmosphere and suggestion that runs thin through the long tunnel in which the orchestra habitually plays. Not so fortunate, however, are the larger sonorities. When it gathered up the whole orchestra, Mr. Steinert's "Symphonic Legend" sounded constricted and the churchly pageant of Rimsky-Korsakov's "Russian Easter" pushed for room.

H. T. P.

HIGH HONOR TO KOUSSEVITZKY

Decoration Awarded by Republic of Finland



SERGE KOUSSEVITZKY
Who has been decorated by Finnish government.

Post—Apr 3

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been awarded by the President of the republic of Finland the Cross of the Commander of the Order of the White Cross. Dr. Koussevitzky learned of this honor yesterday in a communication from W. Astrom, minister of Finland. This decoration is the highest honor which Finland can bestow.

It is largely the result of the conductor's enthusiasm for the music of Finland, and in particular the genius of Jans Sibelius, six of whose seven symphonies he has performed in America.

HIGH FINNISH HONOR FOR KOUSSEVITZKY

Order of White Cross Acknowledges His Interest In Music of Nation

Herald—Apr 3

Finland's highest honor, the cross of commander of the Order of the White Cross, has been awarded to Serge Koussevitzky, conductor of the Boston Symphony Orchestra. W. Astroem, minister of the Republic of Finland to the United States, announced the award yesterday in a communication to Dr. Koussevitzky. His letter read in part as follows:

"I have the pleasure to inform you that the President of the Republic of Finland has awarded you the cross of the commander of the Order of the White Cross as a token of appreciation for the interest you have shown in Finnish music, especially the compositions of Sibelius, which have been regularly performed during a great number of years under your eminent conductorship in the most important cultural centres of the United States."

Trav

RIDAY, APRIL 3, 1931

FINNISH HONOR FOR KOUSSEVITZKY

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HERALD APR 4

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rimsky-Korsakov, "The Russian Easter"; Wagner, Prelude to "Parsifal"; Hindemith, Konzertmusik for string and brass instruments; Brahms, Symphony No. 1, C minor.

There have of late been many "explanations" of Hindemith: why he is what he is. Some apologize for him by saying that as he has journeyed much as a viola virtuoso and a member of a string quartet, observing the rhythm of railway trains, he, as a composer, is interested chiefly in rhythmic combinations and invention. The conservative have, justly or unjustly, classed him with contemporaneous composers who, though they have talent, are nevertheless to be avoided; the conservatives have put Hindemith on the list of those who never would be missed; but he has the fertility of a rabbit: one work breathlessly follows another. But he is a composer not to be carelessly put aside.

He often disappoints those who would give him more than respect for his technical acquirements. Take the composition for the 50th anniversary of the Boston Symphony orchestra, performed yesterday for the first time. Hindemith likes to experiment with groups of instruments. In this Konzertmusik the brass choir, in the first section punctuates what the strings have to say in a dry manner with growls and snorts. The opening of a long cantilena for strings, at first alone, gives the hope of melodic beauty. But the music of Hindemith is not sensuous. Did the Muses endow him with the melodic gift? We doubt it. Nor can one justly characterize his musical nature as emotional. Writing for a festival occasion, one would have anticipated sonorous pomp, stately declamation, or at least tumultuous rejoicing; but this music was not even laboriously ugly. There can be ugliness that at the same time may be impressive; but the "Konzertmusik" is for the most part worse than ugly—it is dull, nor does the display of technical ingenuity save it.

Perhaps the fairest criticism of the new work was heard in the corridor: "Not so bad as I expected."

Rimsky-Korsakov's "Russian Easter," aside from the use made of Russian ecclesiastical themes, is noteworthy for its gorgeous instrumentation. It is picturesque music, suggestive of the crowded cathedral, the chanting priests, the devout worshippers of old Russia.

One might have gladly heard the "Good Friday Spell" from "Parsifal" instead of the Prelude to that opera, as more appropriate to the season and the more beautiful music. The Prelude is best heard in the theatre where the opera was first produced. There with the hidden orchestra—the brass section not so boisterous—the faithful in the audience—say rather the congregation — this prelude seems at the time a mystical preparation for the unfolding of the mystery to come. (We are speaking of the old Bayreuth with Wagner in the theatre; not of the commercialized show-place that draws to it the curious, and all tourists under the protecting wing of good Thomas Cook and Company.) In the ordinary concert hall the Prelude has little or no significance. It is merely music by Wagner; by Wagner not at his best.

Dr. Koussevitzky gave an unusually eloquent interpretation of the symphony; surpassing even former performances conducted by this admirer of Brahms, who has been singularly fortunate in revealing the poetic and dramatic side of a composer whose music led by other conductors, otherwise worthy men, has often seemed only pedantic, dry, oppressively respectable. Even at the risk of being called a blasphemer, one wishes that Brahms had lived up to the magnificent introduction to the Finale of the symphony. After the exposition of the chief theme of the Allegro, Johannes is seen as one condemned to hard labor.

The concert will be repeated tonight. The orchestra will give concerts in New York and Brooklyn next week. The program of April 17, 18 will comprise Schumann's overture to "Manfred"; his 'cello concerto (Gregor Piatigorsky), and his symphony in B flat major No. 1. No other composer need apply.

SYMPHONY IN MUSIC FOR EASTER

Hindemith's "Concert Music" Creates Good Impression

POST APR 4

BY WARREN STOREY SMITH

As originally planned, the programme for the Symphony Concerts of this week paid no heed to the fact that one concert fell on Good Friday and the other on Easter ave. On second thought, Dr. Koussevitzky discarded those peculiarly pagan items, the suite from Ravel's "Daphnis and Chloe" and Debussy's "Prelude to 'The Afternoon of a Fawn'," and put in their places Rimsky-Korsakov's overture, "The Russian Easter," and the Prelude to Wagner's "Parsifal."

OVERTURE WELL PLACED

So far as their external significance was concerned the "Parsifal" Prelude should have preceded, not followed, Rimsky's overture on themes from the Russian Liturgy, but so far as effective programme-making was concerned they were better placed as yesterday's list arranged them. It is in the exotic flavor of the so-called Church modes and in the richly varied and, at the end, dazzlingly brilliant instrumentation that the chief interest in the "Russian Easter" now lies. But in any event the piece was altogether appropriate to the season, and after a week of Bach, in which the orchestra quite decidedly played second fiddle to choruses, it was good to hear once more the full glory of orchestral tone.

If in a different sense, the orchestra shone again in the "Parsifal" Prelude, played by Dr. Koussevitzky at a pace that emphasized its inherent solemnity and with full realization of the poignancy of those measures at the climax that have to do with the anguish of the Saviour.

Hindemith's Tribute

These Easter and Good Friday rites once celebrated, conductor and orchestra yesterday turned their attention to the novelty of the afternoon, Paul Hindemith's "Concert Music" for stringed and brass instruments, composed for the 50th anniversary of the Boston Symphony Orchestra and publicly played yesterday for the first time anywhere.

To record a purely personal opinion, this latest music of Hindemith is the strongest and the soundest of the many pieces thus far heard that have been written especially for this jubilee year of our orchestra. More than any of those whose music has preceded his does Hindemith seem to have written in obedience to a purely musical impulse, less does he seem to have relied upon mannerisms and formulae, on echoes of his own music or that of others. In certain technical aspects Hindemith's "Concert Music" is of our own day, though it is far from drastically modernistic. Essentially, however, it is as classic in its spirit as a Concerto of Bach, as free from external suggestion, as logically developed out of itself. And Hindemith, for all his protesting against Romanticism, cannot, Teuton that he is, resist the temptation to express himself in long-breathed melody. No doubt this element in his work surprised many in yesterday's audience.

The younger Hindemith who wrote the admirable Concerto already twice heard at these concerts could more completely resist the impulse to lyrical expression than could the maturer author of this "Konzertmusik."

There was applause for Hindemith's piece yesterday, although it was not so fervent as that with which the Prelude to "Parsifal" was received nor so enthusiastic as that lavished upon the performance of Brahms' First Symphony, with which the concert ended.

HINDEMITH PIECE AT SYMPHONY CONCERT

GLOBE APR 4

First Performance of New 'Konzertmusik"

Globe Apr

A new piece by the young German composer, Paul Hindemith, entitled simply "Konzertmusik," for string and brass instruments, and written for the anniversary, was performed for the first time anywhere at yesterday's Symphony concert. It proved unusually interesting and impressive. The rest of Dr Koussevitzky's program included Rimsky-Korsakov's overture, "A Russian Easter" and the prelude to Wagner's "Parsifal," chosen, no doubt because of the date of the concert; and Brahms' C minor Symphony.

The program yesterday contained, by exception, no description or explanation of Hindemith's "Konzertmusik" beyond the title and the indication that there are two movements, an allegro moderato; and an allegro with a slow middle section. The second movement is a fugue, in three voices, with a long and expressive episode in the middle of it. The first movement is also essentially polyphonic. In the instrumentation the strings and brass are often used as independent choirs, and not blended constantly as is so frequently done by present-day writers for orchestra.

Jumble of Tone

Other works of Hindemith heard here in the past had given one the impression that he was the typical clever young musical radical, bent above all on shocking conventionally minded listeners. Did he not end one of his compositions in no less than 10 keys at once, according to the analysis in the program? What one heard on that former occasion was, of course, not 10 keys, but a meaningless jumble of tone. Descriptions of his numerous compositions had confirmed one's notion that he was to be grouped with Erik Satie, with Milhaud, or with Lord Berners. Hence it was astonishing to hear yesterday music wholly serious and somber, with no calculated audacities of manner.

This Konzertmusik in spirit might be the work of a 20th century Brahms. It is the first work by a German of the younger generation to be played in Boston which seems to continue the traditions of the 19th century German music without imitating any 19th century master. One thought of Richard Strauss and of Reger and Mahler, as well as of Brahms, in listening. Yet there were no reminiscences of the style or substance of any one composer.

No young composer of genius would write in 1930 as men of genius wrote in the past century, or even as they wrote in 1910. Hindemith in this Konzertmusik expresses the mood of postwar Germany and expresses it in the musical language of his own generation. Of his contemporaries in other countries Honegger (German-Swiss by origin, French only by accident) is the nearest in tone and style to his work.

There is in the best of Honegger the same moral earnestness, the same predilection for contrapuntal style, the same taste for somber tone color. This Konzertmusik should be heard again. It seemed yesterday to be a masterpiece. The performance, though eloquent, might have had greater clarity and greater restraint of mood to advantage.

Effective Reading

Dr Koussevitzky did much to convey the suggestion of Russian liturgical music in Rimsky-Korsakov's overture, with its many churchly themes. The piece is too prolix, and not profoundly enough imagined, but it sounded yesterday more effective than it has at previous hearings.

His reading of the "Parsifal" prelude was also deeply emotional. The orchestra gave out a magnificent sonority of tone. But some of the nobility of style Dr Muck used to impart to this music was missing. One suspects that Muck used to make it finer than it actually is. Yesterday there were suggestions of shallowness, of theatricality.

As usual, the Brahms symphony was impressively performed, its beauties stressed, its occasional aridities disguised. There was very hearty applause for everything on the program except the unfamiliar Hindemith, which deserved far more plaudits than greeted it.

P. R.

SYMPHONY CONCERT FOR YOUNG PEOPLE

The Boston Symphony Orchestra gave yesterday at 4 p m in Symphony Hall the last of its annual programs for young people, which will be repeated today at the same hour for a second audience, assembled, like the one yesterday, by distribution of tickets at a nominal price through the public and private schools of Boston and vicinity.

Dr Koussevitzy conducted the first two numbers on a program which ranged from Handel to Honegger. Richard Burgin, concert master of the orchestra, conducted the rest. As usual there were brief and happily worded explanatory remarks by Alfred H. Meyer, who showed interesting stereopticon slides.

The youthful audience, which practically filled the hall, listened attentively to admirable performances of an agreeably contrasted group of masterpieces.

An allegro from a Haydn symphony, a movement from a Handel sonata, arranged for solo viola and orchestra; Rimsky Korsakoff's "Spanish Caprice," and Honegger's much discussed "Pacific 231," an attempt to describe in music, not the sound of a locomotive, but "the sensation of a locomotive in flight," as a French commentator has explained, provided an attractive hour of music, which must have stimulated the enthusiasm of many youthful listeners. Such music as this is neither dull nor overly intricate. Anyone can enjoy it.

Concert-Chronicle

Trans Apr 8

The Young Idea

WHERE were the children? For their own pleasure and for the good of their young souls—though they need not be told that—they should fill Symphony Hall when the Symphony Orchestra proffers them a concert. Sometimes they do. Yesterday afternoon, however, there were rows of empty seats above and below stairs. The realists said that Easter holidays were in the way, emptying private and public seats of youthful learning. The more speculative said nothing, but wondered whether the schools, once so eager, were giving the trustees of the orchestra the encouragement that the occasion warrants. As usual, too, some adult bystanders wished for more boys and maidens in middle teens. They know nothing about "child-culture" or any other pedagogical process; but out of their own experience they remember that around fifteen or sixteen they were beginning to discover what they liked or did not like, and how easy it was to put in a whole spring vacation seeing plays and hearing music—if only allowances held out and "the family" wasn't too bothersome.

As it was, it was an uncommonly quiet, attentive, steadily interested audience. Some of it arrived late enough to be subscribers to the Friday matinées. All of it applauded as evenly and discreetly as the connoisseurs of Saturday nights. We grown-ups craned our necks and pricked up our ears to discover what most absorbed these youngsters. First and foremost, the various instruments in the orchestra. The cadenzas and the fandango from Rimsky-Korsakov's "Spanish Caprice" were the final item. The cadenzas, from instrument to instrument, caught the childish eye and ear, especially when one was as obvious as Mr. Zighera's on the harp. By way of preface to a number for viola, earlier in the concert, Mr. Meyer, in his usual place as guide, counsellor and friend, asked Mr. Theodorowicz and Mr. Lefranc to sound alternately the strings of violin and viola. On the instant the youngsters were alert and curious. Rhythm pleases them—when it is light and running as in the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" or full and snapping as in Rimsky's Fandango. It is good for these juveniles to hear movements from eighteenth-century symphonies. (It was an allegro from Haydn yesterday.) Whether such fine-fibred music pleases them is another story.

As luck would have it, the test-piece of the day—Honegger's "Pacific 2-3-1"—brought no clarifying results. The composer's name would wake no prejudices in these children. Nor would they hear with ears long accustomed to another musical speech. They are the brood of an age of machines. Airplanes and motorcars have not altogether superseded locomotives in their young interest and imagination. On the delineative side, Honegger's "symphonic movement" is instant and unmistakable. Mr. Meyer spoke interestingly of "Pacifics" as near as Riverside, as far as France; explained the classifying figures; slipped old an new slides across his screen. Mr. Bu gin, conducting, may have overdriv Honegger's engine, but the whole eff was little impaired. The children liste closely, clapped honestly; but showe little excitement as they did a year when they first heard Ravel's "Bo They should have been infant mode by instinct. And not a hair of young heads stirred as the "Pa chugged into motion swept across night; sang its song of power and s came at last to braked and panting . . . The young neutrals—when t fathers have fought for the piece music of their time!

H. T. F

Memo Trans Apr 7

On Thursday evening and Saturday afternoon, Dr. Koussevitzky and the orchestra give their final concerts, for the season in New York. From the recent Bach Festival, for Thursday, come the second Brandenburg Concerto and the Piano-Concerto in D minor, with Mr. Borovsky again as pianist; for Saturday the orchestral Suite in D major and the Concerto for Two Violins played by Mr. Burgin and Mr. Theodorowicz. Brahms's Symphony in C minor rounds out the program of Thursday. Berlioz's "Fantastic Symphony"—one of the events of the season—will be heard on Saturday.

At Symphony Hall

Trans Apr 8

As usual, the closing weeks of the season bring various rearrangements at the Symphony Concerts. . . . At Mr. Copland's request, the manuscript of his "Symphonic Ode" has again been returned to him for revision, and production stands over until next season. . . . The revival of Skriabin's "Prometheus," contemplated for the concerts of April 24 and 25, has likewise been deferred to next year. . . . Lambert's "The Rio Grande" and Cherepnin's "Borodin," both for chorus and orchestra, will be heard at the supplementary concert on Monday evening, April 27. . . . The concerts of April 24 and 25, for which these choral pieces were announced, will proceed in regular course. . . . The long-promised revival of Bruckner's Ninth Symphony will be brought to pass next year.

Trans

Trans Apr 8

Subscribers to the Symphony Concerts are receiving the following circular. It is signed by Judge Frederick P. Cabot, Russell S. Codman, Jr., Mrs M. G. Haughton, Mrs. Edward Thaw, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. E. B. Hill, Mr. and Mrs. Alexander Steinert.

"This seems an appropriate time for us all to join in an expression of appreciation and gratitude to Dr. Koussevitzky for all that he has accomplished by his untiring devotion to the work of bringing our orchestra to its present perfection.

"It is proposed to present at the end of this season to Dr. Koussevitzky a wreath of gold or other emblem marking his part in the celebration of the Boston Symphony Orchestra's Fiftieth Anniversary which his splendid efforts have made so memorable.

"If you care to participate in the gift kindly send your subscription (not exceeding one dollar) to Francis C. Gray, Lee, Higginson Trust Co., 50 Federal Street, Boston, not later than April 15."

Music Notes and Comment

Globe Apr 6

Dr Koussevitzky is by exception devoting this week's Symphony program to the work of a single composer, Schumann. His First Symphony, often spoken of as a "Spring" symphony, is appropriate to the season. In the 'cello concerto the soloist will be Gregor Piatigorsky, a Russian, who has appeared in the other principal American cities, and as soloist with a number of the leading orchestras. He is now to make a belated Boston debut.

No doubt a piece will be played at this week's Symphony concerts in memory of the late George W. Chadwick, for many years director of the New England Conservatory, and one of the ablest of the elder generation of American composers. One hopes that Chadwick's "Melpomene" overture, his finest composition, may be chosen instead of any conventional Beethoven or Wagner excerpt. But the memory of so distinguished a musician should in no event pass unhonored by the Boston Symphony. Dr Koussevitzky, abs[illegible] has not yet an[illegible]ension of his [illegible] settled by him [illegible]der way.

Keystone

Serge Koussevitsky

Have you heard of Serge Koussevitsky's invisible orchestra? Koussevitsky, it seems, decided to pursue the career of orchestra conductor. He had no orchestra. But that did not prevent him from grouping chairs before him in the positions the players would occupy in actual performance, so that, baton in hand, he could lead an invisible orchestra. Mentally, you see, he had become a conductor. Is it any wonder that his career has led him to the Boston Symphony Orchestra?

There was no greater cartoonist in America than Clare Briggs. We are told that when he took up his pen he had not placed upon the paper before him so much as an outline in pencil. He transferred his cartoon direct from his mind to the paper in bold, dashing pen lines.

Saint Paul has put it, "Now faith is the substance of things hoped for, the evidence of things not seen." Faith, then, is giving substance to the things we hope for, our conviction about things yet unseen.

You cannot lift yourself by your bootstraps, but you can by faith, by imagination. You can elevate yourself to any height or lower yourself to any depth your imagination consistently,

r mention PSYCHOLOGY MAGAZINE when yo

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HERALD APR 4

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rimsky-Korsakov, "The Russian Easter"; Wagner, Prelude to "Parsifal"; Hindemith, Konzertmusik for string and brass instruments; Brahms, Symphony No. 1, C minor.

There have of late been many "explanations" of Hindemith: why he is what he is. Some apologize for him by saying that as he has journeyed much as a viola virtuoso and a member of a string quartet, observing the rhythm of railway trains, he, as a composer, is interested chiefly in rhythmic combinations and invention. The conservative have, justly or unjustly, classed him with contemporaneous composers who, though they have talent, are nevertheless to be avoided; the conservatives have put Hindemith on the list of those who never would be missed; but he has the fertility of a rabbit: one work breathlessly follows another. But he is a composer not to be carelessly put aside.

He often disappoints those who would give him more than respect for his technical acquirements. Take the composition for the 50th anniversary of the Boston Symphony orchestra, performed yesterday for the first time. Hindemith likes to experiment with groups of instruments. In this Konzertmusik the brass choir, in the first section punctuates what the strings have to say in a dry manner with growls and snorts. The opening of a long cantilena for strings, at first alone, gives the hope of melodic beauty. But the music of Hindemith is not sensuous. Did the Muses endow him with the melodic gift? We doubt it. Nor can one justly characterize his musical nature as emotional. Writing for a festival occasion, one would have anticipated sonorous pomp, stately declamation, or at least tumultuous rejoicing; but this music was not even laboriously ugly. There can be ugliness that at the same time may be impressive; but the "Konzertmusik" is for the most part worse than ugly—it is dull, nor does the display of technical ingenuity save it.

Perhaps the fairest criticism of the new work was heard in the corridor: "Not so bad as I expected."

Rimsky-Korsakov's "Russian Easter," aside from the use made of Russian ecclesiastical themes, is noteworthy for its gorgeous instrumentation. It is picturesque music, suggestive of the crowded cathedral, the chanting priests, the devout worshippers of old Russia.

One might have gladly heard the "Good Friday Spell" from "Parsifal" instead of the Prelude to that opera, as more appropriate to the season and the more beautiful music. The Prelude is best heard in the theatre where the opera was first produced. There with the hidden orchestra—the brass section not so boisterous—the faithful in the audience—say rather the congregation — this prelude seems at the time a mystical preparation for the unfolding of the mystery to come. (We are speaking of the old Bayreuth with Wagner in the theatre; not of the commercialized show-place that draws to it the curious, and all tourists under the protecting wing of good Thomas Cook and Company.) In the ordinary concert hall the Prelude has little or no significance. It is merely music by Wagner; by Wagner not at his best.

Dr. Koussevitzky gave an unusually eloquent interpretation of the symphony; surpassing even former performances conducted by this admirer of Brahms, who has been singularly fortunate in revealing the poetic and dramatic side of a composer whose music led by other conductors, otherwise worthy men, has often seemed only pedantic, dry, oppressively respectable. Even at the risk of being called a blasphemer, one wishes that Brahms had lived up to the magnificent introduction to the Finale of the symphony. After the exposition of the chief theme of the Allegro, Johannes is seen as one condemned to hard labor.

The concert will be repeated tonight. The orchestra will give concerts in New York and Brooklyn next week. The program of April 17, 18 will comprise Schumann's overture to "Manfred"; his 'cello concerto (Gregor Piatigorsky), and his symphony in B flat major No. 1. No other composer need apply.

SYMPHONY CON[illegible] FOR YOUNG PE[illegible]

The Boston Symphony Orches[illegible] gave yesterday at 4 p m in Symphony Hall the last of its annual programs for young people, which will be repeated today at the same hour for a second audience, assembled, like the one yesterday, by distribution of tickets at a nominal price through the public and private schools of Boston and vicinity.

Dr Koussevitzy conducted the first two numbers on a program which ranged from Handel to Honegger. Richard Burgin, concert master of the orchestra, comducted the rest. As usual there were brief and happily worded explanatory remarks by Alfred H. Meyer, who showed interesting stereopticon slides.

The youthful audience, which practically filled the hall, listened attentively to admirable performances of an agreeably contrasted group of masterpieces.

An allegro from a Haydn symphony, a movement from a Handel sonata, arranged for solo viola and orchestra; Rimsky Korsakoff's "Spanish Caprice," and Honegger's much discussed "Pacific 231," an attempt to describe in music, not the sound of a locomotive, but "the sensation of a locomotive in flight," as a French commentator has explained, provided an attractive hour of music, which must have stimulated the enthusiasm of many youthful listeners. Such music as this is neither dull nor overly intricate. Anyone can enjoy it.

SYMPHONY IN MUSIC FOR EASTER

Hindemith's "Concert Music" Creates Good Impression

POST APR 4

BY WARREN STOREY SMITH

As originally planned, the programme for the Symphony Concerts of this week paid no heed to the fact that one concert fell on Good Friday and the other on Easter ave. On second thought, Dr. Koussevitzky discarded those peculiarly pagan items, the suite from Ravel's "Daphnis and Chloe" and Debussy's "Prelude to 'The Afternoon of a Fawn'," and put in their places Rimsky-Korsakov's overture, "The Russian Easter," and the Prelude to Wagner's "Parsifal."

OVERTURE WELL PLACED

So far as their external significance was concerned the "Parsifal" Prelude should have preceded, not followed, Rimsky's overture on themes from the Russian Liturgy, but so far as effective programme-making was concerned they were better placed as yesterday's list arranged them. It is in the exotic flavor of the so-called Church modes and in the richly varied and, at the end, dazzlingly brilliant instrumentation that the chief interest in the "Russian Easter" now lies. But in any event the piece was altogether appropriate to the season, and after a week of Bach, in which the orchestra quite decidedly played second fiddle to choruses, it was good to hear once more the full glory of orchestral tone.

If in a different sense, the orchestra shone again in the "Parsifal" Prelude, played by Dr. Koussevitzky at a pace that emphasized its inherent solemnity and with full realization of the poignancy of those measures at the climax that have to do with the anguish of the Saviour.

Hindemith's Tribute

These Easter and Good Friday rites once celebrated, conductor and orchestra yesterday turned their attention to the novelty of the afternoon, Paul Hindemith's "Concert Music" for stringed and brass instruments, composed for the 50th anniversary of the Boston Symphony Orchestra and publicly played yesterday for the first time anywhere.

To record a purely personal opinion, this latest music of Hindemith is the strongest and the soundest of the many pieces thus far heard that have been written especially for this jubilee year of our orchestra. More than any of those whose music has preceded his does Hindemith seem to have written in obedience to a purely musical impulse, less does he seem to have relied upon mannerisms and formulae, on echoes of his own music or that of others. In certain technical aspects Hindemith's "Concert Music" is of our own day, though it is far from drastically modernistic. Essentially, however, it is as classic in its spirit as a Concerto of Bach, as free from external suggestion, as logically developed out of itself. And Hindemith, for all his protesting against Romanticism, cannot, Teuton that he is, resist the temptation to express himself in long-breathed melody. No doubt this element in his work surprised many in yesterday's audience.

The younger Hindemith who wrote the admirable Concerto already twice heard at these concerts could more completely resist the impulse to lyrical expression than could the maturer author of this "Konzertmusik."

There was applause for Hindemith's piece yesterday, although it was not so fervent as that with which the Prelude to "Parsifal" was received nor so enthusiastic as that lavished upon the performance of Brahms' First Symphony, with which the concert ended.

HINDEMITH PIECE AT SYMPHONY CONCERT

GLOBE APR 4

First Performance of New 'Konzertmusik"

A new piece by the young German composer, Paul Hindemith, entitled simply "Konzertmusik," for string and brass instruments, and written for the anniversary, was performed for the first time anywhere at yesterday's Symphony concert. It proved unusually interesting and impressive. The rest of Dr Koussevitzky's program included Rimsky-Korsakov's overture, "A Russian Easter" and the prelude to Wagner's "Parsifal," chosen, no doubt because of the date of the concert; and Brahms' C minor Symphony.

The program yesterday contained, by exception, no description or explanation of Hindemith's "Konzertmusik" beyond the title and the indication that there are two movements, an allegro moderato; and an allegro with a slow middle section. The second movement is a fugue, in three voices, with a long and expressive episode in the middle of it. The first movement is also essentially polyphonic. In the instrumentation the strings and brass are often used as independent choirs, and not blended constantly as is so frequently done by present-day writers for orchestra.

Jumble of Tone

Other works of Hindemith heard here in the past had given one the impression that he was the typical clever young musical radical, bent above all on shocking conventionally minded listeners. Did he not end one of his compositions in no less than 10 keys at once, according to the analysis in the program? What one heard on that former occasion was, of course, not 10 keys, but a meaningless jumble of tone. Descriptions of his numerous compositions had confirmed one's notion that he was to be grouped with Erik Satie, with Milhaud, or with Lord Berners. Hence it was astonishing to hear yesterday music wholly serious and somber, with no calculated audacities of manner.

This Konzertmusik in spirit might be the work of a 20th century Brahms. It is the first work by a German of the younger generation to be played in Boston which seems to continue the traditions of the 19th century German music without imitating any 19th century master. One thought of Richard Strauss and of Reger and Mahler, as well as of Brahms, in listening. Yet there were no reminiscences of the style or substance of any one composer.

No young composer of genius would write in 1930 as men of genius wrote in the past century, or even as they wrote in 1910. Hindemith in this Konzertmusik expresses the mood of postwar Germany and expresses it in the musical language of his own generation. Of his contemporaries in other countries Honegger (German-Swiss by origin, French only by accident) is the nearest in tone and style to his work.

There is in the best of Honegger the same moral earnestness, the same predilection for contrapuntal style, the same taste for somber tone color. This Konzertmusik should be heard again. It seemed yesterday to be a masterpiece. The performance, though eloquent, might have had greater clarity and greater restraint of mood to advantage.

Effective Reading

Dr Koussevitzky did much to convey the suggestion of Russian liturgical music in Rimsky-Korsakov's overture, with its many churchly themes. The piece is too prolix, and not profoundly enough imagined, but it sounded yesterday more effective than it has at previous hearings.

His reading of the "Parsifal" prelude was also deeply emotional. The orchestra gave out a magnificent sonority of tone. But some of the nobility of style Dr Muck used to impart to this music was missing. One suspects that Muck used to make it finer than it actually is. Yesterday there were suggestions of shallowness, of theatricality.

As usual, the Brahms symphony was impressively performed, its beauties stressed, its occasional aridities disguised. There was very hearty applause for everything on the program except the unfamiliar Hindemith, which deserved far more plaudits than greeted it.

P. R.

Concert-Chronicle

Trans Apr 8

The Young Idea

WHERE were the children? For their own pleasure and for the good of their young souls—though they need not be told that—they should fill Symphony Hall when the Symphony Orchestra proffers them a concert. Sometimes they do. Yesterday afternoon, however, there were rows of empty seats above and below stairs. The realists said that Easter holidays were in the way, emptying private and public seats of youthful learning. The more speculative said nothing, but wondered whether the schools, once so eager, were giving the trustees of the orchestra the encouragement that the occasion warrants. As usual, too, some adult bystanders wished for more boys and maidens in middle teens. They know nothing about "child-culture" or any other pedagogical process; but out of their own experience they remember that around fifteen or sixteen they were beginning to discover what they liked or did not like, and how easy it was to put in a whole spring vacation seeing plays and hearing music—if only allowances held out and "the family" wasn't too bothersome.

As it was, it was an uncommonly quiet, attentive, steadily interested audience. Some of it arrived late enough to be subscribers to the Friday matinées. All of it applauded as evenly and discreetly as the connoisseurs of Saturday nights. We grown-ups craned our necks and pricked up our ears to discover what most absorbed these youngsters. First and foremost, the various instruments in the orchestra. The cadenzas and the fandango from Rimsky-Korsakov's "Spanish Caprice" were the final item. The cadenzas, from instrument to instrument, caught the childish eye and ear, especially when one was as obvious as Mr. Zighera's on the harp. By way of preface to a number for viola, earlier in the concert, Mr. Meyer, in his usual place as guide, counsellor and friend, asked Mr. Theodorowicz and Mr. Lefranc to sound alternately the strings of violin and viola. On the instant the youngsters were alert and curious. Rhythm pleases them—when it is light and running as in the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" or full and snapping as in Rimsky's Fandango. It is good for these juveniles to hear movements from eighteenth-century symphonies. (It was an allegro from Haydn yesterday.) Whether such fine-fibred music pleases them is another story.

As luck would have it, the test-piece of the day—Honegger's "Pacific 2-3-1"—brought no clarifying results. The composer's name would wake no prejudices in these children. Nor would they hear with ears long accustomed to another musical speech. They are the brood of an age of machines. Airplanes and motor-cars have not altogether superseded locomotives in their young interest and imagination. On the delineative side, Honegger's "symphonic movement" is instant and unmistakable. Mr Meyer spoke interestingly of "Pacifics" as near as Riverside, as far as France; explained the classifying figures; slipped old and new slides across his screen. Mr. Burgin, conducting, may have overdriven Honegger's engine, but the whole effect was little impaired. The children listened closely, clapped honestly; but showed as little excitement as they did a year ago when they first heard Ravel's "Bolero." They should have been infant modernists by instinct. And not a hair of their young heads stirred as the "Pacific" chugged into motion swept across the night; sang its song of power and speed; came at last to braked and panting rest. . . . The young neutrals—when their fathers have fought for the piece as music of their time!

H. T. P.

Memo Trans Apr 7

On Thursday evening and Saturday afternoon, Dr. Koussevitzky and the orchestra give their final concerts, for the season in New York. From the recent Bach Festival, for Thursday, come the second Brandenburg Concerto and the Piano-Concerto in D minor, with Mr. Borovsky again as pianist; for Saturday the orchestral Suite in D major and the Concerto for Two Violins played by Mr. Burgin and Mr. Theodorowicz. Brahms's Symphony in C minor rounds out the program of Thursday. Berlioz's "Fantastic Symphony"—one of the events of the season—will be heard on Saturday.

At Symphony Hall Trans 8

As usual, the closing weeks of the season bring various rearrangements at the Symphony Concerts. . . . At Mr. Copland's request, the manuscript of his "Symphonic Ode" has again been returned to him for revision, and production stands over until next season. . . . The revival of Skriabin's "Prometheus," contemplated for the concerts of April 24 and 25, has likewise been deferred to next year. . . . Lambert's "The Rio Grande" and Cherepnin's "Borodin," both for chorus and orchestra, will be heard at the supplementary concert on Monday evening, April 27. . . . The concerts of April 24 and 25, for which these choral pieces were announced, will proceed in regular course. . . . The long-promised revival of Bruckner's Ninth Symphony will be brought to pass next year.

Trans

Trans Apr 8

Subscribers to the Symphony Concerts are receiving the following circular. It is signed by Judge Frederick P. Cabot, Russell S. Codman, Jr., Mrs M. G. Haughton, Mrs. Edward Thaw, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. E. B. Hill, Mr. and Mrs. Alexander Steinert.

"This seems an appropriate time for us all to join in an expression of appreciation and gratitude to Dr. Koussevitzky for all that he has accomplished by his untiring devotion to the work of bringing our orchestra to its present perfection.

"It is proposed to present at the end of this season to Dr Koussevitzky a wreath of gold or other emblem marking his part in the celebration of the Boston Symphony Orchestra's Fiftieth Anniversary which his splendid efforts have made so memorable.

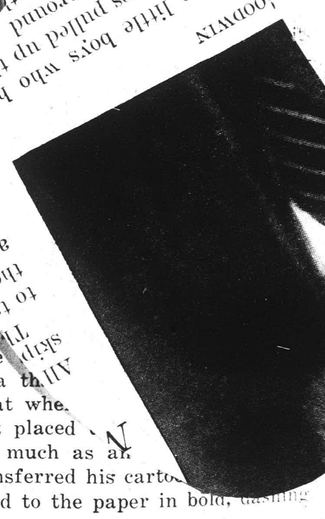
"If you care to participate in the gift kindly send your subscription (not exceeding one dollar) to Francis C. Gray; Lee, Higginson Trust Co., 50 Federal Street, Boston, not later than April 15."

Music Notes and Comment

Trans Apr 6

Dr Koussevitzky is by exception devoting this week's Symphony program to the work of a single composer, Schumann. His First Symphony, often spoken of as a "Spring" symphony, is appropriate to the season. In the 'cello concerto the soloist will be Gregor Piatigorsky, a Russian, who has appeared in the other principal American cities, and as soloist with a number of the leading orchestras. He is now to make a belated Boston debut.

No doubt a piece will be played at this week's Symphony concerts in memory of the late George W. Chadwick, for many years director of the New England Conservatory, and one of the ablest of the elder generation of American composers. One hopes that Chadwick's "Melpomene" overture, his finest composition, may be chosen instead of any conventional Beethoven or Wagner excerpt. But the memory of so distinguished a musician should in no event pass unhonored by the Boston Symphony. Dr Koussevitzky, absent in New York, has not yet announced the final recension of his program, a thing never settled by him until the rehearsals are under way.



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Saint Paul has put it, "Now faith is the substance of things hoped for, the evidence of things not seen." Faith, then, is giving substance to the things we hope for, our conviction about things yet unseen.

You cannot lift yourself by your bootstraps, but you can by faith, by imagination. You can elevate yourself to any height or lower yourself to any depth your imagination consistently.

r mention PSYCHOLOGY MAGAZINE when

APRIL

BOSTON EVENING TRANSCRIPT, THURSDAY, APRIL 9, 1931

Players --- Music and Musicians --

A Little Courage Does No Harm

Modernist Scheme, Modernist Line

Poster by Mark Hayes of the Designers' Art School for the Pop Concerts. It Won the Second Prize in the Students' Competition Arranged at Symphony Hall

Concert-Chronicle

Bach's Trumpet TRANS APR 13.

IN New York, last Thursday, Dr. Koussevitzky, the solo-virtuosi and the string choir of the Symphony Orchestra repeated Bach's Second Brandenburg Concerto from the recent festival in Boston. Again Mr. Mager played upon his small, shrill, high-voiced trumpet. Possibly this return to the "clarin" of Bach's time proved more fortunate there than here. At the least, Mr. Henderson in The Sun had good words for it:

"Bach wrote trumpet-parts in such a high register that most orchestral trumpeters of the nineteenth century could not play them. The problem was not solved by application of the knowledge that 'clarin' players in Bach's day practiced only the highest notes of the trumpet; while the lower tones were produced by other players. Nor were matters made any better by arrangements substituting other instruments for the trumpet. A German trumpeter invented a high Bach trumpet, which was used at the unveiling of Bach's statue in Eisenach in 1884, when Joachim conducted. But for some reason the old order was not changed and Bach concerti continued to be performed without the shrilling of the original clarion tones.

"The Bach trumpet has recently come into use and there are instrument-makers who specialize in the making of it. The trumpet which Georges Mager used at last evening's performance was a short instrument with a small bore and a very high register. The thin, piercing upper tones were probably close to those which were in Bach's mind when he created this Concerto. The trumpet

Continued on Following Page

Concert-Chronicle

Continued from Preceding Page

dominated the concertino (as the group of solo instruments was called by the old masters) and gave the work a complexion somewhat different from that to which we were formerly accustomed. The work was excellently played and the audience signified its approval in unmistakable manner."

BOSTON EVENING TRANSCRIPT, WEDNESDAY, APRIL 15, 1931

Players --- Music and Musicians

Out of Russia Into Widespread Note

Gregor Piatigorsky

Violoncellist of the New Generation, Playing at the Symphony Concerts on Friday and Saturday

Boston Symphony

Monitor Apr 5

Boston Symphony Orchestra.

For the twenty-second pair of Boston Symphony Orchestra concerts, in Symphony Hall, Boston, April 17 and 18, Dr. Serge Koussevitzky prepared a program calculated to smooth any musical feathers that might have been ruffled by a fiftieth season made somewhat cacophonous by a long list of anniversary salutations from contemporary composers. What composer could be better suited to the purpose than Schumann, who besides had not been represented on previous programs of the season? Hence a list consisting of the "Manfred" Overture, the Violoncello Concerto and the Symphony in B flat.

It would be a mistake to suppose that this program was soporific. Schumann was perhaps not the greatest of symphonic composers, nor one of those whose compositions best support the test of an entire program. But he is by no means to be forbidden the concert hall because he was not a past master of orchestration; and no modernist can deny his sense of structural order, his rhythmic ingenuity, nor above all his gift of melody. This program, moreover, was cuningly devised to display him at his best.

The "Manfred" Overture, which many consider his greatest symphonic work, had a brilliant performance which was received apathetically by the Friday subscribers. Dramatically conceived and eloquently executed, this interpretation was remarkable for its elucidation of content, form and poetic values.

The Concerto, no doubt the weakest of the three items, was reinforced by the virtuosity and musicality of Gregor Piatigorsky in the solo part. Not only in the lovely slow movement, but throughout the work he stirred admiration for his beautiful tone, his technical mastery, his expressive phrasing and his musical taste. This was his first appearance in Boston, and he was rapturously received.

The "Spring" Symphony, one of Dr. Koussevitzky's favored repertory pieces, again came engagingly alive. It is possible to feel that at the opening a less vehement vernal proclamation might suffice to set the sap running, and that the melody of the Larghetto would be more lyric if it did not drag. But the Scherzo and the Finale were captivatingly set forth. Under a heavier hand this Scherzo may become extremely tedious. Dr. Koussevitzky, by the imagination with which he brings out its varieties, makes it unceasingly fresh. And the last movement becomes actually "animato e grazioso" through his witty reading and the subtle responsiveness of his players.

L. A. S.

Concert-Chronicle

Griffes Remembered

IT IS the creditable habit of Dr. Koussevitzky not to let the end of a season sag. In such things he has keen sense of a conductor's obligation. Accordingly at the Symphony Concerts of next week he will revive Griffes's tone-poem, after Coleridge's verse, "The Pleasure-Domes of Kubla Khan." Griffes, cut off in young prime, left no more characteristic or enduring work. In his lifetime Mr. Monteux discovered it; played it at Symphony Hall; repeated it—if recollection serves—after his death. It interested audiences and stirred reviewers as a finely sensitized and poetized music. More recently it fell into unwarranted neglect. Now Dr. Koussevitzky is bringing it back and in a new "edition"—that is to say as revised orchestrally by Frederick Stock, the Chicagoan conductor. In a note he explains the occasion and the nature of the changes:

I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of

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Post Apr. 16

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzy chose a Schumann program for this week's Symphony concerts, an honor seldom awarded these days to that composer's music. The "Manfred" overture, the concerto for violoncello, and the First Symphony adequately represent Schumann's work for orchestra. Thanks to the admirable playing of Gregor Piatigorsky, who made his first Boston appearance yesterday afternoon, the concerto was the most heartily applauded of the three pieces.

Mr Piatigorsky is a Russian, still in his 20s. He has served as first cellist in the Berlin Philharmonic Orchestra under Fuertwangler, and toured extensively in Europe and America as a virtuoso. Yesterday's performance proved him a cellist of the first rank and a musician of eminence. The fine taste and the unobtrusive but very remarkable technical skill he showed were notable.

Between them he and Dr Kousse-

Herald Apr 16

MU

SYMPHONY CONCERT

The 22d concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program, composed of works by Schumann, was as follows: Overture to Byron's "Manfred," concerto for violoncello in A minor, op. 129 (Gregor Piatigorsky, soloist) and Symphony No. 1 in B flat major, op. 38.

Yesterday afternoon's music served to dispel two platitudes: One, that the violoncello is inclined to be monotonous, to lack variety in tonal color; the other, that Schumann employs the idiom of the piano, when writing for other instruments, to such a degree that his compositions for orchestra are not effective. Mr. Piatigorsky quickly disproved the first. In his hands the violoncello vies with the violin in versatility. The depth and richness of its tone combined with its remarkable range make sharper contrasts possible, give it a character, while predominantly a melodic instrument, of being more than that. As for the sec-

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Post Apr. 22

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky honored the memory of the late George Whitefield Chadwick at the final Tuesday supplementary concert of this season yesterday afternoon, by playing the "Noel" movement from the noted American composer's suite, "Symphonic Sketches." Upon his first appearance before the orchestra Dr Koussevitzky bade the players rise; for a few moments they stood in silence, then resumed their seats and began the "Noel."

Possibly the reasons for the unexpected handclapping which occurred at the conclusion of the work was wholehearted admiration for Dr Koussevitzky's sympathetic and delicately beautiful reading, and for the exquisite, fine-textured scoring of the piece.

Schumann's first symphony, in B-flat major; Stravinsky's "Capriccio," in which Jesus Maria Sanroma played the piano solo, and Richard Strauss' tone poem, "Till Eulenspiegel," occupied the remainder of the program.

It truly seems as if Schumann unwittingly displayed, in this effervescent symphony, nearly all the weaknesses of his other music. The matter of the turgid, coarse-grained instrumentation aside, there remains Schumann's "long-windedness," his hysterical yet dull melodic material, his unrestrained romanticism that gushes outward and onward without reason or point.

Stravinsky's "Caprice," to judge from applause, is at least losing no favor. Yet on second thought, much of the handclapping yesterday undoubtedly was proffered in recognition of Mr Sanroma's excellent performance of the piano part. He plays with brilliance, of course, yet brilliance alone does not seem to account for his notable success with this piece. He recreates in his playing a spirit of jocularity and drollery with which the piano part, more than any other, is invested. And he has the gift of transmitting his musical feelings to his audience.

With the exception of the introductory chords, the first movement of the "Caprice" seems, to one listener, labored in treatment and sterile in thematic material. The second movement is as uninspired and dull. The concluding "Allegro capriccioso," however, is much better. There the manipulation of the material is interesting, the orchestral statements and answers are spontaneous. It is singular, however, that only the part allotted to the piano is consistently zestful and stimulating.

Strauss' tone poem, on the other hand, has all that the "Caprice" lacks. "Till" melodies have substance; there is variety of material and treatment; the work appears inspired from start to finish.

If Strauss used a system of instrumentation that is positively Gargantaun in scope and now out of fashion among composers, it nevertheless has merits that will endure, and "Till" remains a work of infinite beauty. Dr Koussevitzky's reading was, as usual in this work, a marvel of orchestral eloquence.

PLAY LAST OF TUESDAY CONCERTS

Post Apr 22

Symphony Pays Tribute to Chadwick at Opening

BY WARREN STOREY SMITH

The final Tuesday Symphony concert of the season, which took place yesterday, was taken by Dr. Koussevitzky as the occasion on which to pay tribute to the memory of the late George W. Chadwick. At the head of the programme stood a single movement, the second, by title "Noel," from Mr. Chadwick's most characteristic orchestral composition, the "Symphonic Sketches." Before the performance the men of the orchestra, at a signal from the conductor, rose and stood for a moment with bowed heads.

REVERENTLY PLAYED

It had been Dr. Koussevitzky's original intention to play the Symphonic Sketches as whole at yesterday's concert, and by such performance the composer would have been more fittingly remembered. "Noel" is far from the strongest movement of the suite. But its frank sentimentality, its nostalgic mood, that suggest a little the Largo of Dvorak's "New World" Symphony, though there is no thematic resemblance, were by no means unappropriate to the occasion. For most in the audience this music must have proved deeply affecting, and it was played with a reverent expressiveness.

These memorial rites accomplished, conductor and orchestra turned their attention to the First Symphony of Schumann, so notably performed at the regular concerts of last week and afterwards to Stravinsky's Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and to Strauss' "Till Eulenspiegel." The Capriccio, which has now made the rounds of each of the series of concerts and has been played at a Pension Fund Concert as well, was received yesterday with the enthusiasm that it has unfailingly provoked. Whether or not the piece is to be dismissed as mere contrivance, Stravinsky has here scored an unmistakable hit. In its turn, the brilliant performance of Strauss' tone poem was warmly received.

A MUSICAL LANDMARK

By UNA L. ALLEN, *Boston Club*

IN THIS year 1931 which marks the fiftieth anniversary of the founding of the Boston Symphony Orchestra, any account of that organization, no matter how brief, would be incomplete without a glance at its history.

Its foundation was due entirely to the vision and efforts of one man—Henry Lee Higginson. He it was who first conceived the idea of a symphony orchestra for America—for Boston, his home city; who outlined the plan whereby it should be financed and whereby concerts could be given at nominal prices; who organized the orchestra and chose the conductor and, above all, who guaranteed its permanent success by making up personally the deficit which is unavoidable with such an undertaking. For nearly forty years he continued to be its sponsor and guiding genius.

From an initial season of twenty Saturday evening concerts prefaced by a "public rehearsal" on Friday afternoons the schedule of the orchestra has grown to include a series of twenty-four pairs of Friday and Saturday concerts, a Monday evening and a Tuesday afternoon series of six concerts each—all in Boston; eight concerts in Cambridge, four in Providence, and five pairs of concerts each in New York and Brooklyn, besides occasional separate concerts in various places, and "Pops" in summertime, which are a story in themselves.

One long-established feature of the Friday afternoon concerts is "rush seats," a goodly section of unreserved seats which up till a few years ago were priced at twenty-five cents. Now they cost twice as much but their popularity remains undiminished. Every Friday afternoon, no matter what the weather, the steps of Symphony Hall are jammed with an expectant and hopeful mob that often waits hours for the opening of the doors. The great demand for these seats is only partially explained by their cheapness. It is also due to the fact that every series of Boston concerts is sold out long in advance, and if one does not own a season ticket one's opportunity for hearing the symphony depends largely upon the generosity of more fortunate friends who hold subscription tickets, or upon "going rush."

Symphony Hall is, by the way, the centre and heart of Boston's musical life, for it is not only the home of the orchestra but the scene of most of the major concerts given in the city. The excellent acoustic qualities of the auditorium, its atmosphere and individuality make it an ideal concert hall.

From the outset the orchestra has had a distinguished line of conductors: George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, and now Serge Koussevitzky. Within a comparatively few years after its foundation it attained an artistic standing which earned it international recognition, and which, despite vicissitudes of one sort and another it has never lost. Today under the baton of Dr. Koussevitzky it ranks

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FINE ARTS MUSEUM
Symphonic Concert

The first of two concerts given annually in the Museum of Fine Arts was played last evening my a small orchestra conducted by Arthur Fiedler. The players, according to advance notice, were 45 members of the Boston Symphony Orchestra.

The entire museum was open from 7 until 11. The orchestra played in the rotunda just at the head of the grand staircase on the Huntington-av side. Eager listeners quickly filled all available seats in the galleries leading off the rotunda, and many were obliged to stand throughout the concert. Late comers found it difficult to get anywhere near the orchestra.

The program, apparently designed to suit varied tastes, comprised the overture to Mendelssohn's "Midsummer Night's Dream" music, Mozart's G minor symphony, the "March to the Scaffold" section from Berlioz' "Fantastic" symphony, the prelude to Wagner's "Lohengrin," two Hungarian dances of Brahms and Johann Strauss' ever and justly loved waltz, "By the Beautiful Blue Danube."

Mr Fiedler conducted with his usual effort and discrimination. It would be unfair to attempt to estimate the quality of the performance, for since the Art Museum obviously was not designed with the acoustic properties necessary to a concert hall in mind, much of the music sounded quite different from what it does in Symphony Hall, for example. The balance of the orchestral choirs was greatly distorted at times.

These concerts are exceedingly worth while, and the size and enthusiasm of last evening's audience would appear to prove conclusively that they are highly appreciated. They are open to the public and no admission fee is charged.

The next concert will be given by the Harvard Glee Club, Dr Archibald Davison, director. on May 12, at 8 p m.

Trans Apr. 21

The just fame of the Boston Symphony Orchestra has stretched as far as Japan. When the Prince and the Princess Takamatsu were planning their present American tour and including Boston in their itinerary, they resolved to hear one of its concerts. The Princess is a practised musician, fond of symphonic pieces. The Prince hears them contentedly.

Next Friday afternoon, they and their suite will be guests of the Trustees of the Orchestra at Symphony Hall. Normally the audience fills the house; but by the courtesy of various subscribers, eleven seats together have been found for them. Originally Dr. Koussevitzky had arranged a program for chorus and orchestra. Informed of the coming of musically minded guests, he rightly inferred that they would prefer to hear the orchestra unassisted. Accordingly, he remade the program to include Schubert's Symphony in C major; Griffes's "Pleasure-Dome of Kubla Khan," for a piece from an American composer; the Suite from Stravinsky's ballet, "The Fire-Bird." . . .

To cultivated Europeans Boston is better known by its orchestra of the first rank than by any other thing within it. To these Europeans add now the corresponding Japanese.

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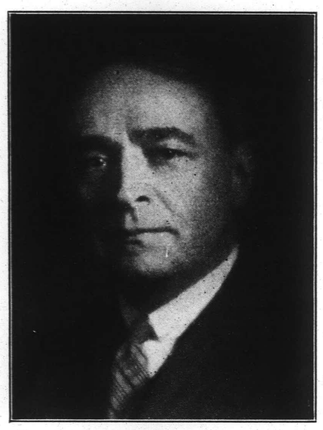
easily among the world's leading symphony orchestras.

To sum up the results Dr. Koussevitzky has achieved with his men in the seven years he has been in Boston no better description need be sought than that given by Alfred H. Meyer, of the Boston Transcript, whose distinguished reviews of the symphony concerts are widely quoted by program annotators throughout the country:



"Mr. Koussevitzky has trained his men to a state of finish that seems to many the last word of perfection . . . The Boston Symphony Orchestra of the present he has made into an instrument unexcelled in responsiveness to his utmost demands."

With such a group at his command Dr. Koussevitzky did not hesitate to outline brilliant plans for celebrating the semi-centennial.

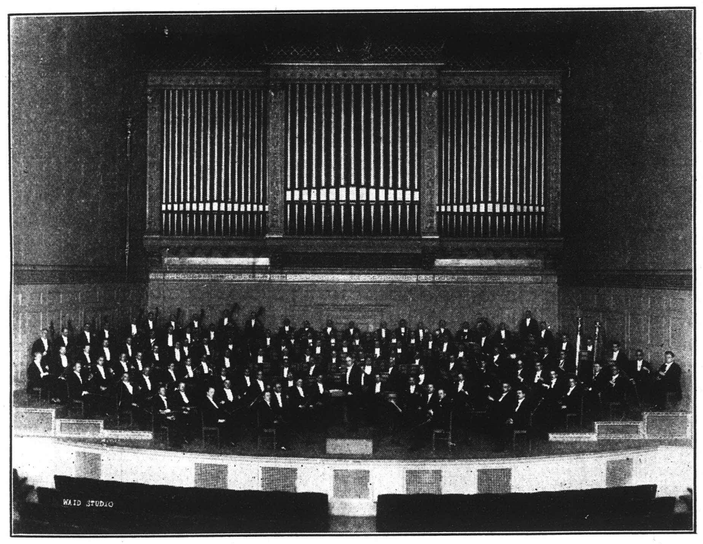
The opening program of the year reproduced the orchestra's first concert, with Sir George Henschel, who made the trip from England expressly for the purpose, again conducting. The advancing season brought first performances of numbers by Stravinsky, Honegger, Prokofieff, Roussel, Dukas, Respighi, Copland, Hill, Carpenter, and Hanson, written especially for this orchestra. The Beethoven Festival given in Washington last December was another event of the jubilee year, and the Bach Festival in Boston was planned as the culminating feature. This included performances of the Mass in B Minor, the Magnificat, four Cantatas, two Brandenburg Concertos, two Suites, the Concerto for two violins, the piano concerto in D Minor, various numbers for harpischord and for organ. For these concerts the orchestra had the assistance of the Harvard Glee Club, the Radcliffe Choral Society, and the Bach Cantata Club, besides a number of important soloists. On the second evening of the Festival, dedicated to the memory of Major Higginson, Bliss Perry, his close friend and biographer gave an address.

It is said that in the early days of the organization "as dull as a symphony program" was a by-word in Boston. Certainly that phrase is thoroughly out of date now. Whatever may be the complaints elsewhere that contemporary composers are not given a hearing, the accusation does not apply here. Very seldom does a "regular" program fail to show at least one, sometimes two, or even more new numbers—often first performances. Moreover, anything which Dr. Koussevitzky considers of particular worth he repeats, regardless of adverse comments by critics and audience! On certain occasions a work has been given twice on the same program, but usually the second performance is reserved until a few weeks

later when the listeners may perhaps hear it in a different mood and with growing familiarity judge it afresh.

American composers, too, receive a just, even a generous, share of attention. The repertory of the orchestra includes works by Loeffler, Carpenter, Hill, Copland, Sessions, Steinert, Bloch, Gardner, Josten, Gruenberg, Eichheim, Chadwick and Foote, to list a few of the names that have appeared on recent programs.

To mention the fact that conservative Boston does not always greet these modern works—American or otherwise—with heartfelt enthusiasm is betraying no family secrets. Opinions are many and varied, and freely expressed, but Dr. Koussevitzky holds steadfastly to his artistic course, and when all is said and done Bostonians are inordinately and justifiably proud of their symphony orchestra and its brilliant conductor.



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I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of

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Mr Piatigorsky is a Russian, still in his 20s. He has served as first cellist in the Berlin Philharmonic Orchestra under Fuertwangler, and toured extensively in Europe and America as a virtuoso. Yesterday's performance proved him a cellist of the first rank and a musician of eminence. The fine taste and the unobtrusive but very remarkable technical skill he showed were notable.

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Yesterday afternoon's music served to dispel two platitudes: One, that the violoncello is inclined to be monotonous, to lack variety in tonal color; the other, that Schumann employs the idiom of the piano, when writing for other instruments, to such a degree that his compositions for orchestra are not effective. Mr. Piatigorsky quickly disproved the first. In his hands the violoncello vies with the violin in versatility. The depth and richness of its tone combined with its remarkable range make sharper contrasts possible, give it a character, while predominantly a melodic instrument, of being more than that. As for the sec-
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Boston Symphony Orchestra

Dr Koussevitzky honored the memory of the late George Whitefield Chadwick at the final Tuesday supplementary concert of this season yesterday afternoon, by playing the "Noel" movement from the noted American composer's suite, "Symphonic Sketches." Upon his first appearance before the orchestra Dr Koussevitzky bade the players rise; for a few moments they stood in silence, then resumed their seats and began the "Noel."

Possibly the reasons for the unexpected handclapping which occurred at the conclusion of the work was wholehearted admiration for Dr Koussevitzky's sympathetic and delicately beautiful reading, and for the exquisite, fine-textured scoring of the piece.

Schumann's first symphony, in B-flat major; Stravinsky's "Capriccio," in which Jesus Maria Sanroma played the piano solo, and Richard Strauss' tone poem, "Till Eulenspiegel," occupied the remainder of the program.

It truly seems as if Schumann unwittingly displayed, in this effervescent symphony, nearly all the weaknesses of his other music. The matter of the turgid, coarse-grained instrumentation aside, there remains Schumann's "long-windedness," his hysterical yet dull melodic material, his unrestrained romanticism that gushes outward and onward without reason or point.

Stravinsky's "Caprice," to judge from applause, is at least losing no favor. Yet on second thought, much of the handclapping yesterday undoubtedly was proffered in recognition of Mr Sanroma's excellent performance of the piano part. He plays with brilliance, of course, yet brilliance alone does not seem to account for his notable success with this piece. He recreates in his playing a spirit of jocularity and drollery with which the piano part, more than any other, is invested. And he has the gift of transmitting his musical feelings to his audience.

With the exception of the introductory chords, the first movement of the "Caprice" seems, to one listener, labored in treatment and sterile in thematic material. The second movement is as uninspired and dull. The concluding "Allegro capriccioso," however, is much better. There the manipulation of the material is interesting, the orchestral statements and answers are spontaneous. It is singular, however, that only the part allotted to the piano is consistently zestful and stimulating.

Strauss' tone poem, on the other hand, has all that the "Caprice" lacks. "Till" melodies have substance; there is variety of material and treatment; the work appears inspired from start to finish.

If Strauss used a system of instrumentation that is positively Gargantaun in scope and now out of fashion among composers, it nevertheless has merits that will endure, and "Till" remains a work of infinite beauty. Dr Koussevitzky's reading was, as usual in this work, a marvel of orchestral eloquence.

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motoring in order to protect the thousands of others who are law-abiding citizens. The best way to show our patriotism on Patriots' Day is by obeying the statutes, by driving at moderate speeds, safely and sanely.

Dr. Quinby Heads Harvard Medical School Grads

The Harvard Medical School Alumni Association held its triennial reunion at the Harvard Medical School, yesterday afternoon and last night. The two-day meeting will be concluded this morning, when the alumni will visit various hospitals in Greater Boston.

At the business meeting, yesterday afternoon, Dr. William C. Quinby of Brookline was chosen president of the association for the next three years, and Dr. William Breed of the Back Bay was elected vice-president. Dr. James M. Faulkner, secretary, and Dr. Augustus Thorndike, Jr., treasurer, were re-elected to office.

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FILMED AS BOUND

THE GREAT CATHEDRAL CHOIR

By MARVEL MCCORMICK, *Mu Gamma*

EVERY town and city in the country has something of which it boasts—it may be the city pride of its citizens, it may be its public school system. One little town in southern Illinois was proud of the fact that its high school rated as fourth best in the state; New York boasts of its financial prowess; Chicago of its Marshall Fields; Salt Lake City of its Tabernacle, and so on. Lincoln, Nebraska, also has its boasts, its beautiful new capitol is one of the most noted of its kind; many families move here for educational advantages; it has some beautiful new churches; William Jennings Bryan made his home here as well as Charles Dawes, and it is now the home of General Pershing.

Ten years ago some young people conceived the idea of forming a classical choir. Today this choir has come to rank as one of the most artistic and highly finished of its kind in the United States. From the beginning it has centered its efforts on A Cappella singing entirely, and for its repertoire has sought out the very finest literature. For the first few years it appeared in public very little; satisfied to keep it a study organization. But five years ago Lincoln built a beautiful church called Westminster. A magnificent Skinner organ was installed and they secured the services of the Great Cathedral Choir (formerly known as the Lincoln A Cappella Choir) to complete their musical program. This was something new for Lincoln—a choir singing entirely unaccompanied, whose membership was made up of students of the State University. It was an experiment, but it was not long before this church became famous for its beautiful music and today visitors come from many nearby cities to attend this unusual service. Just a few weeks ago one of America's finest organists attended the morning service at Westminster, and he told to his friends afterward that he had seldom witnessed anything more beautiful in any church in America, and to him it seemed a perfect union of religion and art. Though one may think of a choir as nothing more than a body of singers, when one hears this unique organization he is not only profoundly moved by the musical rendition, but by a remarkable attitude of devotion on the part of the singers. No wonder then, that Lincoln is proud of such a cultural institution; if it continues to grow, musical America will come to hold it in high esteem.

The director of the choir, John M. Rosborough, was graduated from Northwestern University in 1906 where he was a private student of Dean Emeritus, Peter Christian Lutkin for five years, and it was through hearing the renowned Northwestern A Cappella Choir that he received his first inspiration for this style of music. During his three years abroad his interest was further awakened in hearing the beautiful choirs of the cathedrals of England and those of Germany and France. On coming to Lincoln he made the friendship of Dr. F. Melius

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MUSIC

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Symphony ute to C at Op

BY WARREN ST

The final Tuesda cert of the season, yesterday, was take vitzky as the occas pay tribute to the m George W. Chadwi of the programme movement, the secon from Mr. Chadwick' istic orchestral c "Symphonic Sketch performance the n chestra, at a signal tor, rose and stood with bowed heads.

REVERENTL

It had been Dr. Ko inal intention to pla Sketches as whole a cert, and by such composer would hav tingly remembered. from the strongest suite. But its fran its hostalgic mood, little the Largo of World" Symphony, th thematic resemblanc means unappropriate For most in the aud must have proved and it was played expressiveness.

These memorial ri conductor and orches attention to the Fir Schumann, so notabl the regular concerts afterwards to Stravi for piano and orches Maria Sanroma as th Strauss' "Till Eule Capriccio, which has rounds of each of th certs and has been p sion Fund Concert a ceived yesterday with that it has unfail Whether or not the dismissed as mere co vinsky has here score ble hit. In its turn, t formance of Strauss' warmly received.

Trans Ap

The just fame Symphony Orchestr as far as Japan. W and the Princess Ta planning their pres tour and including itinerary, they res one of its concerts. is a practised mus symphonic pieces. hears them content

Next Friday af and their suite wil the Trustees of the Symphony Hall. audience fills the the courtesy of va bers, eleven seats been found for ther Dr. Koussevitzky ha program for chorus tra. Informed of musically minded gu ly inferred that they to hear the orchestr Accordingly, he ren gram to include Sc phony in C ma "Pleasure-Dome of K for a piece from composer; the Suite f sky's ballet, "The Fi

To cultivated Euro is better known by of the first rank other thing within Europeans add now ponding Japanese.

delightful program.

PIANO—
Berceuse ..... *Ilyinsky*
HERMENIA ELLIS JAMES

'CELLO—
Arioso ..... *Bach*
Scherzo ..... *Von Goens*
ROZELLA ZIEGLER HINTON
JOSEPHINE BEASLEY, Guest Accompanist

VOICE—
Sleep to Me No Rest is Bringing ..... *Brahms*
Impatience ..... *Schubert*
MILDRED SCOTT
ELTA OSTHOFF, Accompanist

'CELLO—
Hebrew Melody ..... *Bantock*
Tarantelle ..... *Popper*
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PIANO—
Romance ..... *Sibelius*
HERMENIA ELLIS JAMES

Our second season draws to a close. Our annual meeting will be held in May and will be the final regular meeting. At this time the new officers will be installed. Those elected last night during the business session were the following: Eva Clement Franklin, president; Elta Osthoff, vice-president; Hermenia James, secretary; Lela Longman Rossey, treasurer; Rozella Hinton, warden, and Dorothy Ullrich, historian.

Much credit goes to our beloved out-going president, Edna Werdehoff, whose guidance has brought us through our first two years. We are still a small group but it would be hard to excel the spirit of loyalty and cooperation found in this Club. And we are already looking forward with eagerness and confidence to a "bigger and better" Club next year.

DOROTHY CECIL ULLRICH.

PHILADELPHIA CLUB

BIT by bit, we are gaining in the material things for the studio and it is begging to look like a real studio. We lack a few things and among them is a piano, but guess we shall have to renew our faith in the old adage, "Everything comes to those who wait," but in the meantime putting forth every effort possible, while we wait.

We had planned to have a bridge for February, each girl bringing a lunch packed for two, which was to be sold at auction. Being unable to attend this function personally, upon inquiry there seemed to be a bit of mysterious fun concerning it. I was finally able to fathom out that it turned into a glorious poker party.

Ruth Row Clutcher was the accompanist for Morris Braun, a well-known violinist of the city, who gave a concert under the auspices of the active chapter. They had glowing press notices, for both artists, and Mu Phil Epsilon.

We had hoped to spend a Sunday with the girls in the New York Club House. We were not able to carry out this plan, but will try to plan on it for next year. To tell the honest truth, we were too poor to make the trip.

Our musical tea given at the home of Madelle Eksergian, was a huge success. Following was the program given:

Andante ..... *Loeillet*
STRING TRIO
O Cessati di Piagarrimi ..... *Scarlatti*
Nel cor pin non mi sento ..... *Paisiello*
Voice, ADA BRITTON
Prayer ..... *Wolf Ferrari*
(From the Jewels of the Madonna)
Violin, HAZEL HARTMAN
Gavotte ..... *Massanet*
TRIO
Arias ..... *Bach*
'Cello, MADELLE EKSERGIAN
Over The Steppe ..... *Gretchaninow*
Lullaby ..... *Gretchaninow*
ADA BRITTON
Song of the Dale ..... *Sanby*
TRIO
Ballet dancing, GLORIA EKSERGIAN

I wish to especially mention the dancer as being the talented, little daughter of Madelle's. We hope we may often have her to aid in our concerts.

The Trio play under the name of "Mu Phi." These girls have been giving benefit concerts for the club and we are hoping to soon hear them over station WIP in the near future.

At our March meeting it was moved and seconded to accept the report of the nominating committee, of re-electing the same officers for another year. We adjourned to meet at the home of Peggy Stever for our April meeting.

FINE ARTS MUSEUM
Symphonic Concert

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The entire museum was open from 7 until 11. The orchestra played in the rotunda just at the head of the grand staircase on the Huntington-av side. Eager listeners quickly filled all available seats in the galleries leading off the rotunda, and many were obliged to stand throughout the concert. Late comers found it difficult to get anywhere near the orchestra.

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These concerts are exceedingly worth while, and the size and enthusiasm of last evening's audience would appear to prove conclusively that they are highly appreciated. They are open to the public and no admission fee is charged.

The next concert will be given by the Harvard Glee Club, Dr Archibald Davison, director. on May 12, at 8 p m.

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Trans Apr 16

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motoring in order to protect the thousands of others who are law-abiding citizens. The best way to show our patriotism on Patriots' Day is by obeying the statutes, by driving at moderate speeds, safely and sanely.

Dr. Quinby Heads Harvard Medical School Grads

The Harvard Medical School Alumni Association held its triennial reunion at the Harvard Medical School, yesterday afternoon and last night. The two-day meeting will be concluded this morning, when the alumni will visit various hospitals in Greater Boston.

At the business meeting, yesterday afternoon, Dr. William C. Quinby of Brookline was chosen president of the association for the next three years, and Dr. William Breed of the Back Bay was elected vice-president. Dr. James M. Faulkner, secretary, and Dr. Augustus Thorndike, Jr., treasurer, were re-elected to office.

Three new councillors were also chosen at the business meeting. They are Dr. Francis M. Rackemann of the

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Esplanade concerts his greatest achievement.

Items of the Day Trans Apr. 21

Mr. Piatigorsky, the new violoncellist, repeating Schumann's Concerto at the Symphony Concert of Saturday, carried all before him. The audience recalled him again and again. Orchestra, conductor and virtuoso exchanged the usual congratulations. The violoncello may be an unfashionable solo-instrument; but by no means is the race of eminent violoncellists at an end.

We will give the last program which will consist of each girl taking part, selecting her own part of the program. Unknown to Peggy, we are planning a "Lullaby" program for her future use.

Last, but not least, we have just been inspected by Alma Geiser. We were glad to be the hostess to such a gracious and charming guest. We had a very informal luncheon in our studio, where we told her all our trials and tribulations as well as all our good accomplishments. She then had dinner at the school as the guest of the active chapter, after which she had an interview with Mr. Coombs. The active girls had an initiation ceremony and a program was given by members of both active chapter and alumnæ club.

Since Ada Britton was confined to her home with a severe cold, she had Alma come to her home for lunch and to hear her report.

We all entertained at a dinner at the Warwick Hotel. A meeting was called at the studio to finish all remaining discussions and unfinished business.

I was unable to attend all of these functions and so have not the complete report of these meetings.

HELENE WEBER.

PITTSBURGH CLUB

OUR club has had two interesting meetings since the last report to THE TRIANGLE. The February meeting was a luncheon held in McCreery's dining room. In March, Jean Wickersham Zimmerman entertained in her very beautiful new home. Leone Marquis Woelfel sang several numbers and she was accompanied by Grace Hall. Plans are being made for a benefit bridge to be held this spring to raise money for the annual prize for composition which the Pittsburgh Alumnæ Club gives through the Art Society. Later in the spring, a musicale will be presented. Election of officers was also held at the March meeting. The following were elected:

President, Elizabeth Irwin; vice-president, Martha Brubaker Sutton; recording secretary, Berniece Thompson Caldwell; corresponding secretary, Elizabeth Storer; treasurer, Grace Hall; historian, Margaret Spaulding Stockdale; chaplain, Clara Griffith.

The Pittsburgh Club was honored by a visit from Phyllis Fergus, Iota Alpha, who was here for the meeting of the Pittsburgh branch of the League of American Pen Women.

Alta May Knapp, Mu Pi, was a visitor from the Cleveland Alumnæ chapter.

Louise Dicus, Sigma, was a guest of Bernice Austin.

Elizabeth Irwin gave a violin recital for a meeting of the American Association of University Women.

Janet Turner gave a violin recital for the Congress of Clubs. She has also been playing on various other programs.

Marjorie Spear Mather has moved to Elkins, West Virginia.

Carolyn Hunt was soloist at the Tuesday Musical Club.

Helen Machette was accompanist for a concert given by the Choral of the Twentieth Century Club.

Ruth Barnes (Mrs. Lee Hess), Chi, is a new member of our club.

ELIZABETH STORER.

ROCHESTER CLUB

ROCHESTER CLUB has had a busy year so far, and we are looking forward to still more interesting events to come.

Our Founders' Day celebration took the form of a *very* informal program and fancy dress party for Mu Upsilon chapter members. The program was hilarious and likewise the costumes, ranging anywhere from Apache dancers to Southern mammies!

Our plans for making money this year have included Benefit Bridge parties at the homes of the members, and home-made-candy sales in the lunch room of the Eastman School of Music. The bridge parties extended through the summer and into the fall and our last one took place at the lovely new home of Florence Bradley, just last month. It was lots of fun and there were lots of good eats, too!

In December we entertained Mu Upsilon's six initiates at tea, at the home of our treasurer, Helen Wilson Ferris, and it was so nice to make the acquaintance of these charming new Mu Phi sisters.

On the evening of January 26 we held our first Musicale of the year at the home of Helen

Concert-Chronicle

Griffes Remembered

IT IS the creditable habit of Dr. Koussevitzky not to let the end of a season sag. In such things he has keen sense of a conductor's obligation. Accordingly at the Symphony Concerts of next week he will revive Griffes's tone-poem, after Coleridge's verse, "The Pleasure-Domes of Kubla Khan." Griffes, cut off in young prime, left no more characteristic or enduring work. In his lifetime Mr. Monteux discovered it; played it at Symphony Hall; repeated it —if recollection serves—after his death. It interested audiences and stirred reviewers as a finely sensitized and poetized music. More recently it fell into unwarranted neglect. Now Dr. Koussevitzky is bringing it back and in a new "edition"—that is to say as revised orchestrally by Frederick Stock, the Chicagoan conductor. In a note he explains the occasion and the nature of the changes:

> I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of meeting Mr. Griffes during a festival of chamber-music at Pittsfield in Massachusetts, when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together. The results of this very careful scrutiny are faithfully embodied in this revised version [published since Griffes's death]. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will "sound" more readily, and present this very fine work to its very best advantage.

Schubert's Symphony in C major, which Dr. Koussevitzky has played but once—in a centenary program—through seven years in Boston, will fill the first half of these concerts. The third piece is the perennial Suite from Stravinsky's ballet, "The Fire-Bird."

Programs in Prospect

From Dr. Koussevitzky for the supplementary matinée of the Symphony orchestra on Tuesday next:

Symphony, No. 1, in B-flat major....Schumann
"Noel" from the "Symphonic Sketches." Chadwick
Caprice for Orchestra with Piano.... Stravinsky (Pianist: Mr. Sanroma)
Poème, "Till Eulenspiegel's Merry Pranks." Strauss

From Dr. Koussevitzky for the supplementary concert of the Symphony orchestra on Monday evening, April 27, with the Cecilia, trained by Arthur Fiedler, for assisting chorus:

"The Rio Grande," for Orchestra, Piano and Chorus, Setting of the Like-Named Poem by Sacheverell Sitwell.....Lambert
"Borodin," Ballet for Orchestra with Chorus.....N. Cherepnin
Symphony, No. 1, in C minor.....Brahms

A word of explanation as to both programs. The conductor, wishing to honor the memory of Chadwick as composer and teacher in Boston, finds "Noel," the second of the "Symphonic Sketches," more feasible and more appropriate than the whole four which he had originally intended to play. It is a warmly felt piece bearing the name of the composer's second son. . . . Stravinsky's "Caprice" is again repeated in deference to general interest, various requests and Mr. Sanroma's merit in that lively piece.

"The Rio Grande" and "Borodin" were originally intended for performance on Friday and a Saturday; then shifted, under stress of circumstances, to the final Monday. (As some believe, this Monday audience ranks next in receptive intelligence to that of Saturday.) "The Rio Grande"—the Brazilian, not the Texan, river—is music of Constant Lambert, one of the younger generation of English composers. Produced in London a year or more ago, it kindled much interest and received much praise for its imaginative ingenuities with "symphonic jazz." In New York, last winter, it was less well received. Of it and of "Borodin"—the image of one Russian composer to another—more will be printed in this space next week.

Events and Prospects

The Museum of Fine Arts announces its annual spring concert for Tuesday evening of next week, when Arthur Fiedler will lead an orchestra from Symphony in a romp over a light program. As heretofore, the galleries of the Museum will be open from seven o'clock through the evening. As usual again, admission is free.

The Juillard School of Music will publish Mr. Loeffler's "Evocation," the music for orchestra, women's chorus and speaking played at the dedication, last February, of the new hall in Cleveland for its Symphony Orchestra. In a ludicrous "press-notice," best described as Erskinian, the Juillard School civilly explains who Mr. Loeffler is.

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* * * *

MUSIC

Herald Apr. 18

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzy chose a Schumann program for this week's Symphony concerts, an honor seldom awarded these days to that composer's music. The "Manfred" overture, the concerto for violoncello, and the First Symphony adequately represent Schumann's work for orchestra. Thanks to the admirable playing of Gregor Piatigorsky, who made his first Boston appearance yesterday afternoon, the concerto was the most heartily applauded of the three pieces.

Mr Piatigorsky is a Russian, still in his 20s. He has served as first cellist in the Berlin Philharmonic Orchestra under Fuertwangler, and toured extensively in Europe and America as a virtuoso. Yesterday's performance proved him a cellist of the first rank and a musician of eminence. The fine taste and the unobtrusive but very remarkable technical skill he showed were notable.

Between them he and Dr Koussevitzky conveyed to the audience the full emotional warmth of Schumann's music. The many recalls for the soloist were richly deserved. Dr Koussevitzky, as is his custom, refrained from sharing Mr Piatigorsky's plaudits, though there was no doubt that many in the audience wished to clap conductor and orchestra as well as the soloist.

Schuman's Music

Schumann's music is less admired nowadays by musicians than it was 50 years ago. To his contemporaries, brought up on Haydn and Beethoven, his work seemed daringly original, but the greater daring and the more powerful originality of Wagner soon ranked Schumann with the musical conservatives.

That Schumann never learned to write effectively for orchestra is a commonplace of musical criticism. That his best work is to be found among his short pieces for piano, such as those in his opus 12; and among the songs, is now universally recognized. Nothing on yesterday's program is to be ranked with the "Aufschwung" for piano, or such songs as "Mondnacht," both of them masterpieces still deservedly beloved of concertgoers.

Much of the "Manfred" overture sounds labored and conventional to a generation which loves in Byron only the short lyrics and the satirical "Don Juan." Much of the concerto for violoncello seems crabbed and formless to ears attuned to the rigorous style of Stravinsky or the elegance of Debussy. Even the B flat Symphony, for all the splendid vitality of its nobler passages contains much that seems repetitious and clumsy today. Nineteenth century German romanticism, is, in short, out of fashion.

Yet there is no denying the imaginative power back of Schumann's music. He is one of the great lyricists of music, incapable of the epic grandeur of Bach, the nobility of Beethoven, the dramatic intensity of Wagner, but unsurpassed in his own twilight realm of day dream and fantasy, of short-breathed shouts of exultation, of musing languors.

A Triumph

The fiftieth year of the Symphony Orchestra will be rounded with the publication of a complete history of its half century. Mr. M. A. De Wolfe Howe's "Boston Symphony Orchestra," published in 1914, brought such a chronicle to the beginning of the late war. He has now continued it through the troubled war-period to the withdrawal of Mr. Higginson from active control. Mr. J. N. Burk of the staff at Symphony Hall then takes the tale to the end of the current season.

To this narrative appendices will add a detailed list, with dates, of the numbers played at the regular concerts of the orchestra from October, 1881, to May, 1931; a roster of the personnel through these fifty years; a roll of "assisting artists." Professor Bliss Perry's address at the recent concert in memory of Henry Lee Higginson will also be included.

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SCHUMANN DAY WITH SYMPHONY

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Items of the Day

Trans Apr. 21

Mr. Piatigorsky, the new violoncellist, repeating Schumann's Concerto at the Symphony Concert of Saturday, carried all before him. The audience recalled him again and again. Orchestra, conductor and virtuoso exchanged the usual congratulations. The violoncello may be an unfashionable solo-instrument; but by no means is the race of eminent violoncellists at an end.

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BY WARREN S

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Concert-Chronicle

Griffes Remembered

IT IS the creditable habit of Dr. Koussevitzky not to let the end of a season sag. In such things he has keen sense of a conductor's obligation. Accordingly at the Symphony Concerts of next week he will revive Griffes's tone-poem, after Coleridge's verse, "The Pleasure-Domes of Kubla Khan." Griffes, cut off in young prime, left no more characteristic or enduring work. In his lifetime Mr. Monteux discovered it; played it at Symphony Hall; repeated it —if recollection serves—after his death. It interested audiences and stirred reviewers as a finely sensitized and poetized music. More recently it fell into unwarranted neglect. Now Dr. Koussevitzky is bringing it back and in a new "edition"—that is to say as revised orchestrally by Frederick Stock, the Chicagoan conductor. In a note he explains the occasion and the nature of the changes:

> I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of meeting Mr. Griffes during a festival of chamber-music at Pittsfield in Massachusetts, when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together. The results of this very careful scrutiny are faithfully embodied in this revised version [published since Griffes's death]. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will "sound" more readily, and present this very fine work to its very best advantage.

Schubert's Symphony in C major, which Dr. Koussevitzky has played but once—in a centenary program—through the seven years in Boston, will fill the first half of these concerts. The third piece is the perennial Suite from Stravinsky's ballet, "The Fire-Bird."

Programs in Prospect

From Dr. Koussevitzky for the supplementary matinée of the Symphony Orchestra on Tuesday next:

Symphony, No. 1, in B-flat major....Schumann
"Noel" from the "Symphonic Sketches." Chadwick
Caprice for Orchestra with Piano....Stravinsky (Pianist: Mr. Sanroma)
Rondo, "Till Eulenspiegel's Merry Pranks." Strauss

From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra on Monday evening, April 27, (St. Cecilia, trained by Arthur Fiedler, for assisting chorus:

"The Rio Grande," for Orchestra, Piano and Chorus, Setting of the Like-Named Poem by Sacheverell Sitwell.....Lambert
"Borodin," Ballet for Orchestra with Chorus.....N. Cherepnin
Symphony, No. 1, in C minor.....Brahms

A word of explanation as to both programs. The conductor, wishing to honor the memory of Chadwick as composer and teacher in Boston, finds "Noel," the second of the "Symphonic Sketches," more feasible and more appropriate than the whole four which he had originally intended to play. It is a warmly felt piece bearing the name of the composer's second son. . . . Stravinsky's "Caprice" is again repeated in deference to general interest, various requests and Mr. Sanroma's merit in that lively piece.

"The Rio Grande" and "Borodin" were originally intended for performance on Friday and a Saturday; then shifted, under stress of circumstances, to the final Monday. (As some believe, this Monday audience ranks next in receptive intelligence to that of Saturday.) "The Rio Grande"—the Brazilian, not the Texan, river—is music of Constant Lambert, one of the younger generation of English composers. Produced in London a year or more ago, it kindled much interest and received much praise for its imaginative ingenuities with "symphonic jazz." In New York, last winter, it was less well received. Of it and of "Borodin"—the image of one Russian composer to another—more will be printed in this space next week.

Students and Prospects

The Museum of Fine Arts announces its annual spring concert for Tuesday evening of next week, when Arthur Fiedler will lead an orchestra from Symphony Hall over a light program. As heretofore, the galleries of the Museum will be open from seven o'clock through the evening. As usual again, admission is free.

The Juillard School of Music will publish Mr. Loeffler's "Evocation," the music for orchestra, women's chorus and speaker played at the dedication, last February, of the new hall in Cleveland for its Symphony Orchestra. In a ludicrous "press-notice," best described as Erskinian, the Juillard School civilly explains who Mr. Loeffler is.

Globe Apr. 18

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzy chose a Schumann program for this week's Symphony concerts, an honor seldom awarded these days to that composer's music. The "Manfred" overture, the concerto for violoncello, and the First Symphony adequately represent Schumann's work for orchestra. Thanks to the admirable playing of Gregor Piatigorsky, who made his first Boston appearance yesterday afternoon, the concerto was the most heartily applauded of the three pieces.

Mr Piatigorsky is a Russian, still in his 20s. He has served as first cellist in the Berlin Philharmonic Orchestra under Fuertwangler, and toured extensively in Europe and America as a virtuoso. Yesterday's performance proved him a cellist of the first rank and a musician of eminence. The fine taste and the unobtrusive but very remarkable technical skill he showed were notable.

Between them he and Dr Koussevitzky conveyed to the audience the full emotional warmth of Schumann's music. The many recalls for the soloist were richly deserved. Dr Koussevitzky, as is his custom, refrained from sharing Mr Piatigorsky's plaudits, though there was no doubt that many in the audience wished to clap conductor and orchestra as well as the soloist.

Schuman's Music

Schumann's music is less admired nowadays by musicians than it was 50 years ago. To his contemporaries, brought up on Haydn and Beethoven, his work seemed daringly original, but the greater daring and the more powerful originality of Wagner soon ranked Schumann with the musical conservatives.

That Schumann never learned to write effectively for orchestra is a commonplace of musical criticism. That his best work is to be found among his short pieces for piano, such as those in his opus 12; and among the songs, is now universally recognized. Nothing on yesterday's program is to be ranked with the "Aufschwung" for piano, or such songs as "Mondnacht," both of them masterpieces still deservedly beloved of concertgoers.

Much of the "Manfred" overture sounds labored and conventional to a generation which loves in Byron only the short lyrics and the satirical "Don Juan." Much of the concerto for violoncello seems crabbed and formless to ears attuned to the rigorous style of Stravinsky or the elegance of Debussy. Even the B flat Symphony, for all the splendid vitality of its nobler passages contains much that seems repetitious and clumsy today. Nineteenth century German romanticism, is, in short, out of fashion.

Yet there is no denying the imaginative power back of Schumann's music. He is one of the great lyricists of music, incapable of the epic grandeur of Bach, the nobility of Beethoven, the dramatic intensity of Wagner, but unsurpassed in his own twilight realm of day dream and fantasy, of short-breathed shouts of exultation, of musing languors.

A Triumph

The fiftieth year of the Symphony Orchestra will be rounded with the publication of a complete history of its half century. Mr. M. A. De Wolfe Howe's "Boston Symphony Orchestra," published in 1914, brought such a chronicle to the beginning of the late war. He has now continued it through the troubled war-period to the withdrawal of Mr. Higginson from active control. Mr. J. N. Burk of the staff at Symphony Hall then takes the tale to the end of the current season.

To this narrative appendices will add a detailed list, with dates, of the numbers played at the regular concerts of the orchestra from October, 1881, to May, 1931; a roster of the personnel through these fifty years; a roll of "assisting artists." Professor Bliss Perry's address at the recent concert in memory of Henry Lee Higginson will also be included.

The Houghton Mifflin Company are the publishers and the book will be ready for issue during the week of April 27—May 2.

Globe Apr. 18

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SYMPHONY CONCERT

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SCHUMANN DAY WITH SYMPHONY

Piatigorsky, Cellist, Plays the Con-

Globe Apr. 22

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky honored the memory of the late George Whitefield Chadwick at the final Tuesday supplementary concert of this season yesterday afternoon, by playing the "Noel movement from the noted American composer's suite, "Symphonic Sketches." Upon his first appearance before the orchestra Dr Koussevitzky bade the players rise; for a few moments they stood in silence, then resumed their seats and began the "Noel."

Possibly the reasons for the unexpected handclapping which occurred at the conclusion of the work was wholehearted admiration for Dr Koussevitzky's sympathetic and delicately beautiful reading, and for the exquisite, fine-textured scoring of the piece.

Schumann's first symphony, in B-flat major; Stravinsky's "Capriccio," in which Jesus Maria Sanroma played the piano solo, and Richard Strauss' tone poem, "Till Eulenspiegel," occupied the remainder of the program.

It truly seems as if Schumann unwittingly displayed, in this effervescent symphony, nearly all the weaknesses of his other music. The matter of the turgid, coarse-grained instrumentation aside, there remains Schumann's "long-windedness," his hysterical yet dull melodic material, his unrestrained romanticism that gushes outward and onward without reason or point.

Stravinsky's "Caprice," to judge from applause, is at least losing no favor. Yet on second thought, much of the handclapping yesterday undoubtedly was proffered in recognition of Mr Sanroma's excellent performance of the piano part. He plays with brilliance, of course, yet brilliance alone does not seem to account for his notable success with this piece. He recreates in his playing a spirit of jocularity and drollery with which the piano part, more than any other, is invested. And he has the gift of transmitting his musical feelings to his audience.

With the exception of the introductory chords, the first movement of the "Caprice" seems, to one listener, labored in treatment and sterile in thematic material. The second movement is as uninspired and dull. The concluding "Allegro capriccioso," however, is much better. There the manipulation of the material is interesting, the orchestral statements and answers are spontaneous. It is singular, however, that only the part allotted to the piano is consistently zestful and stimulating.

Strauss' tone poem, on the other hand, has all that the "Caprice" lacks. "Till" melodies have substance; there is variety of material and treatment; the work appears inspired from start to finish.

If Strauss used a system of instrumentation that is positively Gargantaun in scope and now out of fashion among composers, it nevertheless has merits that will endure, and "Till" remains a work of infinite beauty. Dr Koussevitzky's reading was, as usual in this work, a marvel of orchestral eloquence.

FINE ARTS MUSEUM
Symphonic Concert

The first of two concerts given annually in the Museum of Fine Arts was played last evening my a small orchestra conducted by Arthur Fiedler. The players, according to advance notice, were 45 members of the Boston Symphony Orchestra.

The entire museum was open from 7 until 11. The orchestra played in the rotunda just at the head of the grand staircase on the Huntington-av side. Eager listeners quickly filled all available seats in the galleries leading off the rotunda, and many were obliged to stand throughout the concert. Late comers found it difficult to get anywhere near the orchestra.

The program, apparently designed to suit varied tastes, comprised the overture to Mendelssohn's "Midsummer Night's Dream" music, Mozart's G minor symphony, the "March to the Scaffold" section from Berlioz' "Fantastic" symphony, the prelude to Wagner's "Lohengrin," two Hungarian dances of Brahms and Johann Strauss' ever and justly loved waltz, "By the Beautiful Blue Danube"

Mr Fiedler conducted with his usual effort and discrimination. It would be unfair to attempt to estimate the quality of the performance, for since the Art Museum obviously was not designed with the acoustic properties necessary to a concert hall in mind, much of the music sounded quite different from what it does in Symphony Hall, for example. The balance of the orchestral choirs was greatly distorted at times.

These concerts are exceedingly worth while, and the size and enthusiasm of last evening's audience would appear to prove conclusively that they are highly appreciated. They are open to the public and no admission fee is charged.

The next concert will be given by the Harvard Glee Club, Dr Archibald Davison, director, on May 12, at 8 p m.

PLAY LAST OF TUESDAY CONCERTS

Post Apr 22

Symphony Pays Tribute to Chadwick at Opening

BY WARREN STOREY SMITH

The final Tuesday Symphony concert of the season, which took place yesterday, was taken by Dr. Koussevitzky as the occasion on which to pay tribute to the memory of the late George W. Chadwick. At the head of the programme stood a single movement, the second, by title "Noel," from Mr. Chadwick's most characteristic orchestral composition, the "Symphonic Sketches." Before the performance, the men of the orchestra, at a signal from the conductor, rose and stood for a moment with bowed heads.

REVERENTLY PLAYED

It had been Dr. Koussevitzky's original intention to play the Symphonic Sketches as whole at yesterday's concert, and by such performance the composer would have been more fittingly remembered. "Noel" is far from the strongest movement of the suite. But its frank sentimentality, its nostalgic mood, that suggest a little the Largo of Dvorak's "New World" Symphony, though there is no thematic resemblance, were by no means unappropriate to the occasion. For most in the audience this music must have proved deeply affecting, and it was played with a reverent expressiveness.

These memorial rites accomplished, conductor and orchestra turned their attention to the First Symphony of Schumann, so notably performed at the regular concerts of last week and afterwards to Stravinsky's Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and to Strauss' "Till Eulenspiegel." The Capriccio, which has now made the rounds of each of the series of concerts and has been played at a Pension Fund Concert as well, was received yesterday with the enthusiasm that it has unfailingly provoked. Whether or not the piece is to be dismissed as mere contrivance, Stravinsky has here scored an unmistakable hit. In its turn, the brilliant performance of Strauss' tone poem was warmly received.

Herald Apr. 21

The just fame of the Boston Symphony Orchestra has stretched as far as Japan. When the Prince and the Princess Takamatsu were planning their present American tour and including Boston in their itinerary, they resolved to hear one of its concerts. The Princess is a practised musician, fond of symphonic pieces. The Prince hears them contentedly.

Next Friday afternoon, they and their suite will be guests of the Trustees of the Orchestra at Symphony Hall. Normally the audience fills the house; but by the courtesy of various subscribers, eleven seats together have been found for them. Originally Dr. Koussevitzky had arranged a program for chorus and orchestra. Informed of the coming of musically minded guests, he rightly inferred that they would prefer to hear the orchestra unassisted. Accordingly, he remade the program to include Schubert's Symphony in C major; Griffes's "Pleasure-Dome of Kubla Khan," for a piece from an American composer; the Suite from Stravinsky's ballet, "The Fire-Bird." . . .

To cultivated Europeans Boston is better known by its orchestra of the first rank than by any other thing within it. To these Europeans add now the corresponding Japanese.

Herald Apr. 21

Goes big for flannel trousers, gray or white. Despises knickers. Swank, young, dashing, dark. World traveller —but especially Paris. Biggest social success among musicians in town. Rides around in a small coupe. Lives in bachelor quarters, Riviera, Huntington avenue. While he has many competitors, some intramusical disputes, temperament, you know, and that sort of thing, is remarkable, considering his position, for his lack of enemies.

Esplanade concerts his greatest achievement.

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Concert-Chronicle

Griffes Remembered

IT IS the creditable habit of Dr. Koussevitzky not to let the end of a season sag. In such things he has keen sense of a conductor's obligation. Accordingly at the Symphony Concerts of next week he will revive Griffes's tone-poem, after Coleridge's verse, "The Pleasure-Domes of Kubla Khan." Griffes, cut off in young prime, left no more characteristic or enduring work. In his lifetime Mr. Monteux discovered it; played it at Symphony Hall; repeated it—if recollection serves—after his death. It interested audiences and stirred reviewers as a finely sensitized and poetized music. More recently it fell into unwarranted neglect. Now Dr. Koussevitzky is bringing it back and in a new "edition"—that is to say as revised orchestrally by Frederick Stock, the Chicagoan conductor. In a note he explains the occasion and the nature of the changes:

> I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of meeting Mr. Griffes during a festival of chamber-music at Pittsfield in Massachusetts, when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together. The results of this very careful scrutiny are faithfully embodied in this revised version [published since Griffes's death]. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will "sound" more readily, and present this very fine work to its very best advantage.

Schubert's Symphony in C major, which Dr. Koussevitzky has played but once—in a centenary program—through seven years in Boston, will fill the first half of these concerts. The third piece is the perennial Suite from Stravinsky's ballet, "The Fire-Bird."

Programs in Prospect

From Dr. Koussevitzky for the supplementary matinée of the Symphony Orchesta on Tuesday next:

Symphony, No. 1, in B-flat major....Schumann
"Noel" from the "Symphonic Sketches."
Chadwick
Suite for Orchestra with Piano....Stravinsky
(Pianist: Mr. Sanroma)
Music, "Till Eulenspiegel's Merry Pranks."
Strauss

From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra on Monday evening, April 27, with the Cecilia, trained by Arthur Fiedler, for assisting chorus:

"The Rio Grande," for Orchestra, Piano and Chorus, Setting of the Like-Named Poem by Sacheverell Sitwell....Lambert
"Borodin," Ballet for Orchestra with Chorus....N. Cherepnin
Symphony, No. 1, in C minor....Brahms

A word of explanation as to both programs. The conductor, wishing to honor the memory of Chadwick as composer and teacher in Boston, finds "Noel," the second of the "Symphonic Sketches," more feasible and more appropriate than the whole four which he had originally intended to play. It is a warmly felt tribute bearing the name of the composer's profession, as architect for the various Rindge Technical School which is to be built in Cambridge.

The appointment followed closely after City Solicitor Thomas F. Sullivan had held that the mayor had the appointive power. School Committeeman Russell A. Good had previously contended that the school committee had the right to share in making the selection.

First "Open Night" at Harvard Observatory

The Harvard Astronomical Observatory held the first of its four annual spring "open nights" at the observatory last night. Visitors were allowed to view the celestial spectacles through the observatory telescopes, and Bart J. Bok, Harvard instructor in astronomy, gave a lecture address on the size of the universe.

Man Boy to Yale Freshman Council

To the Transcript:

New Haven, Conn., April 16—Charles Scott of 119 Grasmere street, New Haven, today was elected a member of the Freshmen Student Council at Yale. Scott is the son of Charles M. Scott, graduated from Yale in 1909.

Sign of futility: learning German enough to be able to discuss the relativity theory with Professor Einstein. [Los Angeles Times.

Post Apr. 18

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzy chose a Schumann program for this week's Symphony concerts, an honor seldom awarded these days to that composer's music. The "Manfred" overture, the concerto for violoncello, and the First Symphony adequately represent Schumann's work for orchestra. Thanks to the admirable playing of Gregor Piatigorsky, who made his first Boston appearance yesterday afternoon, the concerto was the most heartily applauded of the three pieces.

Mr Piatigorsky is a Russian, still in his 20s. He has served as first cellist in the Berlin Philharmonic Orchestra under Fuertwangler, and toured extensively in Europe and America as a virtuoso. Yesterday's performance proved him a cellist of the first rank and a musician of eminence. The fine taste and the unobtrusive but very remarkable technical skill he showed were notable.

Between them he and Dr Koussevitzky conveyed to the audience the full emotional warmth of Schumann's music. The many recalls for the soloist were richly deserved. Dr Koussevitzky, as is his custom, refrained from sharing Mr Piatigorsky's plaudits, though there was no doubt that many in the audience wished to clap conductor and orchestra as well as the soloist.

Schuman's Music

Schumann's music is less admired nowadays by musicians than it was 50 years ago. To his contemporaries, brought up on Haydn and Beethoven, his work seemed daringly original, but the greater daring and the more powerful originality of Wagner soon ranked Schumann with the musical conservatives.

That Schumann never learned to write effectively for orchestra is a commonplace of musical criticism. That his best work is to be found among his short pieces for piano, such as those in his opus 12; and among the songs, is now universally recognized. Nothing on yesterday's program is to be ranked with the "Aufschwung" for piano, or such songs as "Mondnacht," both of them masterpieces still deservedly beloved of concertgoers.

Much of the "Manfred" overture sounds labored and conventional to a generation which loves in Byron only the short lyrics and the satirical "Don Juan." Much of the concerto for violoncello seems crabbed and formless to ears attuned to the rigorous style of Stravinsky or the elegance of Debussy. Even the B flat Symphony, for all the splendid vitality of its nobler passages contains much that seems repetitious and clumsy today. Nineteenth century German romanticism, is, in short, out of fashion.

Yet there is no denying the imaginative power back of Schumann's music. He is one of the great lyricists of music, incapable of the epic grandeur of Bach, the nobility of Beethoven, the dramatic intensity of Wagner, but unsurpassed in his own twilight realm of day dream and fantasy, of short-breathed shouts of exultation, of musing languors.

A Triumph

Dr Koussevitzy's readings of Schumann are invariably eloquent, always emotional, always dramatic. But they do not do full justice to his moodiness, his waywardness, his peculiar personal imagination. There is always a hint of strangeness, even of madness, in Schumann's music. It has neither the essential sanity nor the solidity of the work of his disciple Brahms. It is this romantic strangeness that one misses in such readings of Schumann as those given us yesterday.

The orchestra sounded magnificently yesterday. The strings, in particular, had a glowing intensity, a richness that struck even ears familiar with the excellences of the Boston Symphony. It was a triumph to make music so ill written for orchestra sound so well.

The program for next week includes Schubert's C major Symphony, Griffes' "Khubla Khan," and the suite from Stravinsky's "Firebird." P. R.

Gossip of the Town

Post Apr. 22

Arthur Fiedler, our flashlight biography for today: Best known individual member Boston Symphony orchestra long before he became its Pops conductor. Falls short by two years' intensive musical study, his friends say, of being one of the country's outstanding second-string symphony leaders. Sympathetic with popular musical taste and not inclined to be highbrow in his programmes. So easy to approach that Symphony players call him by first name.

Goes big for flannel trousers, gray or white. Despises knickers. Swank, young, dashing, dark. World traveller—but especially Paris. Biggest social success among musicians in town. Rides around in a small coupe. Lives in bachelor quarters, Riviera, Huntington avenue. While he has many competitors, some intramusical disputes, temperament, you know, and that sort of thing, is remarkable, considering his position, for his lack of enemies.

Esplanade concerts his greatest achievement.

Herald Apr. 18

MU

SYMPHONY CONCERT

The 22d concert of the Boston Symphony orchestra, Dr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program, composed of works by Schumann, was as follows: Overture to Byron's "Manfred," concerto for violoncello in A minor, op. 129 (Gregor Piatigorsky, soloist) and Symphony No. 1 in B flat major, op. 38.

Yesterday afternoon's music served to dispel two platitudes: One, that the violoncello is inclined to be monotonous, to lack variety in tonal color; the other, that Schumann employs the idiom of the piano, when writing for other instruments, to such a degree that his compositions for orchestra are not effective. Mr. Piatigorsky quickly disproved the first. In his hands the violoncello vies with the violin in versatility. The depth and richness of its tone combined with its remarkable range make sharper contrasts possible, give it a character, while predominantly a melodic instrument, of being more than that. As for the second—if Schumann's orchestration is not of the best, what does it matter! Despite the fact, he composed music overflowing with exquisite melody, spiced with varied rhythms and touches of humor.

Mr. Piatigorsky is light and agile in his bowing; his intonation is fine. He is a virtuoso in the highest sense of the word for he is interested in his technical skill only as the docile servant of music. The music commands and he obeys; he lets himself go with it. Taste that is flawless saves him from becoming sentimental. His instrument sings, richly sonorous, nicely turned phrases. Not only as soloist Mr Piatigorsky excels but also in ensemble. His regard for the other players, his ability to dovetail the phrase he is playing with that played by one or other instruments in the orchestra—for there is a constant interplay of themes between the two—proves his fine musicianship perhaps better than any other of his qualities. "Beauty truly blest" was the result, for Dr. Koussevitsky's sensitive accompaniment left nothing to be desired.

The Symphony was brilliantly played. In it the spirit of spring was embodied, then loosened sweeping everything before. It is effervescent as champagne, of changeful mood and varied humor. A definite plot, as it were, does not run through its movements—one theme germinating from another, making a closely knit whole. Rather one episode follows hard upon another, each almost complete in itself, beautiful for its intrinsic values more than for its bearing on the whole.

The concert opened with a stirring performance of the dramatic overture to Byron's "Manfred."

A large audience applauded enthusiastically.

The concert will be repeated tonight. The program of next week will be as follows: Schubert, Symphony in C major, No. 7; Griffes, "The Pleasure Dome of Kubla Khan" (after the poem of S. T. Coleridge; Stravinsky, Suite from "L'Oiseau de Feu ("The Fire-Bird"), a danced legend.

SCHUMANN DAY WITH SYMPHONY

Piatigorsky, Cellist, Plays the Concerto

Post Apr. 18

BY WARREN STOREY SMITH

That orchestral rarity, an all-Schumann programme, made the Symphony Concert of yesterday afternoon. In order of performance, though not of interest, the pieces were the "Overture" to "Manfred," the Concerto for Violon-cello, with Gregor Piatigorsky as soloist, and the First Symphony.

THE "SPRING" SYMPHONY

It is possible to read that the "Manfred" Overture is the finest, the most successful of Schumann's orchestra pieces. Yet in yesterday's performance it was overshadowed by the Symphony, written seven years before. To be sure, this "Spring" Symphony is one of Dr. Koussevitzy's happiest ventures. At his hands the work undergoes a veritable re-creation; other conductors do not make of it all that he makes of it.

But for the matter of that, Dr. Koussevitzky directed yesterday a singularly sympathetic performance of the Overture, which heretofore he had led only at a Tuesday afternoon concert. There was abundant realization of the music's poetic content, its romantic ardor. No, it is not a matter of interpretation, but of orchestration. The scoring of the Overture is thick and monotonous; the strings are employed too constantly, the wind instruments, when they appear, are ineffectively handled. Virtually all of the important thematic material is assigned to the first violins. And as a result Schumann's intrinsically appealing ideas fail to make their rightful effect.

Of Mr. Piatigorsky, a young Russian giant who displays an uncommon mastery over the 'cello, reviewers in New York, where he was heard last season, have written ecstatically. The more the pity, then, that he chose as the vehicle for his Boston debut so unrewarding a work as this Concerto of Schumann, which is saved from utter and complete dullness only by the expressive slow division. From his playing yesterday it was chiefly to be gathered that Mr. Piatigorsky is an excellent musician, that he has an admirable control of the 'cello's often treacherous tone and that his technique was more than adequate to any demands that Schumann's piece laid upon him. He was warmly received by an audience that, in turn, lavished applause upon infinitely fresher music of the Symphony.

Post Apr. 22

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky honored the memory of the late George Whitefield Chadwick at the final Tuesday supplementary concert of this season yesterday afternoon, by playing the "Noel" movement from the noted American composer's suite, "Symphonic Sketches." Upon his first appearance before the orchestra Dr Koussevitzky bade the players rise; for a few moments they stood in silence, then resumed their seats and began the "Noel."

Possibly the reasons for the unexpected handclapping which occurred at the conclusion of the work was wholehearted admiration for Dr Koussevitzky's sympathetic and delicately beautiful reading, and for the exquisite, fine-textured scoring of the piece.

Schumann's first symphony, in B-flat major; Stravinsky's "Capriccio," in which Jesus Maria Sanroma played the piano solo, and Richard Strauss' tone poem, "Till Eulenspiegel," occupied the remainder of the program.

It truly seems as if Schumann unwittingly displayed, in this effervescent symphony, nearly all the weaknesses of his other music. The matter of the turgid, coarse-grained instrumentation aside, there remains Schumann's "long-windedness," his hysterical yet dull melodic material, his unrestrained romanticism that gushes outward and onward without reason or point.

Stravinsky's "Caprice," to judge from applause, is at least losing no favor. Yet on second thought, much of the handclapping yesterday undoubtedly was proffered in recognition of Mr Sanroma's excellent performance of the piano part. He plays with brilliance, of course, yet brilliance alone does not seem to account for his notable success with this piece. He recreates in his playing a spirit of jocularity and drollery with which the piano part, more than any other, is invested. And he has the gift of transmitting his musical feelings to his audience.

With the exception of the introductory chords, the first movement of the "Caprice" seems, to one listener, labored in treatment and sterile in thematic material. The second movement is as uninspired and dull. The concluding "Allegro capriccioso," however, is much better. There the manipulation of the material is interesting, the orchestral statements and answers are spontaneous. It is singular, however, that only the part allotted to the piano is consistently zestful and stimulating.

Strauss' tone poem, on the other hand, has all that the "Caprice" lacks. "Till" melodies have substance; there is variety of material and treatment; the work appears inspired from start to finish.

If Strauss used a system of instrumentation that is positively Gargantaun in scope and now out of fashion among composers, it nevertheless has merits that will endure, and "Till" remains a work of infinite beauty. Dr Koussevitzky's reading was, as usual in this work, a marvel of orchestral eloquence.

FINE ARTS MUSEUM Symphonic Concert

The first of two concerts given annually in the Museum of Fine Arts was played last evening my a small orchestra conducted by Arthur Fiedler. The players, according to advance notice, were 45 members of the Boston Symphony Orchestra.

The entire museum was open from 7 until 11. The orchestra played in the rotunda just at the head of the grand staircase on the Huntington-av side. Eager listeners quickly filled all available seats in the galleries leading off the rotunda, and many were obliged to stand throughout the concert. Late comers found it difficult to get anywnere near the orchestra.

The program, apparently designed to suit varied tastes, comprised the overture to Mendelssohn's "Midsum-

PLAY LAST OF TUESDAY CONCERTS

Post Apr. 22

Symphony Pays Tribute to Chadwick at Opening

BY WARREN STOREY SMITH

The final Tuesday Symphony concert of the season, which took place yesterday, was taken by Dr. Koussevitzky as the occasion on which to pay tribute to the memory of the late George W. Chadwick. At the head of the programme stood a single movement, the second, by title "Noel," from Mr. Chadwick's most characteristic orchestral composition, the "Symphonic Sketches." Before the performance the men of the orchestra, at a signal from the conductor, rose and stood for a moment with bowed heads.

REVERENTLY PLAYED

It had been Dr. Koussevitzky's original intention to play the Symphonic Sketches as whole at yesterday's concert, and by such performance the composer would have been more fittingly remembered. "Noel" is far from the strongest movement of the suite. But its frank sentimentality, its nostalgic mood, that suggest a little the Largo of Dvorak's "New World" Symphony, though there is no thematic resemblance, were by no means unappropriate to the occasion. For most in the audience this music must have proved deeply affecting, and it was played with a reverent expressiveness.

These memorial rites accomplished, conductor and orchestra turned their attention to the First Symphony of Schumann, so notably performed at the regular concerts of last week and afterwards to Stravinsky's Capriccio for piano and orchestra, with Jesus Maria Sanroma as the soloist, and to Strauss' "Till Eulenspiegel." The Capriccio, which has now made the rounds of each of the series of concerts and has been played at a Pension Fund Concert as well, was received yesterday with the enthusiasm that it has unfailingly provoked. Whether or not the piece is to be dismissed as mere contrivance, Stravinsky has here scored an unmistakable hit. In its turn, the brilliant performance of Strauss' tone poem was warmly received.

Herald Apr. 21

The just fame of the Boston Symphony Orchestra has stretched as far as Japan. When the Prince and the Princess Takamatsu were planning their present American tour and including Boston in their itinerary, they resolved to hear one of its concerts. The Princess is a practised musician, fond of symphonic pieces. The Prince hears them contentedly.

Next Friday afternoon, they and their suite will be guests of the Trustees of the Orchestra at Symphony Hall. Normally the audience fills the house; but by the courtesy of various subscribers, eleven seats together have been found for them. Originally Dr. Koussevitzky had arranged a program for chorus and orchestra. Informed of the coming of musically minded guests, he rightly inferred that they would prefer to hear the orchestra unassisted. Accordingly, he remade the program to include Schubert's Symphony in C major; Griffes's "Pleasure-Dome of Kubla Khan," for a piece from an American composer; the Suite from Stravinsky's ballet, "The Fire-Bird." . . .

To cultivated Europeans Boston is better known by its orchestra of the first rank than by any other thing within it. To these Europeans add now the corresponding Japanese.

Items of the Day

Herald Apr. 21

Mr. Piatigorsky, the new violoncellist, repeating Schumann's Concerto at the Symphony Concert of Saturday, carried all before him. The audience recalled him again and again. Orchestra, conductor and virtuoso exchanged the usual congratulations. The violoncello may be an unfashionable solo-instrument; but by no means is the race of eminent violoncellists at an end.

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HERALD apr 22

MU

MUSIC AT THE MUSEUM

A contingent of 45 men from the Boston Symphony orchestra, under the leadership of Arthur Fiedler, gave a concert last night at the Museum of Fine Arts. Seated in the Rotunda, it played for a vast audience disposed in various galleries and rooms throughout the adjacent portions of the museum, amid pictures, statuary, tapestries, oriental screens and so forth. It was an audience of which probably the greater part could neither see the orchestra nor be seen by it, but heard the music filtering through corridors and down stairways and echoing in distant arches. The reviewer listened in a room tenanted largely by plaster casts of Greek statues. A dancing satyr, the discus-thrower, the small boy eternally extracting a thorn from his foot, Apollo and Minerva, a host of their companions stood or crouched or sat frozen into absorbed attention. They rustled no programs, neither did they cough or sneeze or chatter.

The program that Mr. Fiedler had compiled for this concert comprised Mendelssohn's overture to "A Midsummer Night's Dream," Mozart's G minor symphony, the March to the Scaffold from Berlioz' "Fantastic Symphony," Wagner's prelude to "Lohengrin," two of Brahms's Hungarian dances and Johann Strauss's "Beautiful Blue Danube" waltz. The shimmering fairy music of Mendelssohn's overture took on a new glamor and a new mystery, diffused through marble balustrades and gently veiled in faintly echoing distance. The silver sheen of the prelude to "Lohengrin" was also rendered still more enchanting by the circumstances of its setting and the accoustic properties of the place. The imperishable charm of the "Blue Danube" was felt yet more strongly than in the concert hall.

Of Mozart's G minor symphony it was the slower portions, particularly the lovely andante, that reached the ear most gratefully in this place. The faster movements—though Mr. Fiedler was discreet in his avoidance of excesses of speed—suffered from the blending and blurring induced by the museum's echoing halls; fine details, the softly curved ends of phrases, were often lost to those hearers who were not in the immediate vicinity of the players. The March to the Scaffold—so lugubriously effective when heard in its due place in Berlioz' symphony, seemed here ineffectual, somehow deprived of its characteristic dry grotesquerie. Brahms's Hungarian dances, played vivaciously, were as enjoyable as ever.

The abundant applause made the scattered audience's reaction to the concert unmistakeable. Next year's concert—for this appears to be an annual occurrence that is becoming as indispensable as the Pops themselves—will be anticipated with pleasure.

It is announced that a free concert by the Harvard Glee Club will be given in the museum on the evening of Tuesday, May 12, at 8 o'clock. S. S.

SYMPHONY CONCERT

The sixth and last concert of the Tuesday afternoon series, given by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: George W. Chadwick, "Noel," from the Symphonic Sketches. Schumann, Symphony in B flat major, op. 38. Stravinsky, Capriccio for piano and orchestra. Strauss, "Till Eulenspiegel's Merry Pranks," after the old-fashioned, roguish manner, in rondo form, Op. 28.

"Noel," from the Symphonic Sketches, was played in memory of the composer. Dr. Koussevitzky's reading of it left none of its loveliness wanting. The exquisite pianissimo with which it opened grew by a sequence of delicate gradation into the tranquil climax, then was hushed—a marvel in tonal balance. The calm tempo was singularly appropriate.

Pehhaps because it came right after this serene nocturne the Schumann Symphony seemed even more delightful than usual in its exuberance and the freshness and variety of its many themes.

Mr. Sanroma played Stravinsky's Capriccio with fine understanding of the content. No touch of humor escaped him; no sardonic thrust missed the mark. Clear cut phrases, snapped out in tones that were never harsh. Dr. Koussevitzky's accompaniment was brilliant repartee to the pianist's incisive and rhythmic playing.

If he had not already got it in Stravinsky's Capriccio, the devil was certainly given his due. Till Eulenspiegel's marked resemblance cannot be gainsaid—in Strauss's tone-poem. The gorgeousness of Strauss's orchestration—that glitters no less in wit than in heroic outpourings—Dr. Koussevitzky's interpretation made no less than dazzling bringing out in sharp relief the quirks and curious turns of Till's character portrayed so graphically in the score.

Though too inert to follow the orchestra's example in rising to pay tribute to the memory of Mr. Chadwick, the large audience applauded enthusiastically both Dr. Koussevitzky and Mr. Sanroma. L. B. D.

Dr. Koussevitzky has enlarged the program for the Symphony Concerts of Friday and Saturday to include "The Rio Grande," tone-poem for orchestra, chorus and piano solo, by the young Londoner, Constant Lambert. The Cecilia will provide the choir. Mr. Sanromá will play the piano-part. The piece has been much praised for the skill and imagination of its "symphonic jazz." Behind it is a poem by Sacheverell Sitwell.

N. B. The Rio Grande is the Brazilian, not the Texan, river.

Next autumn Miss Garden will cultivate the concert-hall. She is taking cue from her successful concert in New York last October when she sang many songs of Debussy. Now she proposes to do likewise with the symphony orchestras. Already she is booked for a pair of Symphony Concerts at Boston early in December—with a Debussyan program. His setting of Rossetti's "Blessed Damozel" will be the chief item.

With a Bit of His Music for Memory

A Bow to George W. Chadwick As a Symphonic Series Reaches End

Herald apr 22

THE last concert of the Tuesday series of the Boston Symphony Orchestra—held yesterday—was also the occasion of honoring the memory of the late George W. Chadwick. First upon the program stood the "Noel" from his Symphonic Sketches. When Dr Koussevitzky reached his podium, the men rose to their feet, remained standing a moment in reverent attitude, were seated, after which came "Noel." For the rest the program contained Schumann's Symphony No. 1, in B-flat, known also as the Spring Symphony, and played at the concerts of the last week-end; Stravinsky's Capriccio for piano and orchestra, with Mr. Sanroma as soloist; Strauss's rondo, "Till Eulenspiegel's Merry Pranks."

Mr. Chadwick's "Noel"—Andante con tenerezza—deals not with the exuberant joy so often associated with Christmas but has for its motto a poem of the "dreamless slumber" of the Holy Child, "while angel hosts were listening." The program-book described it as a nocturne. It is a simple melody, direct and straightforward, but very expressive, that is developed, rises to an ecstatic climax. Oboe and English horn, occasionally a solo violin, in the climax a trumpet, carry the burden of the melody. Very expressively, "con amore" Dr. Koussevitzky and his men played it yesterday.

The symphony of the Spring is one of the conductor's rarest achievements. It is also Schumann in his most characteristic manner—or perhaps better, his most characteristic manners. Schumann, the naive builder of forms and maker of even more naive introductions and interludes: Schumann, the composer of heartfelt melodies that can only be described by those two untranslatable German words, "schwärmerisch" and "innig"; Schumann, the inventor of rhythms both buoyant and ardent, rhythms light but propulsive, rhythms which in this case are perfect expression for the joy and the thrill and the exuberance of spring. One is also told by those who have profound wisdom in such matters, that Schumann's orchestration is faulty. Of such faults Dr. Koussevitzky's conducting leaves scarcely a trace. One hears no muddiness of effect, no turgidity of utterance, no hidden or obscured significant matter. Schumann's faults Dr. Koussevitzky puts aside. Schumann's naivetes under the conductor's hand become virtues; Schumann's virtues become marvels of musical and expressive effect. How Dr. Koussevitzky delights in those simple melodies and how they sing for him! How he works magic with the rhythms of a scherzo, even more those of a finale!

With Stravinsky's Capriccio further hearing tends only to further clarify its lines. One is aware first of all (save possibly in the rhapsodic Andante) of Stravinsky as flawless formalist. He builds not according to tradition, but the sense of proportion and of pleasant balancing of the several parts is strong upon one as one listens to the Capriccio. The most frequent objections made to it, that its material is "insignificant," is (terrible thought!) "frivolous," or (worse still!) that it "smacks of music-halls," may very possibly be taken by Stravinsky and his admirers for positive virtues of the work. Indeed why should they not? Since when is it necessary that "frivolity" (let us say) be musically damned? It is not what an artist expresses, but the way in which he does his job, that counts for or against him. If it were not so, most operas, a large part of Shakspeare, would have to go by the board. The æsthetic fallacy of a hierachy of ideas, of assorted ideas of graded values has been exploded too thoroughly to require renewed rebuttal. The Stravinsky who suggests light modern hearts at light modern play can hardly be considered the less an artist for his pains. Indeed, some of those who dabble in composition would be quick to assert that it is more of an achievement to paint a musical picture of fun—just fun—than to evoke soul plumbing tragedies. Some such conclusions yesterday's audience must also have reached. For the applause was tremendous and subsided not until conductor and pianist, individually and together, and finally the whole orchestra had made bowing acknowledgment.

The performance of "Till Eulenspiegel" exceedingly graphic, exceedingly brilliant, was fitting close to one of the happiest of the several series of concerts which the orchestra annually gives. A. H. M.

Y, APRIL 22, 1931

A DEBUT

Symphony in Brilliant Concert

By MOSES SMITH

ORCHESTRAL playing of almost surpassing brilliance featured the last concert of the Tuesday matinee series by the Boston Symphony Orchestra, led by Serge Koussevitzky. The program began with "Noel," from George W. Chadwick's Symphonic Sketches. The performance was in the nature of a memorial to one of the few great American composers, who died two weeks ago. This charming Christmas song was delightfully played.

Schumann's first symphony, Stravinsky's Capriccio for Piano and Orchestra, and Strauss' "Till Eulenspiegel" were the other numbers on the program. The Symphony was performed even more beautifully than it had been at last week's subscription concerts. In the Capriccio, the most successful novelty of the year—it has appeared on four programs—the pianist was as usual the capable, self-effacing Jesus Maria Sanroma. The colorful performance of the Strauss work was the more remarkable in that it had received (we were told) no rehearsal.

* * *

A program of orchestral music was given at the Museum of Fine Arts last evening by a group of players from the Boston Symphony Orchestra, led by Arthur Fiedler. Thousands thronged the various galleries surrounding the rotunda where the players were seated. Mozart's G minor symphony was the principal number of the well played list. The slowly-advancing sonorities of Wagner's Prelude to "Lohengrin" seemed to us the most favored by the tricky acoustics of the Museum. In the other works the echoes of the wind tones tended to muffle succeeding string tones, though not violently.

Music

APR 22

Tuesday Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave its final Tuesday concert of the season in Symphony Hall yesterday afternoon. The program opened with the "Noël" from the "Symphonic Sketches" of George W. Chadwick, played in memory of the composer, after the orchestra had stood for a moment in silent tribute. Though described by its author as "a little Christmas song," this piece proved to be singularly appropriate for the occasion. Built on a lovely theme for the English horn, it is a work of nostalgic beauty. It was conducted and performed with devoted attention.

Otherwise the program consisted of compositions which have become part of the familiar repertory of the Koussevitzkyan concerts—Schumann's "Spring" Symphony, Stravinsky's Capriccio for piano and orchestra and Strauss's "Till Eulenspiegel." The current interpretations of all these pieces have been commented on in these columns at no remote date. It was interesting to observe that not only the Schumann and the Strauss items, but Stravinsky's trivial but amusing piece caught the fancy of the Tuesday subscribers. The accomplished Mr. Sanromá was recalled until Dr. Koussevitzky came out with him to bring the orchestra to its feet. We have a notion, though, that Stravinsky's little musical pleasantry is going to pall as quickly as Ravel's notorious "Bolero."

The more enduring musical pranks of Strauss brought to a close a notably successful series. L. A. S.

ROYAL PAIR WILL AVOID FORMALITY

Prince and Princess Takamatsu to Roam City at Will

TO ATTEND CONCERT OF SYMPHONY ORCHESTRA

Guests of Mayor at Dinner Tomorrow Night

Post apr 22

Itinerary of Prince and Princess Today

7:00 p. m.—Arrive South Station. Reception at terminal. Photographs at station.

7:25 p. m.—Arrive Copley-Plaza Hotel.

7:40 p. m.—Interview with newspapermen.

7:50 p. m.—Photographs, silent movies only.

Remainder of vening private to royal guests.

That they may roam incognito through Boston stores, slip into the "talkies" and visit at random some of the curious sights of the city, Prince and Princess Takamatsu of Japan, who arrive in Boston tonight, have had their five-day programme here well interspersed with "no engagements." More so than most distinguished visitors to the city they will be given ample time to roam about unmolested.

Takamatsu today.

Continued From First Page

Upon their arrival at 7 o'clock tonight they will be met at South Station by a reception committee headed by Courtenay Crocker, honorary consul of Japan at Boston. Representatives of city and State, the army and navy and prominent Japanese residents of the city will be present. Miss Mary Curley, daughter of Mayor Curley, will present the distinguished guests with a bouquet of flowers.

Following a short exchange of official greetings, the royal pair will be escorted to the Copley-Plaza Hotel where they will occupy the Presidential suite.

With a visit to Governor Ely, at the State House, and Mayor Curley at City Hall tomorrow morning, the five-day programme for the Prince and Princess will be launched. In the afternoon they will attend the Symphony Concert in Symphony Hall. Tomorrow night Mayor Curley is tendering the imperial couple a dinner at the Copley-Plaza at which the Prince will make his first official address.

The rest of the programme consists of a round of visits to historical points of interest, a luncheon at Harvard University, dinners and a highly formal reception at the Gardner Museum Saturday night.

Concert-Chronicle

apr 24 Trans.

Boston vs. Philadelphia

WE Bostonians may rest content with Stravinsky's "Œdipus Rex" as oratorio, in the concert-hall. (It is said that Dr. Koussevitzky will bring to pass next season his long-promised repetition.) We may also renew a proper pride in the Harvard Glee Club as men's chorus to the Symphony Orchestra. . . . Last Tuesday and Wednesday evenings in the Metropolitan Opera House at New York Mr. Stokowski repeated his stage-performances of "Œdipus Rex" and of Prokofiev's ballet, "The Rhythm of Steel." As seen and heard in Philadelphia they have already been described in this place. A paragraph or two from the reviewers in New York is still in place. They were not kind and they were frank. Said Mr. Gilmon in The Herald Tribune:

"Stravinsky's 'Œdipus Rex' was not new to this capital. Dr. Koussevitzky and the Boston Symphony Orchestra, aided by Dr. Davison's celebrated Harvard choristers and at least one of the soloists who sang Tuesday night, performed the music of the 'opera-oratorio' at Carnegie Hall a little over three years ago. For the sake of those who are in a hurry and wish to be brought expeditiously to the point, let it be said that the imaginative impact of Stravinsky's music, its power of evocation and suggestion, its power to release the emotions, was far greater in the concert performance of March 8, 1928, with Œdipus in a tailcoat, Jocasta in a Paris gown, and the chorus of Theban Elders immaculate in Cantabrigian boiled shirts, than it was in last night's stage productoin.

"Stravinsky's music has been discussed at length in these columns, and may be permitted to rest in peace so far as this commentator is concerned. It remains only to be said that the next time we listen to Stravinsky's remarkable score we hope that it will be without benefit of heroic marionettes, costumed choristers, and a darkened stage. Better a dinner of concert-herbs where imagination is than a stalled dramatic ox and futility therewith."

And Mr. Henderson in The Sun: "Stravinsky's long and lugubrious treatment of one of the most powerful stories of the ancient Greek stage has been discussed before and may be again, but not today. It was not as compelling last evening as it was when done in concert form in Carnegie Hall. The fifteen-foot puppets were skilfully constructed and handled with discretion, but they added nothing to the value of the music. The solo voices did not sound as well as they did in the concert. The vocal star of the performance was the Harvard Glee Club, which sang the choruses superbly. The audience made no imposing display of emotion after the impressive finale, the strongest page in the score. In fact, the production seemed to fall flat."

To conclude from the Times: "The performance? It had high and distinguishing features, one of which was the singing of the Harvard Club, so admirably trained by Dr. Davison, and, while confessedly an amateur organization, eloquent for Stravinsky's and for Mr. Stokowski's purposes. His performance was theatrical in a high degree, as it was also, in many pages, a free departure from the letter and various indications of the score. It had its justification in its salient dramatic effect and its shortcomings where it demanded a more reposeful style and classic line. All the parts were well co-ordinated, even when they were not brilliantly executed. But when all is said and done, the concert performance of 'Œdipus' was the true interpretation of the piece."

New: First Time

A. H. M. hands the department a brief note about the Suite, "Borodine," to be played for the first time hereabouts at the supplementary Symphony Concert next Monday. "Little information is discoverable. The concert-piece is drawn from a work entitled 'Ballet Borodine' by the Russian composer Nicolai Cherepnin, best known to Americans for his part in the revision of Musorgsky's 'Fair at Sorotchinzy.' The suite runs through these seven numbers: 1. Introduction—Revery; 2. Scherzo—First General Dance; and Trio 'for the Ballerina'; 3. Comic Se nade (to be omitted); 4. Entrance of I ander—'The Serenade,' with viola so 5. Scene of the Phantom of the Ballerit 6. Scherzo and Second General Dan (also to be omitted); 7. Farewell Scene which a bass clarinet has a promine part. The music is in light ballet styl The orchestra is of moderate size. The are parts for chorus. As in "The R Grande," the chorus of The Cecilia wi assist."

Incidents and Pr

PRINCE LAUDS CITY FOR GIFTS TO COUNTRYMEN

Apr 25 Her.

Takamatsu, Honored at Brilliant Dinner, Stresses Cultural Aid

ROYAL PAIR SPEND STRENUOUS DAY

Received by Governor and Mayor—Attend Symphony Concert

Their imperial highnesses, the Prince and Princess Takamatsu of Japan, yesterday fulfilled a major part of their announced determination to see all phases of American life by rushing through a round of the official, musical and social life of Boston.

They were bustled through crowds at the State House and City Hall in the morning, during the afternoon listened to the strains of a Boston symphony concert, and last night were guests of honor at a banquet given by Mayor Curley and attended by 500 distinguished leaders in the social and political life of the city.

PRINCE'S ONLY ADDRESS

The elaborate dinner, for which the ballroom of the Copley-Plaza Hotel was brilliant with the colors of the United States and Japan and decorated with a profusion of spring flowers, brought forth the first public address—and probably the only one—to be made by the younger brother of Japan's Emperor during his Boston visit.

He exhibited a thorough knowledge of the traditions of Boston and the associations of New England with his native country. He mentioned Emerson and Longfellow, the Museum of Fine Arts and the courageous New England pioneers who sailed from this coast to open trade with the then dimly-known Orient.

"Few Japanese think of Boston without thinking of the great institutions of learning and education which made this centre of culture justly famous, and to which Japan owes much for her progress, especially in the early stages of her new regime," he declared. "Many of the Japanese who studied in one or another of these institutions have come to occupy high places in our councils of state and in various other fields of activity."

He spoke warmly of the welcome which has been accorded him here, and declared he and the princess would carry back to Japan "the most pleasant memories of our sojourn."

SPEAKS IN JAPANESE

Prince Takamatsu read his prepared speech in Japanese. His voice was full and easily heard in all parts of the ballroom. When he had completed the address, it was translated by Takeo Yamagata, master of ceremonies

Expressions of the happy relations between the United States and Japan, with particular reference to the forwarding of this spirit through the visit of the young prince and his bride, were the central points of addresses by Mayor Curley, Gov. Ely and Courtenay Crocker, honorary consul for Japan and president of the Japan Society of Boston.

The princess, fashionably gowned and wearing a necklace of exquisitely cut large diamonds, heard herself described

(Continued on Page Six)

JAPANESE ROYAL COUPLE "RUSHED" BY SYMPHONY CONCERT AUDIENCE

Princess Acclaimed as "Cute" and "A Knockout" by Thousands

—Visitors Enjoy Program—Would Like to Attend Tonight

Globe Apr 25

The Symphony audience yesterday afternoon "rushed" the royal party, in its Boston enthusiasm to see Prince and Princess Takamatsu, particularly the Princess, whom everyone remarked is either "cute" or, "a knockout." The Symphony audience murmured "cute," while the equally demonstrative onlookers outside Symphony Hall favored "knockout" as the term of adulation which yesterday was inspired in the thousands who saw the Japanese Princess on her honeymoon.

Internationally prominent people have come and gone as guests at Symphony concerts and often tney were not noticed because it was not known they were there. It is something new for royalty to be among those present. Accordingly there was excitement and a veritable mob scene, nicely handled by Symphony Hall officials and attendants and police officers from Headquarters.

Director Serge Koussevitzky was introduced to Prince and Princess Takamatsu during the intermission. Director Koussevitzky kissed the Princess' hand. This European custom Director Koussevitzky usually observes, but this time he was more than usually eloquent.

The Princess is one of the most charming visitors Boston has ever had. She has American mannerisms, walks like a happy, energetic American girl instead of with mincing steps as one might possibly expect in a Japanese young woman. She blushes and smiles, letting her big brown eyes play over the new scenes before her, enjoying it all to the full.

Princess in Red

Her choice of apparel yesterday afternoon made her easily distinguishable in the large party which accompanied the Prince and Princess. Her little red straw hat could be seen beyond the myriads of heads looking in her direction. It marked her in the geographic center of the royal party in the improvised box on the right first balcony at Symphony Hall, but more than that it was wonderfully becoming. The hat perfectly matched a long cherry red flat crepe dress figured in flecks of white and blue for all the world as if confetti had been showered over it.

It might seem a hardship for an American bride and groom on a honeymoon to be followed everywhere by a large party of attendants and dignitaries, added to in every country by more escorts and guards for courtesy's and safety's sake.

The Prince and Princess with their suite occupy nearly the entire fourth floor of the Copley Plaza. There are ladies in waiting, valets, secretaries, the official doctor, a comptroller a master of ceremonies, consuls, so that when the royal party is about to go anywhere Japanese and a few American escorts emerge from doors in every direction to accompany the royal couple. The ladies in waiting are very attractive also. They wear either black or black, white and gray.

Neither the Prince nor Princess seem the least bit disturbed by the perpetual round of festivities which attend their wedding tour. They can both speak English, so that they carry on an animated conversation with hosts and hostesses, avoiding any awkward dead silence in formal moments. Otherwise they are rather quiet.

Talks With Koussevitsky

Prince Takamatsu discussed music with Director Koussevitzky while Princess Takamatsu, Mrs Koussevitzky and Mrs N. Penrose Hallowell were conversing. The Prince said he enjoyed the symphony so well he should like to attend the concert "tomorrow night," meaning this (Saturday) evening. It is doubtful if the royal party will attend as there is a formal reception at Gardner Museum at the same time. Few spare moments have been left on the program during the visit of the democratic Japanese couple in this city.

The bride and groom had been escorted to Symphony Hall from the [illegible] Crocker of

Japanese quince bushes in pots are used profusely in the suite at the hotel to make the couple feel more at home, and, while they were away attending the concert, dozens of men were busy twining wisterias, cherry blossoms and quince blossoms into a floral setting appropriate for the formal dinner last evening.

In connection with that event the Japanese visitors were much like anybody in one respect certainly. They were talking yesterday morning about what they would wear to it.

The Prince dislikes ostentatious progress in American traffic. He wishes the chauffeurs to obey traffic signals—insists upon it. Making them stop at the Tremont and Boylston-st intersections was a notable incident, and after that the custom of halting where lights turned red was observed to the letter. Guards do not ride on the running board either. The guards are on hand, surrounding the party, but in other cars. Anything that savors of undue pomp and circumstance is not in keeping with the simple tastes of the small, smiling pair.

They like simple food also. Dishes of ever so complicated delicacies are passed by on the menu in favor of plain roasts, slices of chicken, steak, lamb. Strawberries and cream are more to their liking than ice cream.

They say "good morning" to the elevator boy, or "good evening," as it happens, and the white painted wheel which controls the elevator cables is cause for their conjecture. Their conversation about it is in Japanese, but the inference is that the Princess has dared the Prince to persuade the elevator boy into letting the Prince experiment with the large wheel and see what happens.

In order to make the entrance and exit of the party as untroubled by throngs as possible, a special exit at the rear of Symphony Hall was opened for the party yesterday. Crowds awaited in the street and upstairs there were throngs of the regular Friday afternoon symphony-goers agog for a glimpse of royalty.

A spontaneous reception was accorded them as they stepped down into the "box." The audience applauded, the orchestra stood in their honor. The couple were on time to the dot.

During the entire concert the Prince and Princess were alert, sitting erect

Brilliance in Program by Symphony

By MOSES SMITH

The performance of this week's Boston Symphony program at yesterday's matinee was one of the most brilliant of the season. Rarely has Serge Koussevitzky seemed more on his mettle—and he is not inclined to let his attention wander from the matter at hand. And rarely have the men of the orchestra responded with such sureness, such electrifying precision.

The program was such as to display the orchestra at its best, and in its many virtues for the benefit of the Royal Japanese visitors—and for the 2500 other members of the audience who come to a symphony concert as to a rite. Schubert's Symphony in C major, No. 7, which has been called the "symphony of heavenly lengths," made up the first half of a very long program. There are scoffers who profess to be bored with these lengths; who grudgingly admit the beauty of a movement or two, and dismiss the rest as a dyspeptic shoves away food served him at a banquet. We are not of this surfeited class. Nor, judging from his enthusiasm, is Dr. Koussevitzky, though he did take the first movement at a pace far more rapid than indicated clearly by the composer. Perhaps the conductor was thinking of the length of the program.

"The Pleasure Dome of Kubla Khan," finely-wrought score of Charles T. Griffes, American composer nipped as his art was relatively beginning; "The Rio Grande" by Constant Lambert, young English talent; and Stravinsky's "Fire-Bird" were the other works. Each of them was given characteristic voice and was rendered with consummate virtuosity.

Lambert's score, heard for the first time, with the Cecilia [illegible]aria [illegible] an [illegible]ym- [illegible]kind [illegible] the [illegible] say, [illegible]lan- [illegible]nd— [illegible] he [illegible] As [illegible] the [illegible]llent [illegible] the [illegible]l ap- [illegible] audi-

MUSIC

SYMPHONY CONCERT

Apr 25 By PHILIP HALE Herald

The 23d concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Schubert, Symphony, C major, No. 7. Griffes, "The Pleasure Dome of Kubla Khan." Lambert, "The Rio Grande," for chorus, orchestra and solo pianoforte (Mr. Sanroma, pianist; first time in Boston). Stravinsky, suite from the ballet "The Fire-Bird." The Japanese visitors sat in an improvised box in the first balcony on the right-hand side, facing the stage. As they entered the orchestra and audience rose in respectful greeting.

Dr. Koussevitzky is to be thanked heartily for introducing Lambert's "Rio Grande," and with the assistance of the valiant Cecilia Society that had been thoroughly trained by Mr. Fiedler, and with the brilliant Mr. Sanroma, giving a performance that must be reckoned as one of this season's chief events. Not that "The Rio Grande" is "a chef d'oeuvre for the highest"; not that it is "epoch-making," a term that is applied to almost every new and unusual composition that excites the rhetorical flow of our young friends writing for the New York newspapers; but this music is first of all joyous and exhilarating. We all have been taught to take music too seriously. We have listened this season to some composers who "sitting in doleful dumps, have wailed lugubriously and discordantly; to others who have endeavored to give rhythmical expression to the inexpressible, or sought the perfect flower of beauty on the muck-heap of atonality. It is so easy to be "original" in saying nothing. Too many heathen have furiously raged; too many of the people, makers of music and hearers of the younger generation, have imagined a vain thing.

But here comes young Mr. Lambert who, taking a charming poem by Sacheverell Sitwell as a source of inspiration, does not attempt to give an interlinear translation into tones. The words, the scenes evoked by the poet feed the composer's fancy, quicken his imagination, which is not sluggish, much less lacking. Mr. Lambert has both fancy and imagination to which he gives free rein for his orchestra and for the pianist's cadenza. It is true there are words for the chorus to sing, and the singers are neither ignored nor slighted, but the effect of the whole, the one constant impact—that's the thing. Mr. Lambert is delightfully extravagant, but not as Thomas Heywood's madman beating a drum. He is an appreciator and a utilizer of the finer qualities of jazz, but not a slave to it—not finding it a strength and refuge in time of doubt and trouble. His extravagance and recklessness are more to be applauded than the smug, academic conservatism of the timid, the sticklers for approved form, the writing for safety and the approbation of any owlish professor.

Mr. Lambert's "Rio Grande" is not only full of life that is contagious; it brings near far-off scenes, and this without the borrowing of real or spurious "folk-songs". No one knows what "isle joyeuse" Debussy had in mind when he wrote his piano piece. This "Rio Grande" flows through a country as undefined, and empties into a harbor unsounded, unknown to any pilot. Therefore the audacity of Mr. Lambert's fancy makes captive the hearer. Seldom in Symphony hall has there been so instant, spontaneous, so prolonged, so tumultuous recognition of an unfamiliar composition signed with an unfamiliar name.

The interpretation of the symphony was eloquently musical. It would be interesting to know just what that excellent musician, Mr. Stock, did to the orchestration of "Kubla Kahn"—the impression made yesterday was not so vivid as that made by the first performance a dozen years ago. Are the wings of the "Fire-Bird" drooping? Are its feathers no longer of dazzling gold? Is there too much of Rimsky-Korsakov in the suite and not enough of the Stravinsky of "Patrouchka" and other later works? The Princesses still disport themselves in a charming manner, but Katschei's subjects are only "infernal" in their dance by courtesy of the composer.

The concert will be repeated tonight. The program of the concerts next week, the last of the 50th season, will be as follo[illegible] [illegible]ters[illegible] After[illegible] Eule[illegible] ven[illegible]

MUSIC

Globe Apr 25

SYMPHONY HALL

Boston Symphony Orchestra

The presence of Prince Takamatsu and Princess Kikuko of Japan roused much interest in the audience at yesterday afternoon's Boston Symphony concert. The visiting royalties and their entourage sat in the first balcony on the right of the stage. A section of seats midway down the balcony had been removed, and a kind of royal box improvised.

When the Prince and the Princess entered, just before the concert began, the entire audience rose and applauded them. They listened to a program which included Schubert's C major Symphony, Griffes' "Khubla Khan," Constant Lambert's "Rio Grande," and excerpts from Stravinsky's "Firebird" with close attention. Dr Koussevitzky, acknowledging the applause, made each time a special low bow in the direction of the imperial visitors.

The novelty on yesterday's program, Constant Lambert's setting for chorus and orchestra of verses by Sacheverell Sitwell about the Brazilian Rio Grande, is the attempt of a young Englishman to employ the idiom and the procedures of present-day American jazz. Poet and composer are known by repute as modernists. But verses and music seemed yesterday rather tame and conventional.

Has Marked Talent

That young Mr Lambert has marked talent was obvious. The tunefulness of his music, and its rather banal harmonization contributed not a little to its popular appeal. But one could not see why this piece should have been so highly praised in London. The Cecilia Society, trained by Arthur Fiedler, Jesus Maria Sanroma, pianist; and a contralto member of the chorus, not, by some oversight, named in the programs, took part in Lambert's composition. The contralto solo was unusually well sung, by a fine voice skillfully used. Mr Sanroma, alone of the interpreters, commands to the full the type of rhythm demanded by this music. He again distinguished himself.

Far more significant musically was the revival, after 10 years of inexplicable neglect, of "The Pleasure Dome of Khubla Khan," by the late Charles T. Griffes. This tone poem is in some ways the finest pieces of orchestral music yet written by an American. It was hailed as a masterpiece at the first performance, by the Boston Symphony in 1919. The program notes yesterday stated that the fatal illness of the composer was in part due to overwork in copying the orchestral parts for that performance. It is a regrettable fact that neither the Boston Symphony nor the other leading American orchestras bear the expense of this necessary copying when a new work is played from manuscript. Griffes, a teacher in a boys' school, sat up nights copying. He caught pneumonia, and developed tuberculosis.

The scoring for orchestra has been revised by Frederick Stock, who claims to have done nothing that Griffes did not sanction before his death. One doubted the wisdom of this procedure, remembering the effectiveness of the performances in 1919 and 1920 of the tone poem in its original form. Hearing "Khubla Khan" again yesterday, one was impressed by the imaginative power of the music. Griffes' death was a tragic loss to the art of music. His works, which reveal a talent not quite matured, but none the less compelling, are beautiful enough to retain a place in the orchestral repertory.

Another Genius

Schubert's C major Symphony, the work of another genius who died young and left masterpieces too long neglected by his contemporaries, began the concert. Dr Koussevitzky stressed the dramatic [illegible]er than the lyric qualities of the r[illegible]. His reading was eloquent an[illegible]ersonal, but not quite the Schubert [illegible]one's dreams, or the Schubert once [illegible]vealed here by Dr Muck.

The remaining number, five fragments selected by Dr Koussevitzky from Stravinsky's "Firebird," is also the work of a young man of genius. The "Dance of the Princesses," with its beautiful flowing melody, ought to refute the common conservative objection that Stravinsky is a mere juggler with rhythms and timbres. The whole suite is delightful music, and yesterday's performance was a brilliant one.

P. R.

SYMPHONY DISPLAYS SCHUBERT

Lambert's "The Rio Grande" Heard for First Time Here

Apr 25 Post

BY WARREN STOREY SMITH

The presence of the visiting Japanese royalty served to make of the Symphony Concert of yesterday afternoon something of an occasion. And occasions are good for the Symphony Concerts, they put audiences on edge and conductor and orchestra on their mettle.

SCHUBERT'S C MAJOR

There was, for the matter of that, more than usual interest in the programme itself. If the suite from Stravinsky's "Fire-Bird," music that is more surface than substance, and wearing thin with the years, seemed superfluous at the end of a concert already long, it at least served further to dis-

[illegible]n," un- [illegible]ussevit- [illegible]ussevit- [illegible]'s pro- The Rio [illegible]chestra, [illegible]ton pre- [illegible]

This setting, by [illegible] [illegible]st promising of the younger English composers of a fantastic poem of Sacheverell Sitwell, is on the whole uneven. Pages that are brilliant, tremendously vital or insinuatingly seductive, are offset by some that are flat and commonplace. Some of Mr. Lambert's jazz, of which the English reviewers made so much, seems to American ears merely tawdry. He is happier with his Spanish rhythms, though the long and difficult cadenza for piano and percussion instruments is a noteworthy achievement. It was notably played yesterday by Mr. Sanroma, and the chorus of the Cecilia Society sang with a dash and fire as well as with a sensuousness of tone that bore testimony to the progress that it is making under the guidance of Arthur Fiedler. Yesterday's audience received the new work with enthusiasm and lavished applause upon the performers.

Prince Takamatsu Lauds City For Gifts to His Countrymen

(Continued from Page One)

by the mayor, with whom both she and the prince chatted during the dinner, as "the most beautiful lady in all Japan." Although both have a limited command of English, the prince studiously avoids all but Japanese in his public utterances.

Mayor Curley declared that the friendship between Japan and the United States is doubly strong because it was forged during the trying days of the world war. He spoke of the visit of the royal couple as a contribution to "the continued peace, happiness, good will and brotherhood between the Yankees of the East and the Yankees of the West."

PRESENTS WRIST WATCHES

The Governor's welcome was a brief utterance in which he said that as Governor of the commonwealth he extended for its people "an expression of most cordial feelings toward your people. It is indeed a great delight that we are given this opportunity of according you a great welcome."

[illegible] presented Prince Ku- buhito and Princess Kikuko each a white gold wrist watch. He called on the princess to address a few words to the audience, but she motioned to her husband, indicating that he would do all the talking for both.

Maj.-Gen. Fox Conner, head of the 1st corps area and representing the army, told of a visit made to Honolulu by Prince Takamatsu while he was stationed there. The prince, an officer of the Japanese navy, was in charge of the coaling detail when Gen. Conner visited the Japanese flagship. "He looked the part," said Gen. Conner, "and I thought at that time that his outstanding trait was devotion to duty, something we Americans admire. Now," he added, with a glance at the princess, "I feel that his outstanding trait is taste and good judgment"

Admr. Louis M. Nulton, head of the first naval district and representing the navy, told the royal couple that in visiting Boston they had entered a community whose members had entered every phase of American life from the beginning of the nation. Visits of the type being made by the royal pair held to promote goodwill he said. He closed with the naval remark, "Glad to see you on board."

ATTEND CONCERT

Attendance of the young members of royalty at the symphony concert created more interest among the audience than the appearance of any of the many celebrities at the concerts in several years. Hundreds of concert listeners left their seats during the intermission and milled about the narrow corridor to the royal party's box to catch a glimpse of the couple.

It was clearly the princess who was the object of the corridor crowd's attention. As she walked demurely behind her husband in crossing to an anteroom where both were presented to Conductor Serge Koussevitzky, the remarks were all such as "She's the one in the red hat," "Isn't she adorable," and the like.

Prince Takamatsu, long before reaching Boston, had expresed a wish to hear the symphony orchestra. A special box in the second balcony, made possible because several regular patrons freely gave up their season seats for the occassion, was occupied by the royal party.

Frederick P. Cabot, president of the orchestra, and other trustees and their wives, were hosts. In addition to the Japanese, occupants of the box were Courtenay Crocker, president of the Japan Society, Judge Cabot, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. William Phillips, and Mrs. Koussevitzky.

Both prince and princess applauded frequently. The princess continued her handclapping after her husband had ceased in particular delight at the [illegible]

Presented to Koussevitzky during the intermission, both prince and princess congratulated him in well-chosen English on the excellence of the concert. Princess Kikuko smilingly accepted the tribute to royalty when the symphony leader bowed to kiss her hand.

The ever present police detail, taking extra precautions as the result of the rumored plots on the lives of Prince Takamatsu Thursday night, watched all entrances and the corridors inside Symphony hall. Inspectors Paul Crowley and William Condon remained with the couple throughout the concert, and Inspectors John Dever and John McGovern kept close watch of the corridors leading to the royal box.

The first appearance of the couple yesterday morning, when they left their suite at the Copley-Plaza for the State House, found their greetings to the small crowd the same as the previous night's. The prince was solemn and unbending, while the princess flashed smiles at everybody.

Gov. Ely presented the prince with a solid gold paper cutter, bearing the seal of the commonwealth, and a shining new penny. The Governor drew one of the infrequent smiles which occasionally lightens the prince's face when he explained that a sharp article must be presented only with a penny as guarantee that friendship will not be cut.

In both the House of Representatives and the Senate, the prince was invited to say a few words, but declined. Leverett Saltonstall, speaker of the House, and President Gaspar G. Bacon of the Senate spoke briefly.

From the State House, the royal honeymooners went directly to City Hall, where Mayor Curley greeted them and presented the prince a key to the city and the princess an autographed picture of the group taken on their ar-

[illegible]rival at the South station Thursday night.

Both occupied the mayor's chair for a brief moment while they signed the visitor's book. The princess laughed heartily when Mayor Curley, as she was about to rise after signing, asked: "Please, just a minute. The boys want to get a picture of you as acting mayor. You get everything but the salary."

Nearly two hours of this morning's schedule is set aside for the event the prince most keenly anticipates of all during his Boston visit—a browse around the Museum of Fine Arts. The party will arrive at the museum at 10 A. M. and do not plan to return to the hotel until 11:45.

At 1 P. M. they will be met by President A. Lawrence Lowell of Harvard University at his Cambridge home, and after a drive through the grounds of the University, will be his dinner guest. They will see the Longfellow house at 3:15 P. M., and 20 minutes later will depart for a short visit to the Perkins Institution for the Blind.

A formal reception will be given in their honor at the Gardner Museum from 9 to 11 P. M.

PRINCE LAUDS CITY FOR GIFTS TO COUNTRYMEN

Apr 25 Her.

Takamatsu, Honored at Brilliant Dinner, Stresses Cultural Aid

ROYAL PAIR SPEND STRENUOUS DAY

Received by Governor and Mayor—Attend Symphony Concert

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PRINCE'S ONLY ADDRESS

The elaborate dinner, for which the ballroom of the Copley-Plaza Hotel was brilliant with the colors of the United States and Japan and decorated with a profusion of spring flowers, brought forth the first public address—and probably the only one—to be made by the younger brother of Japan's Emperor during his Boston visit.

He exhibited a thorough knowledge of the traditions of Boston and the associations of New England with his native country. He mentioned Emerson and Longfellow, the Museum of Fine Arts and the courageous New England pioneers who sailed from this coast to open trade with the then dimly-known Orient.

"Few Japanese think of Boston without thinking of the great institutions of learning and education which made this centre of culture justly famous, and to which Japan owes much for her progress, especially in the early stages of her new regime," he declared. "Many of the Japanese who studied in one or another of these institutions have come to occupy high places in our councils of state and in various other fields of activity."

He spoke warmly of the welcome which has been accorded him here, and declared he and the princess would carry back to Japan "the most pleasant memories of our sojourn."

SPEAKS IN JAPANESE

Prince Takamatsu read his prepared speech in Japanese. His voice was full and easily heard in all parts of the ballroom. When he had completed the address, it was translated by Takeo Yamagata, master of ceremonies

Expressions of the happy relations between the United States and Japan, with particular reference to the forwarding of this spirit through the visit of the young prince and his bride, were the central points of addresses by Mayor Curley, Gov. Ely and Courtenay Crocker, honorary consul for Japan and president of the Japan Society of Boston.

The princess, fashionably gowned and wearing a necklace of exquisitely cut large diamonds, heard herself described

(Continued on Page Six)

W. P. Long to Head Park Commission Till 1934—Others Named

Reappointment of seven members of municipal boards and commissions was announced by Mayor Curley yesterday as follows:

William P. Long, chairman of the park commission until April 30, 1934; Gordon Abbott, trustee of the Public Library until April 30, 1934; Frederick W. Rugg of Cambridge, trustee of the statistics department until April 30, 1935; Walter S. Gerry, member of the board of appeal until April 30, 1936; James R. Gibson, member of the board of zoning adjustment until April 30, 1936; Joseph P. Manning, trustee of the City Hospital until April 30, 1936, and James P. Balfe, trustee of the statistics department until April 30, 1936.

SUBMERGED MAST SEEN

A mast attached to a submerged wreck was sighted April 21 near Diamond shoals, Va., by steamer City of Chattanooga, in yesterday from Savannah, the spar standing 4 feet out of water and with white-painted cross trees. Indications pointed to a recent disaster but there was nothing to reveal identity of the vessel, although Capt Borum scrutinized the spar closely aboard.

JAPANESE ROYAL COUPLE "RUSHED" BY SYMPHONY CONCERT AUDIENCE

Princess Acclaimed as "Cute" and "A Knockout" by Thousands

—Visitors Enjoy Program—Would Like to Attend Tonight

Globe Apr 25

The Symphony audience yesterday afternoon "rushed" the royal party, in its Boston enthusiasm to see Prince and Princess Takamatsu, particularly the Princess, whom everyone remarked is either "cute" or "a knockout." The Symphony audience murmured "cute," while the equally demonstrative onlookers outside Symphony Hall favored "knockout" as the term of adulation which yesterday was inspired in the thousands who saw the Japanese Princess on her honeymoon.

Internationally prominent people have come and gone as guests at Symphony concerts and often tney were not noticed because it was not known they were there. It is something new for royalty to be among those present. Accordingly there was excitement and a veritable mob scene, nicely handled by Symphony Hall officials and attendants and police officers from Headquarters.

Director Serge Koussevitzky was introduced to Prince and Princess Takamatsu during the intermission. Director Koussevitzky kissed the Princess' hand. This European custom Director Koussevitzky usually observes, but this time he was more than usually eloquent.

The Princess is one of the most charming visitors Boston has ever had. She has American mannerisms, walks like a happy, energetic American girl instead of with mincing steps as one might possibly expect in a Japanese young woman. She blushes and smiles, letting her big brown eyes play over the new scenes before her, enjoying it all to the full.

Princess in Red

Her choice of apparel yesterday afternoon made her easily distinguishable in the large party which accompanied the Prince and Princess. Her little red straw hat could be seen beyond the myriads of heads looking in her direction. It marked her in the geographic center of the royal party in the improvised box on the right first balcony at Symphony Hall, but more than that it was wonderfully becoming. The hat perfectly matched a long cherry red flat crepe dress figured in flecks of white and blue for all the world as if confetti had been showered over it.

It might seem a hardship for an American bride and groom on a honeymoon to be followed everywhere by a large party of attendants and dignitaries, added to in every country by more escorts and guards for courtesy's and safety's sake.

The Prince and Princess with their suite occupy nearly the entire fourth floor of the Copley Plaza. There are ladies in waiting, valets, secretaries, the official doctor, a comptroller a master of ceremonies, consuls, so that when the royal party is about to go anywhere Japanese and a few American escorts emerge from doors in every direction to accompany the royal couple. The ladies in waiting are very attractive also. They wear either black or black, white and gray.

Neither the Prince nor Princess seem the least bit disturbed by the perpetual round of festivities which attend their wedding tour. They can both speak English, so that they carry on an animated conversation with hosts and hostesses, avoiding any awkward dead silence in formal moments. Otherwise they are rather quiet.

Talks With Koussevitsky

Prince Takamatsu discussed music with Director Koussevitzky while Princess Takamatsu, Mrs Koussevitzky and Mrs N. Penrose Hallowell were conversing. The Prince said he enjoyed the symphony so well he should like to attend the concert "tomorrow night," meaning this (Saturday) evening. It is doubtful if the royal party will attend as there is a formal reception at Gardner Museum at the same time. Few spare moments have been left on the program during the visit of the democratic Japanese couple in this city.

The bride and groom had been escorted to Symphony Hall from the Copley-Plaza by Courtenay Crocker of the Japanese Society, and met by Judge Frederick P. Cabot, president of the Boston Symphony Orchestra; Mr and Mrs N. Penrose Hallowell, Mr and Mrs William Phillips and Edward M. Pickman of the trustees, who greeted them and went with them to the improvised box, where the ordinary seats had been removed and blue leather upholstered chairs placed. The box arrangement was marked by a gilded railing, maroon velvet draperies and oriental rugs.

An office on the same floor, directly across the corridor from the door to the "box" was furnished for the occasion in Colonial antiques and decorated with Spring flowers and Japanese cherry blossoms.

Japanese cherry trees in bloom, Japanese quince bushes in pots are used profusely in the suite at the hotel to make the couple feel more at home, and, while they were away attending the concert, dozens of men were busy twining wisterias, cherry blossoms and quince blossoms into a floral setting appropriate for the formal dinner last evening.

In connection with that event the Japanese visitors were much like anybody in one respect certainly. They were talking yesterday morning about what they would wear to it.

The Prince dislikes ostentatious progress in American traffic. He wishes the chauffeurs to obey traffic signals—insists upon it. Making them stop at the Tremont and Boylston-st intersections was a notable incident, and after that the custom of halting where lights turned red was observed to the letter. Guards do not ride on the running board either. The guards are on hand, surrounding the party, but in other cars. Anything that savors of undue pomp and circumstance is not in keeping with the simple tastes of the small, smiling pair.

They like simple food also. Dishes of ever so complicated delicacies are passed by on the menu in favor of plain roasts, slices of chicken, steak, lamb. Strawberries and cream are more to their liking than ice cream.

They say "good morning" to the elevator boy, or "good evening," as it happens, and the white painted wheel which controls the elevator cables is cause for their conjecture. Their conversation about it is in Japanese, but the inference is that the Princess has dared the Prince to persuade the elevator boy into letting the Prince experiment with the large wheel and see what happens.

In order to make the entrance and exit of the party as untroubled by throngs as possible, a special exit at the rear of Symphony Hall was opened for the party yesterday. Crowds awaited in the street and upstairs there were throngs of the regular Friday afternoon symphony-goers agog for a glimpse of royalty.

A spontaneous reception was accorded them as they stepped down into the "box." The audience applauded, the orchestra stood in their honor. The couple were on time to the dot.

During the entire concert the Prince and Princess were alert, sitting erect and visibly attentive. The Princess clapped approval. She held in her lap a bouquet of rare orchids, presented her from Mr and Mrs Ernest B. Dane, who have exceptionally fine private conservatories. Mr Dane is treasurer of the Boston Symphony Orchestra.

buhito and Princess Kikuko each a white gold wrist watch. He called on the princess to address a few words to the audience, but she motioned to her husband, indicating that he would do all the talking for both.

Maj.-Gen. Fox Conner, head of the 1st corps area and representing the army, told of a visit made to Honolulu by Prince Takamatsu while he was stationed there. The prince, an officer of the Japanese navy, was in charge of the coaling detail when Gen. Conner visited the Japanese flagship. "He looked the part," said Gen. Conner, "and I thought at that time that his outstanding trait was devotion to duty, something we Americans admire. Now," he added, with a glance at the princess, "I feel that his outstanding trait is taste and good judgment"

Admr. Louis M. Nulton, head of the first naval district and representing the navy, told the royal couple that in visiting Boston they had entered a community whose members had entered every phase of American life from the beginning of the nation. Visits of the type being made by the royal pair held to promote goodwill he said. He closed with the naval remark, "Glad to see you on board."

ATTEND CONCERT

Attendance of the young members of royalty at the symphony concert created more interest among the audience than the appearance of any of the many celebrities at the concerts in several years Hundreds of concert listeners left their seats during the intermission and milled about the narrow corridor of the royal party's box to catch a glimpse of the couple.

It was clearly the princess who was

and William Condon remained with the couple throughout the concert, and Inspectors John Dever and John McGovern kept close watch of the corridors leading to the royal box.

The first appearance of the couple yesterday morning, when they left their suite at the Copley-Plaza for the State House, found their greetings to the small crowd the same as the previous night's. The prince was solemn and unbending, while the princess flashed smiles at everybody.

Gov. Ely presented the prince with a solid gold paper cutter, bearing the seal of the commonwealth, and a shining new penny. The Governor drew one of the infrequent smiles which occasionally lightens the prince's face when he explained that a sharp article must be presented only with a penny as guarantee that friendship will not be cut.

In both the House of Representatives and the Senate, the prince was invited to say a few words, but declined. Leverett Saltonstall, speaker of the House, and President Gaspar G. Bacon of the Senate spoke briefly.

From the State House, the royal honeymooners went directly to City Hall, where Mayor Curley greeted them and presented the prince a key to the city and the princess an autographed picture of the group taken on their ar-

MUSIC

SYMPHONY CONCERT

Apr 25 By PHILIP HALE Herald

The 23d concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Schubert, Symphony, C major, No. 7. Griffes, "The Pleasure Dome of Kubla Khan." Lambert, "The Rio Grande," for chorus, orchestra and solo pianoforte (Mr. Sanroma, pianist; first time in Boston). Stravinsky, suite from the ballet "The Fire-Bird." The Japanese visitors sat in an improvised box in the first balcony on the right-hand side, facing the stage. As they entered the orchestra and audience rose in respectful greeting.

Dr. Koussevitzky is to be thanked heartily for introducing Lambert's "Rio Grande," and with the assistance of the valiant Cecilia Society that had been thoroughly trained by Mr. Fiedler, and with the brilliant Mr. Sanroma, giving a performance that must be reckoned as one of this season's chief events. Not that "The Rio Grande" is "a chef d'oeuvre for the highest"; not that it is "epoch-making," a term that is applied to almost every new and unusual composition that excites the rhetorical flow of our young friends writing for the New York newspapers; but this music is first of all joyous and exhilarating. We all have been taught to take music too seriously. We have listened this season to some composers who "sitting in doleful dumps, have wailed lugubriously and discordantly; to others who have endeavored to give rhythmical expression to the inexpressible, or sought the perfect flower of beauty on the muck-heap of atonality. It is so easy to be "original" in saying nothing. Too many heathen have furiously raged; too many of the people, makers of music and hearers of the younger generation, have imagined a vain thing.

But here comes young Mr. Lambert who, taking a charming poem by Sacheverell Sitwell as a source of inspiration, does not attempt to give an interlinear translation into tones. The words, the scenes evoked by the poet feed the composer's fancy, quicken his imagination, which is not sluggish, much less, lacking. Mr. Lambert has both fancy and imagination to which he gives free rein for his orchestra and for the pianist's cadenza. It is true there are words for the chorus to sing, and the singers are neither ignored nor slighted, but the effect of the whole, the one constant impact—that's the thing. Mr. Lambert is delightfully extravagant, but not as Thomas Heywood's madman beating a drum. He is an appreciator and a utilizer of the finer qualities of jazz, but not a slave to it—not finding it a strength and refuge in time of doubt and trouble. His extravagance and recklessness are more to be applauded than the smug, academic conservatism of the timid, the sticklers for approved form, the writing for safety and the approbation of any owlish professor.

Mr. Lambert's "Rio Grande" is not only full of life that is contagious; it brings near far-off scenes, and this without the borrowing of real or spurious "folk-songs". No one knows what "isle joyeuse" Debussy had in mind when he wrote his piano piece. This "Rio Grande" flows through a country as undefined, and empties into a harbor unsounded, unknown to any pilot. Therefore the audacity of Mr. Lambert's fancy makes captive the hearer. Seldom in Symphony hall has there been so instant, spontaneous, so prolonged, so tumultuous recognition of an unfamiliar composition signed with an unfamiliar name.

The interpretation of the symphony was eloquently musical. It would be interesting to know just what that excellent musician, Mr. Stock, did to the orchestration of "Kubla Kahn"—the impression made yesterday was not so vivid as that made by the first performance a dozen years ago. Are the wings of the "Fire-Bird" drooping? Are its feathers no longer of dazzling gold? Is there too much of Rimsky-Korsakov in the suite and not enough of the Stravinsky of "Patrouchka" and other later works? The Princesses still disport themselves in a charming manner, but Katschei's subjects are only "infernal" in their dance by courtesy of the composer.

The concert will be repeated tonight. The program of the concerts next week, the last of the 50th season, will be as follows: We[illegible] ter[illegible] After[illegible] Eule[illegible] ven[illegible]

MUSIC

Globe Apr 25

SYMPHONY HALL

Boston Symphony Orchestra

The presence of Prince Takamatsu and Princess Kikuko of Japan roused much interest in the audience at yesterday afternoon's Boston Symphony concert. The visiting royalties and their entourage sat in the first balcony on the right of the stage. A section of seats midway down the balcony had been removed, and a kind of royal box improvised.

When the Prince and the Princess entered, just before the concert began, the entire audience rose and applauded them. They listened to a program which included Schubert's C major Symphony, Griffes' "Khubla Khan," Constant Lambert's "Rio Grande," and excerpts from Stravinsky's "Firebird" with close attention. Dr Koussevitzky, acknowledging the applause, made each time a special low bow in the direction of the imperial visitors.

The novelty on yesterday's program, Constant Lambert's setting for chorus and orchestra of verses by Sacheverell Sitwell about the Brazilian Rio Grande, is the attempt of a young Englishman to employ the idiom and the procedures of present-day American jazz. Poet and composer are known by repute as modernists. But verses and music seemed yesterday rather tame and conventional.

Has Marked Talent

That young Mr Lambert has marked talent was obvious. The tunefulness of his music, and its rather banal harmony, contributed not a little to the neglect- appeal. But one could his piece should have

FILL

ing the period of the World War, have been carefully tended during the intervening years by the courtly and gracious diplomat, Consul General Suada, and the more recent visit with a good will offering of cherry trees by a group of Japan's fairest daughters. The visit at this time of our illustrious guests adds a fragrance and beauty to the flower of friendship which Japan has caused to grow in America.

"America has likewise made her contribution and no Nation contributed more whole-heartedly during earthquake, fire and flood than the United States.

"Friendships born of adversity are enduring in character and are a more potent guarantee for the promotion of peace and brotherhood than [illegible]

SYMPHONY DISPLAYS SCHUBERT

Lambert's "The Rio Grande" Heard for First Time Here

Apr 25 Post

BY WARREN STOREY SMITH

The presence of the visiting Japanese royalty served to make of the Symphony Concert of yesterday afternoon something of an occasion. And occasions are good for the Symphony Concerts, they put audiences on edge and conductor and orchestra on their mettle.

SCHUBERT'S C MAJOR

There was, for the matter of that, more than usual interest in the programme itself. If the suite from Stravinsky's "Fire-Bird," music that is more surface than substance, and wearing thin with the years, seemed superfluous at the end of a concert already long, it at least served further to display the orchestra's silken sheen of tone, its remarkable virtuosity.

Never before, on Friday afternoon, had Dr. Koussevitzky conducted the C major Symphony of Schubert; a single performance had come on a Saturday evening when the orchestra was marking the 100th anniversary of the composer's death. One of the few symphonies since Beethoven to deserve unqualifiedly the title of masterpiece, it is nevertheless, by reason of its length and repetitiousness, a searching test of a conductor's skill. Yesterday the listener's interest never flagged; the music was continuously engrossing, and it had the sweep and spaciousness, the rhythmic drive that set this symphony apart from other works of its kind.

Griffes' Tone Poem

In reviving Griffes' tone-poem, "The Pleasure Dome of Kubla Khan," unheard here for 11 years, Dr. Koussevitzky was well-advised

Well-advised, too, was Dr. Koussevitzky in placing on yesterday's programme, Constant Lambert's "The Rio Grande," for chorus and orchestra, which was to have had its Boston premiere next Monday evening.

This setting, by one of the most promising of the younger English composers of a fantastic poem of Sacheverell Sitwell, is on the whole uneven. Pages that are brilliant, tremendously vital or insinuatingly seductive, are offset by some that are flat and commonplace. Some of Mr. Lambert's jazz, of which the English reviewers made so much, seems to American ears merely tawdry. He is happier with his Spanish rhythms, though the long and difficult cadenza for piano and percussion instruments is a noteworthy achievement. It was notably played yesterday by Mr. Sanroma, and the chorus of the Cecilia Society sang with a dash and fire as well as with a sensuousness of tone that bore testimony to the progress that it is making under the guidance of Arthur Fiedler. Yesterday's audience received the new work with enthusiasm and lavished applause upon the performers.

Dudley Street Church a series of sermons, under the title, "Why I Believe What I Believe." For the closing message he is taking the topic: "Is Christ Coming to Earth Again?" At noon in this Dudley st. church there will be a "Go to Sunday School" session to which others than the regular pupils are invited. All-Canadian night will balance and All-American night, last Sunday, when the auditorium was filled full It is expected that

electrifying precision.

The program was such as to display the orchestra at its best, and in its many virtues for the benefit of the Royal Japanese visitors—and for the 2500 other members of the audience who come to a symphony conc[illegible] to a rite. Schubert's Sym[illegible] in C major, No. 7, which ha[illegible]nce and called the "symphony of he[illegible]bled by lengths," made up the firs[illegible] exit at of a very long program. The[illegible]all was scoffers who profess to be[illegible]esterday. with these lengths; who gru[illegible] and up- ly admit the beauty of a[illegible]he regu- ment or two, and dismiss [illegible]ony-goers as a dyspeptic shoves aw[illegible] served him at a banquet. [illegible] was ac- not of this surfeited clas[illegible]own into judging from his enthusi[illegible]plauded, Dr. Koussevitzky, though [illegible]r honor. take the first movement at[illegible]he dot. far more rapid than in[illegible]e Prince clearly by the composer.[illegible]ng erect haps the conductor was th[illegible] Princess of the length of the progr[illegible] her lap "The Pleasure Dome of[illegible]esented Khan," finely-wrought sc[illegible]B. Dane, Charles T. Griffes, American composer nipped as his art was relatively beginning; "The Rio Grande" by Constant Lambert, young English talent; and Stravinsky's "Fire-Bird" were the other works. Each of them was given characteristic voice and was rendered with consummate virtuosity.

Lambert's score, heard for the first time, with the Cecilia chorus singing and Jesus Maria Sanroma as solo pianist, is an extraordinary example of symphonic jazz. For once, this kind of music "comes off," because the composer has something to say, because he understands the language of the orchestra, and—equally important—because he thinks in the idiom of jazz. As one of the finest novelties of the year, it deserved the excellent treatment it received from all the performers, and the plentiful applause heaped on it by the audience.

Musicians --- Plays and Players --- The Screen

News of Music

Here in Boston

The fiftieth year of the Symphony Concerts will end on Friday afternoon and Saturday evening, May 1 and 2, with this program of established and favorite classics:

Prelude to the Opera, "The Mastersingers of Nuremberg" ..... Wagner
Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun" ..... Debussy
Rondo, "Till Eulenspiegel's Merry Pranks" ..... Strauss
Symphony, No. 5, in C minor ..... Beethoven

The series of concerts by the Symphony Orchestra at Sanders Theater in Cambridge will end on Thursday evening next with this program:

Suite for Orchestra, No. 3, in D Major ..... Bach
Suite from the Bellet, "The Fire-Bird" ..... Stravinsky
Symphony, No. 1, in C minor ..... Brahms

Introduced

Constant Lambert (Brown Music Library)

Whose Tone-Poem, "The Rio Grande," Will be Heard for the First Times in Boston at the Symphony Concerts of Friday and Saturday. . . . "Here Is an Unusually Good and Genuinely Musical Mind with a Remarkably Clear Sense of What It Wants to Say and of the One Right Way of Saying It."

Lines in Colo... magoria touched Griffes's musical imagination. He visioned the caverns of ice, the sunless sea; the pleasure-house, lordly and smiling. He heard the revelries within. He felt the chill mockery of the river-caves. He wrought these visions and sensations into a music rich and potent with suggestion. The susceptible listener knows and feels the imaginings of the word-poet and the tone-poet. He also bathes in their atmosphere of phantasmagoria. And first and last a performance as finely sensitized as the music deepened or rarefied his every impression.

No less Griffes has written a piece of music that sustains itself as such. The germinating motivs are arresting and significant. From them the music expands itself, flexible and firm. Propulsive rhythm gives it movement and vitality. Over it harmonic and instrumental color plays incessantly, shadowed or transparent. The musical progress, the poetized suggestion, go hand in hand. There is no rent in the web of atmosphere. It is quite true that Griffes writes in the Debussyan idiom; but as one who has absorbed it; who gives it forth in his own speech; who does not merely imitate. A clear design proceeds to completion. A phantasmagoria in tones lays its spell. Nothing common mars; nothing trite weakens. Imagery, means, expression are equally sensitive and harmonious. The presence of an individual beauty is pervasive and unmistakable. One orchestral work, and Griffes had enriched American music with the tone-poesy in which it is meager.

Dr. Koussevitzky is also the friend of youthful composers, the seeker for new abilities, the cultivator of his own musical time. Whatever their race or their city, he watches for them, spies them out, gives them opportunity, would have his audiences as eager as he. For him the conductor's obligation is not only as perfect performance as he may compass of the old, the tested, the familiar. The conductor is also bound to make room for what is new, untried, experimental, for individual adventure in the immediate hour. And to such music, again, he would have his audience as alert as he. When Constant Lambert's "The Rio Grande" made stir in London a year ago, Dr. Koussevitzky was sure to bring it to Boston and yesterday he did.

By title Mr. Lambert "sets" a poem by Sacheverell Sitwell. In the setting he writes an exacting and pungent piano-part that twice over is displayful solo. With it, Mr. Sanromá, modernist by instinct, faith and practice, distinguished himself. Mr. Lambert asks the voices of not too large a chorus. The Cecilia supplied them, thanks to Mr. Fiedler's training and an inspiriting music, with newfound precision, certainty, freedom and flavor. Miss Mae Murray sang incidental measures. Her alto tones set them glowing. Adapting his orchestra to his design, Mr. Lambert discards woodwinds and horns; adds cornets to trumpets, trombones and tuba; assembles the usual strings; crowds the percussion-corner. There the virtuosi he would have did not yesterday fail him. In turn, the whole orchestra was on its mettle. After his habit Dr. Koussevitzky led as one who has found a brave new thing. Last January in New York, from the Schola Cantorum, "The Rio Grande" was a failure with the audience. Yesterday, as in London and in Manchester, it won many ears and many hands. Within belief there was a difference in performance.

"The Rio Grande" is a brave new thing. In the beginning is Mr. Sitwell's poem. Of course it is in free verse, and also mannered. Otherwise no Sitwell—of the modernist three—Osbert, Sacheverell, and their sister—would have signed it. There are broken lengths; a curious rhythm winding and voluptuous; gentle rhymes in near or distant impact; copious verbiage; unexpected adjectives. Underneath this vesture and procedure is unmistakable romantic mood, in the temper of the present day. Lines droop with sensuous languor; sound full or sharp; teem with high-colored images; sink again into sensuous haze. Mr. Lambert has not treated these verses as a text to be followed delineatively. No more has he regarded them as so many words for the chorus and the solo-voice to sing, though they usefully meet that need. Rather he has sought the musical equivalent for the images, the moods, the atmosphere—a decanting from one medium into another.

Mr. Lambert works out his design as a child of his time and surroundings. To him jazz is a natural and congenial speech. He has heard the light music of the theater and not always found it insipid, sterile or cheap. He has listened compassionately to jazz-songs. Brilliant mechanics, the technical mastery and flare of virtuosity, stir him. He is also a composer of skill, resource, imagination and invention, to whom the thing to be expressed and the expressive tones may become as one. There are sensuous languors in Mr. Sitwell's word-picturing, and the winding, voluptuous rhythm. There

The Risen Figure Of English Music

Dr. Koussevitzky Presents Constant Lambert in "The Rio Grande"

THE week-end at Symphony Hall brings to performance, in addition to Griffes's "The Pleasure-Dome of Kubla Khan," also one of the most talked-of essays into the problem of writing symphonic jazz, Constant Lambert's "The Rio Grande" for chorus, orchestra and solo pianoforte. The river in question is not the North American river (it has been pointed out, and cannot be repeated too often), but the majestic river of our South American neighbor, Brazil.

Mr. Lambert's piece is a setting of a poem by Sacheverell Sitwell:

By the Rio Grande
They dance no sarabande
On level banks like leaves above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each color laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Comendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.

The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.

Loud is the marimba's note
Above the half-salt waves,
And louder still the tympanon,
The plectrum, and the kettle-drum,
Sullen and menacing
So these brazen voices ring,
They ride outside,
Above the salt-sea's tide
By the Rio Grande.

Till the ships at anchor there
Hear this enchantment of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

Mr. Lambert's forces include besides his chorus (in Boston Arthur Fiedler's Cecilia Society) and his pianist (Mr. Sanromá) also an orchestra of strings, heavy brass (excluding French horns) and percussion. An alto solo voice (Marie Murray) also has prominence. In his brass section Mr. Lambert calls for both trumpets and cornets in addition to trombones. For his percussion section he requires five players for the following assortment of noise-makers: Three kettle-drums, side drum, tenor drum, bass drum, cymbals, Turkish crash (a cymbal hanging suspended), tam-tam, tambourine, castanets, triangle, Chinese tom-tom, cowbell, Chinese block, xylophone, "Jeu de timbres," which is supposedly a glockenspiel with keyboard. The composer directs also that the "chorus is only a part of the work and no more important than, say, the piano part, and it is essential that the singers should have absolute rhythmic precision as the least lagging behind will ruin the ensemble. The chorus should aim at a rather more theatrical and pungent style of singing than is usual with most choral societies." Mr. Lambert is unusually particular also about his percussion effects, for he writes in the score, "All instructions concerning the method of playing the percussion instruments should be meticulously followed and a separate rehearsal of the cadenza is recommended:"

Mr. Sitwell's somewhat impressionistic poem Mr. Lambert has set in a sort of modern romanticism. His music by no means slavishly follows the words, in fact one sometimes suspects that at times the words do no more than give the singers consonants and vowels to which to sing their notes. And yet the broad principal divisions of Mr. Lambert's music follow the broad implications of the several portions of Mr. Sitwell's poem. The introduction begins with orchestra and piano alternating with several impetuous and intriguingly syncopated rag-time or jazz motives. The chorus soon enters, also with its own syncopation. After this a melee of energetic, breath-taking rhythmical developments. One predicts a "hot" jazz, perhaps at its hottest. A point of division is reached with the line, "Tireless while all others tire."

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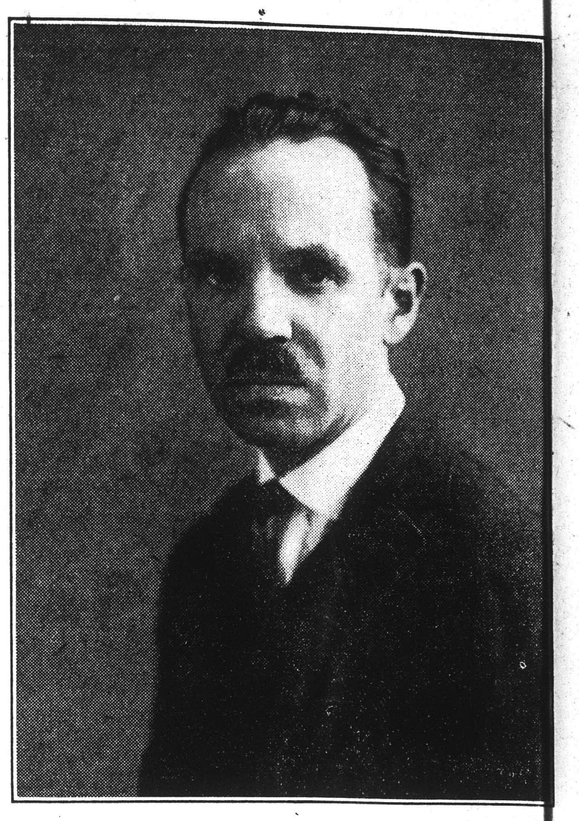

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An American Who Deserves Revival

Dr. Koussevitzky Returns to Griffes's Tone-Poem of "Kubla Khan"

FOR the impending visit of distinguished Japanese guests Dr. Koussevitzky has placed upon the week's program at Symphony Hall Charles Tomlinson Griffes's symphonic poem "The Pleasure-Dome of Kubla Khan." It was composed in 1912, revised in 1916, came to first performance on Nov. 28-29, 1919 by the Boston Orchestra under Mr. Monteux. Mr. Stock and the Chicago Orchestra played it on Jan. 16-17, 1920. Other orchestras followed. Mr. Stock and Mr. Griffes talked together about certain changes in the score for better orchestral adjustment; but they had not been made when death overtook the composer in the following April. Mr. Stock subsequently inserted them, and they appear in a new edition of the tone-poem published in 1929, to be used by Dr. Koussevitzky on Friday and Saturday.

Mr. Stock's account of these changes is printed on a fly-leaf of the new score: "A few remarks concerning the revised edition of Griffes's 'The Pleasure-Dome of Kubla Khan' might be both welcome and appropriate.

"I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of meeting Mr. Griffes during a festival of chamber music at Pittsfield, Massachusetts, when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together.

"The results of this very careful scrutiny are faithfully embodied in this revised version. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will 'sound' more readily, and present this very fine work to its very best advantage.

"I hope that in the improved form it will soon become one of the most useful compositions in the regular working repertory of every Symphony Orchestra, in this country as well as abroad."

Mr. Stock's memory slips when he writes: "In the autumn of that year I had an opportunity of meeting Mr. Griffes," for "that year" was 1920, and Griffes died April 8 (an obituary account in Musical America says April 9) of 1920. One can only assume that the conversation took place the previous autumn (1919), which presents further difficulties. For the Berkshire Festival occurred in the last week in September, yet in the program books for neither the Boston performance in January is there any mention of revision. One may also reasonably ask whether Mr. Stock, four months before he first played the tone-poem, had examined it so carefully as to be able to suggest revision of minute details to the composer. Whatever may be the answer to these puzzling questions, certain it is that Mr. Stock did not talk with Griffes in the fall of 1920.

For the performances in Boston and Chicago Griffes wrote this program note: "I have taken as a basis for my work those lines of Coleridge's poem describing the 'stately pleasure-dome,' the 'sunny pleasure-dome with caves of ice,' the 'miracle of rare device.' Therefore I call the work 'The Pleasure-Dome of Kubla Khan' rather than 'Kubla Khan.' . . .

"In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

* * * *

The shadows of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!"

"As to 'argument,' I have given my imagination free reign in the description of this strange place as well as of purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running 'through caverns measureless to man down to a soundless sea.' Then gradually rise the outlines of the palace, 'with walls and towns girdled round.' The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax, then suddenly break off. There is a return to the original mood suggesting the sacred river and the 'caves of ice.'"

To so definite an outline of the course of the music not much can be added. It may be said, however, that the sacred river moves sluggishly, in dark, brooding, mysterious chords for piano over harmonics of curious sonority in low strings; that the walls and towers rise to the accompaniment of stately brass chords; that the gardens with fountains and sunny spots of greenery enter with an enticing oboe-solo over a single sustained F-sharp, the whole with alluring Oriental cast; that ingenious waltz rhythms, at first alternating with the oboe-solo, then rising to a climax on their own account, suggest the dancing and the revelry; that Mr. Griffes's "return to the original mood" is exactly that, and not in any sense a slavish or careless repetition of the beginning—for which Mr. Griffes was far too sensitive an artist; that the tone-poem as a whole shows exquisite proportioning and exquisite general treatment.

Griffes's orchestra is the large orchestra of his day, with a liberal percussion section and a prominent piano (Mr. Sanromá), used, however, as a purely orchestral voice. Mr. Stock's revisions are sparingly and painstakingly made. They consist chiefly of doubling a melody here, or pointing an accent there, of filling out a sonority elsewhere, of assisting long-sustained string tones with the more pungent tremolo in a few measures, of adding a splash of color in an instance or two—all in all hardly anything more than the lending of an experienced conductorial hand to the young and orchestrally inexperienced composer.

Griffes's earlier works show the influence of his German training. Later he learned much from study of the music of Debussy and Ravel. It is sometimes assumed that these composers, more than any others, influenced his style. For logic and intellectuality in his work, he is sometimes likened to the rigorous Schönberg. Yet in no sense was Griffes an echo of any European composer or "school" of composers. Debussy was the prevailing composer of the years in which he wrote. It is only natural that to his idiom Griffes's work is most closely related. But for sensitiveness and certainty in his music-making he was without peer among young American composers. And he was well on the way toward forging a speech all his own. "Kubla Khan" is his only symphonic work. But the excellent "Poem" for flute and orchestra amply deserves hearing. With a Laurent for the solo-part, it would be eagerly welcomed at the Symphony Concerts.

A. H. M.

INFORMATION OBSCURED

News of Music

Here in Boston

The fiftieth year of the Symphony Concerts will end on Friday afternoon and Saturday evening, May 1 and 2, with this program of established and favorite classics:

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of Nuremberg'
Prelude to
Afternoon of
Rondo, "Till Eul

Symphony, No. 5

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Suite from the Bel

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BOSTON EVENING TRANSCRIPT, THURSDAY, APRIL 23, 1931

Musicians --- Plays and Players --- The Screen

Briton Introduced

Constant Lambert (Brown Music Library)

Whose Tone-Poem, "The Rio Grande," Will be Heard for the First Times in Boston at the Symphony Concerts of Friday and Saturday. . . . "Here Is an Unusually Good and Genuinely Musical Mind with a Remarkably Clear Sense of What It Wants to Say and of the One Right Way of Saying It."

Lines in Colo...
magoria touched Griffes's musical imagination. He visioned the caverns of ice, the sunless sea; the pleasure-house, lordly and smiling. He heard the revelries within. He felt the chill mockery of the river-caves. He wrought these visions and sensations into a music rich and potent with suggestion. The susceptible listener knows and feels the imaginings of the word-poet and the tone-poet. He also bathes in their atmosphere of phantasmagoria. And first and last a performance as finely sensitized as the music deepened or rarefied his every impression.

No less Griffes has written a piece of music that sustains itself as such. The germinating motivs are arresting and significant. From them the music expands itself, flexible and firm. Propulsive rhythm gives it movement and vitality. Over it harmonic and instrumental color plays incessantly, shadowed or transparent. The musical progress, the poetized suggestion, go hand in hand. There is no rent in the web of atmosphere. It is quite true that Griffes writes in the Debussyan idiom; but as one who has absorbed it; who gives it forth in his own speech; who does not merely imitate. A clear design proceeds to completion. A phantasmagoria in tones lays its spell. Nothing common mars; nothing trite weakens. Imagery, means, expression are equally sensitive and harmonious. The presence of an individual beauty is pervasive and unmistakable. One orchestral work, and Griffes had enriched American music with the tone-poesy in which it is meager.

Dr. Koussevitzky is also the friend of youthful composers, the seeker for new abilities, the cultivator of his own musical time. Whatever their race or their city, he watches for them, spies them out, gives them opportunity, would have his audiences as eager as he. For him the conductor's obligation is not only as perfect performance as he may compass of the old, the tested, the familiar. The conductor is also bound to make room for what is new, untried, experimental, for individual adventure in the immediate hour. And to such music, again, he would have his audience as alert as he. When Constant Lambert's "The Rio Grande" made stir in London a year ago, Dr. Koussevitzky was sure to bring it to Boston and yesterday he did.

By title Mr. Lambert "sets" a poem by Sacheverell Sitwell. In the setting he writes an exacting and pungent piano-part that twice over is displayful solo. With it, Mr. Sanromá, modernist by instinct, faith and practice, distinguished himself. Mr. Lambert asks the voices of not too large a chorus. The Cecilia supplied them, thanks to Mr. Fiedler's training and an inspiriting music, with newfound precision, certainty, freedom and flavor. Miss Mae Murray sang incidental measures. Her alto tones set them glowing. Adapting his orchestra to his design, Mr. Lambert discards woodwinds and horns; adds cornets to trumpets, trombones and tuba; assembles the usual strings; crowds the percussion-corner. There the virtuosi he would have did not yesterday fail him. In turn, the whole orchestra was on its mettle. After his habit Dr. Koussevitzky led as one who has found a brave new thing. Last January in New York, from the Schola Cantorum, "The Rio Grande" was a failure with the audience. Yesterday, as in London and in Manchester, it won many ears and many hands. Within belief there was a difference in performance.

"The Rio Grande" is a brave new thing. In the beginning is Mr. Sitwell's poem. Of course it is in free verse, and also mannered. Otherwise no Sitwell—of the modernist three—Osbert, Sacheverell, and their sister—would have signed it. There are broken lengths; a curious rhythm winding and voluptuous; gentle rhymes in near or distant impact; copious verbiage; unexpected adjectives. Underneath this vesture and procedure is unmistakable romantic mood, in the temper of the present day. Lines droop with sensuous languor; sound full or sharp; teem with high-colored images; sink again into sensuous haze. Mr. Lambert has not treated these verses as a text to be followed delineatively. No more has he regarded them as so many words for the chorus and the solo-voice to sing, though they usefully meet that need. Rather he has sought the musical equivalent for the images, the moods, the atmosphere—a decanting from one medium into another.

Mr. Lambert works out his design as a child of his time and surroundings. To him jazz is a natural and congenial speech. He has heard the light music of the theater and not always found it insipid, sterile or cheap. He has listened compassionately to jazz-songs. Brilliant mechanics, the technical mastery and flare of virtuosity, stir him. He is also a composer of skill, resource, imagination and invention, to whom the thing to be expressed and the expressive tones may become as one. There are sensuous languors in Mr. Sitwell's word-picturing, and the winding, voluptuous rhythm. There

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The Risen Figure Of English Music

Dr. Koussevitzky Presents Constant Lambert in "The Rio Grande"

THE week-end at Symphony Hall brings to performance, in addition to Griffes's "The Pleasure-Dome of Kubla Khan," also one of the most talked-of essays into the problem of writing symphonic jazz, Constant Lambert's "The Rio Grande" for chorus, orchestra and solo pianoforte. The river in question is not the North American river (it has been pointed out, and cannot be repeated too often), but the majestic river of our South American neighbor, Brazil.

Mr. Lambert's piece is a setting of a poem by Sacheverell Sitwell:

By the Rio Grande
They dance no sarabande
On level banks like leaves above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each color laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Comendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.

The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing:
Such a space of silence through the town to the river
That the water murmurs loud above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.

Loud is the marimba's note
Above the half-salt waves,
And louder still the tympanon,
The plectrum, and the kettle-drum,
Sullen and menacing
Do these brazen voices ring.
They ride outside,
Above the salt-sea's tide
By the Rio Grande.

Till the ships at anchor there
Hear this enchantment of the soft Brazilian air,
If those Southern winds wafted,
Now and gentle,
Their fierceness tempered
By the air that flows between.

Mr. Lambert's forces include besides his chorus (in Boston Arthur Fiedler's Cecilia Society) and his pianist (Mr. Sanromá) also an orchestra of strings, heavy brass (excluding French horns) and percussion. An alto solo voice (Marie Murray) also has prominence. In his brass section Mr. Lambert calls for both trumpets and cornets in addition to trombones. For his percussion section he requires five players for the following assortment of noise-makers: Three kettle-drums, side drum, tenor drum, bass drum, cymbals, Turkish crash (a cymbal hanging suspended), tam-tam, tambourine, castanets, triangle, Chinese tom-tom, cowbell, Chinese block, xylophone, "Jeu de timbres," which is supposedly a glockenspiel with keyboard. The composer directs also that the "chorus is only a part of the work and no more important than, say, the piano part, and it is essential that the singers should have absolute rhythmic precision as the least lagging behind will ruin the ensemble. The chorus should aim at a rather more theatrical and pungent style of singing than is usual with most choral societies." Mr. Lambert is unusually particular also about his percussion effects, for he writes in the score, "All instructions concerning the method of playing the percussion instruments should be meticulously followed and a separate rehearsal of the cadenza is recommended."

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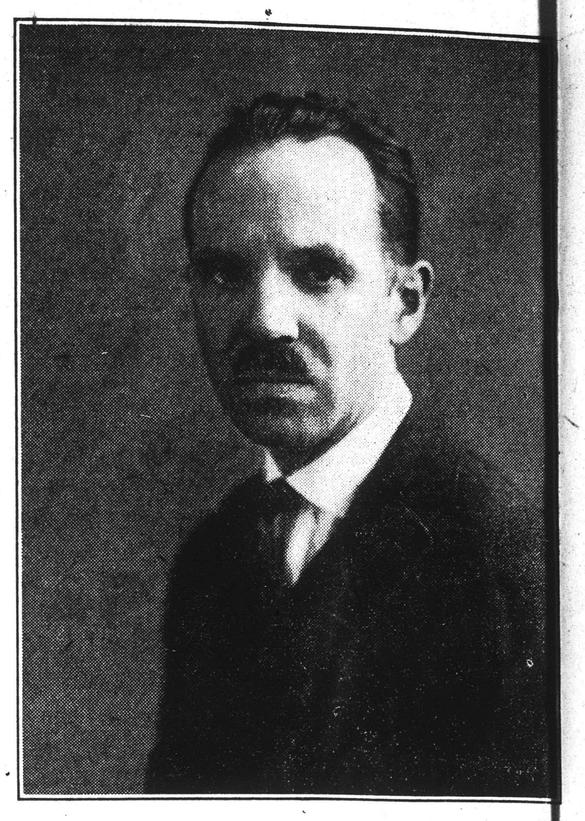

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"I performed this work in Chicago in January, 1920. In the autumn of that year I had an opportunity of meeting Mr. Griffes during a festival of chamber music at Pittsfield, Massachusetts, when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together.

"The results of this very careful scrutiny are faithfully embodied in this revised version. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will 'sound' more readily, and present this very fine work to its very best advantage.

"I hope that in the improved form it will soon become one of the most useful compositions in the regular working repertory of every Symphony Orchestra, in this country as well as abroad."

Mr. Stock's memory slips when he writes: "In the autumn of that year I had an opportunity of meeting Mr. Griffes," for "that year" was 1920, and Griffes died April 8 (an obituary account in Musical America says April 9) of 1920. One can only assume that the conversation took place the previous autumn (1919), which presents further difficulties. For the Berkshire Festival occurred in the last week in September, yet in the program books for neither the Boston performance in January is there any mention of revision. One may also reasonably ask whether Mr. Stock, four months before he first played the tone-poem, had examined it so carefully as to be able to suggest revision of minute details to the composer. Whatever may be the answer to these puzzling questions, certain it is that Mr. Stock did not talk with Griffes in the fall of 1920.

For the performances in Boston and Chicago Griffes wrote this program note: 'I have taken as a basis for my work those lines of Coleridge's poem describing the 'stately pleasure-dome,' the 'sunny pleasure-dome with caves of ice,' the 'miracle of rare device.' Therefore I call the work 'The Pleasure-Dome of Kubla Khan' rather than 'Kubla Khan.' . . .

"In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

* * * *

The shadows of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!"

"As to 'argument,' I have given my imagination free reign in the description of this strange place as well as of purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running 'through caverns measureless to man down to a soundless sea.' Then gradually rise the outlines of the palace, 'with walls and towns girdled round.' The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax, then suddenly break off. There is a return to the original mood suggesting the sacred river and the 'caves of ice.'"

To so definite an outline of the course of the music not much can be added. It may be said, however, that the sacred river moves sluggishly, in dark, brooding, mysterious chords for piano over harmonics of curious sonority in low strings; that the walls and towers rise to the accompaniment of stately brass chords; that the gardens with fountains and sunny spots of greenery enter with an enticing oboe-solo over a single sustained F-sharp, the whole with alluring Oriental cast; that ingenious waltz rhythms, at first alternating with the oboe-solo, then rising to a climax on their own account, suggest the dancing and the revelry; that Mr. Griffes's "return to the original mood" is exactly that, and not in any sense a slavish or careless repetition of the beginning—for which Mr. Griffes was far too sensitive an artist; that the tone-poem as a whole shows exquisite proportioning and exquisite general treatment.

Griffes's orchestra is the large orchestra of his day, with a liberal percussion section and a prominent piano (Mr. Sanromá), used, however, as a purely orchestral voice. Mr. Stock's revisions are sparingly and painstakingly made. They consist chiefly of doubling a melody here, or pointing an accent there, of filling out a sonority elsewhere, of assisting long-sustained string tones with the more pungent tremolo in a few measures, of adding a splash of color in an instance or two—all in all hardly anything more than the lending of an experienced conductorial hand to the young and orchestrally inexperienced composer.

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A. H. M.

Symphony === "Fron

Apr 25

An Afternoon Of Composers Caught Young

Lambert and Beatified Jazz, Griffes and His Visions, Schubert, Stravinsky

THERE is no better friend to the music of American composers than Serge Koussevitzky, conductor. He welcomes new matter from the elder and established men; brings it to thorough and sympathetic performance; meanwhile keeps their enduring work in the public ear and mind. He is as well disposed to youthful and little known Americans. He examines their manuscripts. If he finds on their staves promise, performance and reflections of their own time, he makes room for them at the Symphony Concerts, to present hearing adds encouragement for the future. Yesterday he found a new channel for these honorable offices. He revived the master-work of a dead American composer whose music in recent years has fallen into strange neglect. . . .

In the seasons of 1919 and 1920 Mr. Monteux and the Boston Orchestra played for the first times, and four times over, "The Pleasure-Dome of Kubla Khan," tone-poem by C. T. Griffes. It disclosed, in music of fine texture and ample dimensions, a composer of individuality and imagination, skillful in his medium, following a logic of his own, into tones conjuring rare visions. Four months later, when conductors were hastening to discover and play his earlier pieces, hateful Death cut off Griffes in the young prime of the thirties. There was public and private lament. There were renewed performances. Yet in a few years all his work was put by and forgotten. Pressed by classics and conservatives on the one side, by "novelties" and innovators on the other, a lone man in an unabating flood, the conductor's perpetual problem is to remember, repeat and revive the music, lately new, that also deserves to endure. The fate of composers may hang on such returns.

Dr. Koussevitzky timely recollected, or timely discovered, Griffes and "The Pleasure-Dome of Kubla Khan." At the end of the performance yesterday, their place in the music of American composers was renewed and re-assured. Lines in Coleridge's poem of phantasmagoria touched Griffes's musical imagination. He visioned the caverns of ice, the sunless sea; the pleasure-house, lordly and smiling. He heard the revelries within. He felt the chill mockery of the river-caves. He wrought these visions and sensations into a music rich and potent with suggestion. The susceptible listener knows and feels the imaginings of the word-poet and the tone-poet. He also bathes in their atmosphere of phantasmagoria. And first and last a performance as finely sensitized as the music deepened or rarefied his every impression.

No less Griffes has written a piece of music that sustains itself as such. The germinating motivs are arresting and significant. From them the music expands itself, flexible and firm. Propulsive rhythm gives it movement and vitality. Over it harmonic and instrumental color plays incessantly, shadowed or transparent. The musical progress, the poetized suggestion, go hand in hand. There is no rent in the web of atmosphere. It is quite true that Griffes writes in the Debussyan idiom; but as one who has absorbed it; who gives it forth in his own speech; who does not merely imitate. A clear design proceeds to completion. A phantasmagoria in tones lays its spell. Nothing common mars; nothing trite weakens. Imagery, means, expression are equally sensitive and harmonious. The presence of an individual beauty is pervasive and unmistakable. One orchestral work, and Griffes had enriched American music with the tone-poesy in which it is meager.

Dr. Koussevitzky is also the friend of youthful composers, the seeker for new abilities, the cultivator of his own musical time. Whatever their race or their city, he watches for them, spies them out, gives them opportunity, would have his audiences as eager as he. For him the conductor's obligation is not only as perfect performance as he may compass of the old, the tested, the familiar. The conductor is also bound to make room for what is new, untried, experimental, for individual adventure in the immediate hour. And to such music, again, he would have his audience as alert as he. When Constant Lambert's "The Rio Grande" made stir in London a year ago, Dr. Koussevitzky was sure to bring it to Boston and yesterday he did.

By title Mr. Lambert "sets" a poem by Sacheverell Sitwell. In the setting he writes an exacting and pungent piano-part that twice over is displayful solo. With it, Mr. Sanromá, modernist by instinct, faith and practice, distinguished himself. Mr. Lambert asks the voices of not too large a chorus. The Cecilia supplied them, thanks to Mr. Fiedler's training and an inspiriting music, with newfound precision, certainty, freedom and flavor. Miss Mae Murray sang incidental measures. Her alto tones set them glowing. Adapting his orchestra to his design, Mr. Lambert discards woodwinds and horns; adds cornets to trumpets, trombones and tuba; assembles the usual strings; crowds the percussion-corner. There the virtuosi he would have did not yesterday fail him. In turn, the whole orchestra was on its mettle. After his habit Dr. Koussevitzky led as one who has found a brave new thing. Last January in New York, from the Schola Cantorum, "The Rio Grande" was a failure with the audience. Yesterday, as in London and in Manchester, it won many ears and many hands. Within belief there was a difference in performance.

"The Rio Grande" is a brave new thing. In the beginning is Mr. Sitwell's poem. Of course it is in free verse, and also mannered. Otherwise no Sitwell—of the modernist three—Osbert, Sacheverell, and their sister—would have signed it. There are broken lengths; a curious rhythm winding and voluptuous; gentle rhymes in near or distant impact; copious verbiage; unexpected adjectives. Underneath this vesture and procedure is unmistakable romantic mood, in the temper of the present day. Lines droop with sensuous languor; sound full or sharp; teem with high-colored images; sink again into sensuous haze. Mr. Lambert has not treated these verses as a text to be followed delineatively. No more has he regarded them as so many words for the chorus and the solo-voice to sing, though they usefully meet that need. Rather he has sought the musical equivalent for the images, the moods, the atmosphere—a decanting from one medium into another.

Mr. Lambert works out his design as a child of his time and surroundings. To him jazz is a natural and congenial speech. He has heard the light music of the theater and not always found it insipid, sterile or cheap. He has listened compassionately to jazz-songs. Briliant mechanics, the technical mastery and flare of virtuosity, stir him. He is also a composer of skill, resource, imagination and invention, to whom the thing to be expressed and the expressive tones may become as one. There are sensuous languors in Mr. Sitwell's word-picturing, and the winding, voluptuous rhythm. There is also sound that is not soft and rhythms that beat strong. Obviously jazz is the tonal equivalent; but since Mr. Lambert is a musician, a beatified jazz of musical texture and imaginative suggestion. A lyric sweetness makes occasional interlude in Mr. Sitwell's poem. Its equivalent is this light stuff of the theater, but again beatified, new-textured, imaginatively warmed. Mr. Sitwell's poem is a virtuoso-feat. Musicalizing it, as it were, give the pianist one elaborated, another lesser cadenza.

The musician in Mr. Lambert accomplishes this design. He plies jazz-rhythms but with a plastic freedom and a light vigor unknown to the ordinary practitioner. He remembers jazz-instrumentation and makes play with it in his brass choir and percussion group, but again with light hand, fine shading, quick darts and flashes of color. Such jazz becomes a music of suggestion and fancy. It sighs languorously; syncopates gaily; dins with wit; may carry hints of a newfound poetry and picture. . . . The cadenzas for the piano fill pauses. The course of the music halts; the pianist rhapsodizes. Mr. Lambert puts jazz at the back of his virtuoso-head, brilliance on the tips of his virtuoso-fingers. He is languorous and he is dazzling. The percussion-corner reminds him of his rhythms. . . . The songful interludes keep the prevailing lightness. Mr. Lambert writes in gentle fervors; with a sweetness that is not cloying. A musician is tempering and transfiguring the sentimental commonplaces of jazz-songs and of the musical plays. They begin to swim in Mr. Sitwell's nostalgic haze. The measures for solo voice are the final evocation of that mood. The Brazilian vista fades; the music stills. . . . The spell lingers until the applause rings.

This new and original music of Griffes and Lambert was sandwiched between a nineteenth and a twentieth-century classic. The forepiece was Schubert's Symphony in C major, played for the first time under Dr. Koussevitzky on a Friday afternoon. Possibly, the conductor tended to dramatize the first movement at the expense of the contentedly songful Schubert. Certainly he took the finale at a pace so brisk as to hint that "heavenly lengths" may bear a speedy end. First, last and through forty-five minutes, the flowing song of Schubert delighted most that heard. We dissenters, a beggarly and, no doubt, unmusical minority, hid our shame and repined inwardly for a symphony of more substance and less sweetness, of more shadow and less light, of orchestral skill as well as melodious fluency. But the woodwinds of the orchestra clothed the slow movement in a luscious beauty of sound; while the scherzo and the trio may pass for heaven-sent melodies. No doubt the Cambridge boy overdid the matter when he prattled about a "bird-song" symphony, but it is permissible to be soon sated with it.

The Suite from Stravinsky's first ballet, "The Fire Bird," brought up the rear. Under Dr. Koussevitzky it has become the delicate and adroit show-piece of a virtuoso orchestra. Those who shiver and shrink before the "rough stuff," as they call it, of "The Rite of Spring," "Noces," "Œdipus" and the "Psalms-Symphony," take their pleasure of the great Igor innocent of greatness, light, fanciful, glamorous, giving no more than two or three hints of the composer that is to be. But the fate that steadily pursues him has overtaken even this early "Fire-Bird." He writes for the stage and in the sifting of time the music becomes concert-piece. Who now thinks of the ballet that the Russians used to dance and even Boston once saw?

H. T. P.

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by M. A. DeWolfe Howe

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Boston Herald

A New Book

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Semi-Centennial Edition, combining a revision of M. A. De Wolfe Howe's book of 1914, with new chapters and appendices, carrying the narrative and record of the Orchestra through fifty years.

At leading bookstores, or by application to Symphony Hall, Boston

SYMPHONY RECORD

The new book, "The Boston Symphony Orchestra: 1881-1931," by M. A. de Wolfe Howe, will be issued this week, the last of the Symphony season, and will be available Wednesday. The book combines a revision of the narrative published in 1914, with new chapters carrying the fortunes of the orchestra through the 17 ensuing years. The complete lists of the works played, the soloists and the personnel through the 50th season are recorded. The book is published by Houghton Mifflin Company.

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HOUGHTON MIFFLIN CO.

WEDNESDAY TRANSCRIPT
"The Anchor Watch"
News notes on Yachtsmen

Hannigan to Insist on Liquor Parley

Major Judson Hannigan, president of the Republican Club of Massachusetts, is determined that the conference he has called for April 30 of prominent party members for a frank discussion of the prohibition problem, will be held "even if we have only a corporal's guard." Major Hannigan has taken his stand in the face of apparent lack of enthusiastic response to his suggestion.

Among those who have declined the invitation to attend the proposed parley is Robert M. Washburn, president of the Roosevelt Club, who takes the position that if any policy is to be shaped, President Hoover should lead and the loyal Republicans should follow. He has declared that the Roosevelt Club will support the policies of President Hoover in 1932 "whether he be parched or soused, whether he leads into a desert or a swamp."

The original Hannigan invitation list has been extended to include President Gaspar G. Bacon of the State Senate, Speaker Leverett Saltonstall of the House, former Governors Alvan T. Fuller and Channing H. Cox, Louis K. Liggett, member of the Republican National Committee from Massachusetts; Mrs. William Tilton, militant prohibition leader, and Mrs. Anna C. M. Tillinghast, immigration commissioner.

Reticence on the part of certain of the party leaders to express their opinion is apparently due not so much to opposition to the proposal as to a desire to give the matter careful study.

There are many in the party who look upon the conference as unnecessary in view of the fact that, as they view the situation, the voters of the State clearly indicated their position on prohibition by emphatic repeal of the Baby Volstead Act in the November election, and in the senatorial district referendum of 1928, instructing the senator from the district to vote for a resolution requesting Congress to take action for repeal of the Eighteenth Amendment.

The present Legislature, it is further pointed out, also has passed a resolution calling upon Congress to call a constitutional convention of the States to amend itself propose such an amendment, and or repeal the Eighteenth Amendment, or submit it for ratification by conventions in the several States.

That record, according to those who can visualize no good resulting from such a conference as Major Hannigan proposes, is ample guide to any party desiring to express response to the will of the Massachusetts electorate with relation to prohibition.

Governor Confers

of letter files and bank accounts prepar tory to Senate committee hearing wit world wide publicity.

"I know from experience the tr mendous nervous strain involved in suc preparation and hearing. Senator Glas who introduced the resolution which a tempts to authorize a Senate committe to investigate violations of the Federa Corrupt Practices Act or any frauduler conversion of campaign funds to privat uses, was one of the outstanding Smit supporters in Virginia in 1928 whe Virginia voted against the former Gov ernor of New York. The Virginia Stat Democratic Committee handled twice a much money as the Virginia anti-Smith Democrats, but have never made an never been asked by anyone to make an such report as has been demanded of th Virginia anti-Smith Democrats."

11 States Have Enacted Congressional Redistricting

Washington, April 23 (A.P.)—Lines marking new areas for congressional campaigns will affect the membership of the House in the next decade. Eleven of the thirty-two States becoming

ing and depressing in its effect. I tried to make it stimulating and hy. I have tried to make it genuine gorous and gay, and yet to express which are perfectly serious. . . ."

he Rio Grande" was written in 1927. first performance took place in Man er by the Hallé Orchestra and is Dec. 12, 1929. The same orches nd chorus gave it a first London rmance Dec. 17 (?) 1930, with Ham Harty, the conductor of the orches s pianist, and Mr. Lambert conduct

The Screen

Galileo (

embered

Perfector of the earl the stars, hero of an had written about Edwin Francis Ed The Transcript, w his Talk About B WNAC at 7.45

(Colby—Transcription)

fes (1884-1920)

f Kubla Khan" Will Be Revived Saturday. . . . "A Rare and Sensitive and Fastidious Musical tes has Produced."

An American Who Deserves Revival

Dr. Koussevitzky Returns to Griffes's Tone-Poem of "Kubla Khan"

FOR the impending visit of distinguished Japanese guests Dr. Koussevitzky has placed upon the week's program at Symphony Hall Charles Tomlinson Griffes's symphonic poem "The Pleasure-Dome of Kubla Khan." It was composed in 1912, revised in 1916, came to first performance on Nov. 28-29, 1919 by the Boston Orchestra under Mr. Monteux. Mr. Stock and the Chicago Orchestra played it on Jan. 16-17, 1920. Other orchestras followed. Mr. Stock and Mr. Griffes talked together about certain changes in the score for better orchestral adjustment; but they had not been made when death overtook the composer in the following April. Mr. Stock subsequently inserted them, and they appear in a new edition of the tone-poem published in 1929, to be used by Dr. Koussevitzky on Friday and Saturday.

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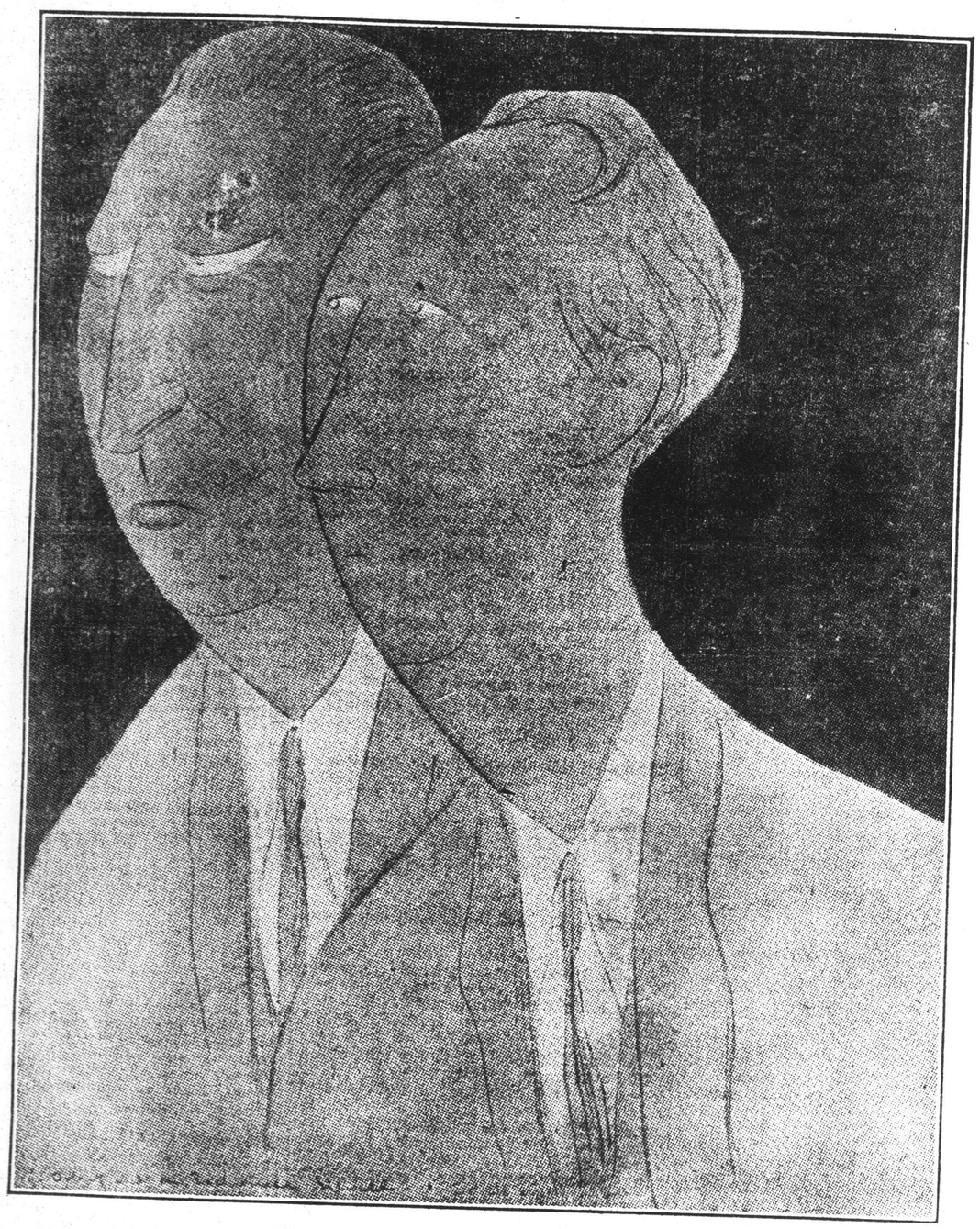
A. H. M.

175

layers === Music and Musicians

"Our Appearance"



The Poet of "The Rio Grande"

To Right is Sacheverell Sitwell, Maker of the Verses that Constant Lambert Clothed with Music, Heard at the Symphony Concerts Last Friday and Saturday, to be Repeated This Evening. To Left is His Brother Osbert, Likewise Man of Letters and Frequenter of Aesthetic Circles in London. Max Beerbohm Drew the Caricature

MUSIC

Her Apr 28

SYMPHONY CONCERT

The sixth and last concert of the Monday concert series of the Boston Symphony orchestra took place last evening. Dr. Koussevitzky had finally settled upon the following program, one which evidently pleased his audience well: J. S. Bach, Suite for Orchestra, No. 3, in D major (in place of the originally promised "Ballett Borodine," for orchestra and chorus, by N. Tcherepnin); Lambert, "The Rio Grande," for chorus, orchestra, and solo pianoforte (poem by Sacheverell Sitwell); Brahms, Symphony No. 1, in C minor, Op. 68. The chorus of the Cecilia Society, trained by Arthur Fiedler, assisted in the performance of Constant Lambert's work, whose pianoforte part was played by Jesus Maria Sanroma.

The Bach suite, one of those performed at the recent Bach festival, is among the most delightful of the composer's orchestral works. Not only for the beautiful and justly familiar air—often played by violinists as a solo transcribed or the G string—is the suite memorial; it has spontaneity, a melodic charm of the highest order, a complete freedom from the mechanical repetition of conventional formulas in which Bach was accustomed to take refuge when ideas were lacking. The prelude with which it opened, the gigue with which it closed, were full of living and varied beauty.

Constant Lambert's setting for chorus and orchestra of a poem by Sacheverell Sitwell—member of a well-known family of English modernist poets—was first introduced to symphony audiences during the past week-end. Last night it again created a vivid impression by the boldness and brilliance of its orchestration, the skill with which it illustrated the changing moods of the poem and pictured the scenes there described. The almost hysterical irregularity and violence of its rhythms and the percussive brilliance of the long and difficult interludes for piano solo — superlatively played by Mr. Sanroma—seemed to owe as much to jazz as to the dances of Brazil and the tones of the marimba, yet there were suggestions of blazing sunlight and color and movement, hints of more typically Latin-American dance-rhythm and melodic idiom, the langorous closing measures of the contralto—traits that belonged authentically to the setting and gave the music its claim to be regarded as not solely a riotous tour-de-force of technique.

An excellent performance of Brahms's C minor symphony closed the concert (and the series). Dr. Koussevitzky's readings of Brahms seem constantly to gain in measure and balance, while they lose nothing in dramatic and emotional force. There are now fewer exaggerated extremes of tempo. The introduction to the first movement had last night no excessive breadth, neither was the exquisite andante transformed into a slow adagio. Yet there was no lack of majesty and exaltation in the one, nor of repose and calm loveliness in the other. The flowing grace of the allegretto, the overwhelming jubilation of the final pages of the last movement were alike to be remembered.

Enthusiastic applause was accorded to the players and singers of the evening, and to Dr. Koussevitzky. S. S.

SYMPHONY ENDS MONDAY SERIES

"The Rio Grande" Given With Cecilia Chorus

Apr 27 Post

BY WARREN STOREY SMITH

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Again the performance redounded to the credit of the orchestra, the chorus of the Cecilia Society, Miss Marie Murray, who sang the engaging alto solo; Mr. Sanroma, who played in true virtuoso fashion the exceedingly difficult piano part, and Dr. Koussevitzky, who conducted with sympathy and an infectious vitality. For the rest, the concert was familiar matter played with familiar eloquence and to a responsive audience.

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Overture to "Oberon".....Weber
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"Les Preludes," Symphonic Poem No. 2
Liszt
"Girl Crazy," selection.....Gershwin
Czardas from the opera, "Ghost of the Warrior" .....Grossman

Gossip of the Town

Dr. Serge Koussevitzky, our Boston flashlight biography today:

Ranks with Toscanini, Stokowski, world's greatest symphony conductors. His musicians declare him severe, drill-master disciplinarian, but only when his baton is up. Gentle as a child in minutes of relaxation. Closes his eyes to horseplay among the men at rehearsal. Dark, handsome genius type.

Volcano of dramatic temperament when music rouses him. Free of eccentric explosions or sensational conduct that mark other great maestri.

Once owner of large Russian estates of which the revolution dispossessed him, he is the grand seignior in manner down to his very finger tips. Meticulously formal and fashionably tailored. Special Russian dishes prepared for him by a Russian valet-and-cook, whose devotion to his master is a kind of idol worship.

Harbors burning ambition to display Boston Symphony orchestra to Europe's most discriminating audiences. Sympathetic to new music, but not over-enthusiastic. Loves to play "Kol Nidre" on contrabass, of which he is greatest living virtuoso.

So innately in exquisite taste about everything, he acts unaware women are just plain dizzy about him. Mrs. Koussevitzky guards her husband's time outside music against intrusion and workaday cares. They enjoy unexcelled, quiet social life in the town's inner society clique.

Post Apr 26

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Refreshments will be served at the tables as a sociable accompaniment to the music each evening. The Pops will be given every night, with alternate Sunday performances and special programs of interest.

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Here in Boston

Apr. 27 Herald

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MUSIC

Globe Apr 28

SYMPHONY HALL

Boston Symphony Orchestra

For the final Monday evening concert of this season Dr Koussevitsky selected a Bach suite in D major; Brahms' C minor symphony; and Constant Lambert's much talked of "Rio Grande" for chorus, solo piano, and orchestra, first performed here at the Symphony concerts of last week. Nicolai Tcherepnin's "Ballet Borodin," originally announced for first performance here last evening, was omitted.

Jesus Maria Sanroma, pianist, and a chorus from the Cecilia Society again assisted in the Lambert work. "Rio Grande," while interesting and pleasing, with a closely knit musical texture, is by no means overwhelming in any detail. Lambert apparently has listened well to American jazz; what he had heard he has assimilated, until he has achieved a tolerably direct means of expression. In this respect, perhaps the greatest virtue of the work lies in the fact that it is not at all self-conscious or grotesque. Certainly that is something not truthfully to be said of most other "foreign" attempts at working with one of our foremost American products.

Lambert's harmonic scheme is not without a certain monotony, save for a few isolated spots; his instrumentation is rather conventional to American ears, in spite of the fact that it takes five men to perform on the percussion instruments called for in his score.

There is no great originality in his melodic material, though none of it is timeworn or stale. In short, "Rio Grande" seems to be the sincere yet only partially effective work of a young composer of ability who has not yet completely matured.

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The program closed with one of Dr Koussevitzky's amazingly eloquent and dramatic performances of the Brahms' symphony. Brahms was a Titan beyond all doubt, but in such spots as the close of the sonorous peroration of the brass in the final movement when he reverts to a positive anticlimax in the violins, the great Johannes is downright irritating. A performance such as Dr Koussevitzky's, however, does much to redeem these places.

APRIL 26, 1931

Getting Another Pop Arthur Fiedler at

BY WARREN STOREY SMITH

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SEE PAGE 194 FOR APR 28-29 30
ALSO Page 199 for APR Comments

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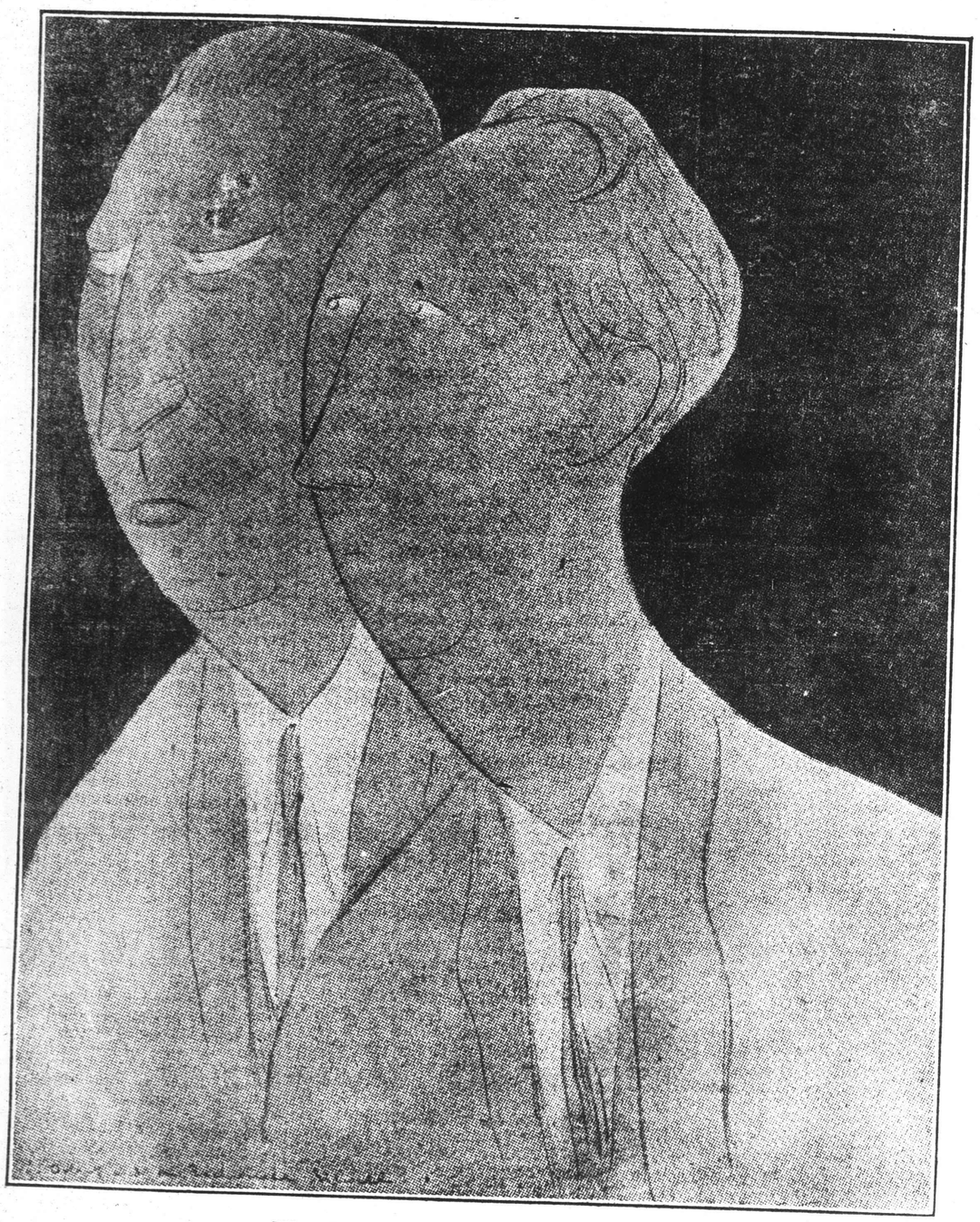
layers === Music and Musicians

"Our Appearance"



The Poet of "The Rio Grande"

To Right is Sacheverell Sitwell, Maker of the Verses that Constant Lambert Clothed with Music, Heard at the Symphony Concerts Last Friday and Saturday, to be Repeated This Evening. To Left is His Brother Osbert, Likewise Man of Letters and Frequenter of Aesthetic Circles in London. Max Beerbohm Drew the Caricature

MUSIC

Herald Apr 28

SYMPHONY CONCERT

The sixth and last concert of the Monday concert series of the Boston Symphony orchestra took place last evening. Dr. Koussevitzky had finally settled upon the following program, one which evidently pleased his audience well: J. S. Bach, Suite for Orchestra, No. 3, in D major (in place of the originally promised "Ballett Borodine," for orchestra and chorus, by N. Tcherepnin); Lambert, "The Rio Grande," for chorus, orchestra, and solo pianoforte (poem by Sacheverell Sitwell); Brahms, Symphony No. 1, in C minor, Op. 68. The chorus of the Cecilia Society, trained by Arthur Fiedler, assisted in the performance of Constant Lambert's work, whose pianoforte part was played by Jesus Maria Sanroma.

The Bach suite, one of those performed at the recent Bach festival, is among the most delightful of the composer's orchestral works. Not only for the beautiful and justly familiar air—often played by violinists as a solo transcribed or the G string—is the suite memorial; it has spontaneity, a melodic charm of the highest order, a complete freedom from the mechanical repetition of conventional formulas in which Bach was accustomed to take refuge when ideas were lacking. The prelude with which it opened, the gigue with which it closed, were full of living and varied beauty.

Constant Lambert's setting for chorus and orchestra of a poem by Sacheverell Sitwell—member of a well-known family of English modernist poets—was first introduced to symphony audiences during the past week-end. Last night it again created a vivid impression by the boldness and brilliance of its orchestration, the skill with which it illustrated the changing moods of the poem and pictured the scenes there described. The almost hysterical irregularity and violence of its rhythms and the percussive brilliance of the long and difficult interludes for piano solo — superlatively played by Mr. Sanroma—seemed to owe as much to jazz as to the dances of Brazil and the tones of the marimba, yet there were suggestions of blazing sunlight and color and movement, hints of more typically Latin-American dance-rhythm and melodic idiom, the langorous closing measures of the contralto—traits that belonged authentically to the setting and gave the music its claim to be regarded as not soleiy a riotous tour-de-force of technique.

An excellent performance of Brahms's C minor symphony closed the concert (and the series). Dr. Koussevitzky's readings of Brahms seem constantly to gain in measure and balance, while they lose nothing in dramatic and emotional force. There are now fewer exaggerated extremes of tempo. The introduction to the first movement had last night no excessive breadth, neither was the exquisite andante transformed into a slow adagio. Yet there was no lack of majesty and exaltation in the one, nor of repose and calm loveliness in the other. The flowing grace of the allegretto, the overwhelming jubilation of the final pages of the last movement were alike to be remembered.

Enthusiastic applause was accorded to the players and singers of the evening, and to Dr. Koussevitzky. S. S.

SYMPHONY ENDS MONDAY SERIES

"The Rio Grande" Given With Cecilia Chorus

Apr 27 P 24

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Post Apr 26

... Hamlin of Dedham society ...

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Globe Apr 28

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SEE PAGE 194 FOR APR 28-29 30
ALSO Page 199 for APR Comments

THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN
APR 1 1931

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

ON THE CALENDAR

April 6—The Compinsky Trio, Middlesex Women's Club, 3 p. m.

April 12—Benefit concert, Notre Dame de Lourdes parish hall, 8.15 p. m.

April 21—Holy Cross Musical Clubs, Memorial Auditorium, 8 p. m.

April 26—Philharmonic Orchestral Society, Liberty hall, 3 p. m.

There was the fortunate opportunity to hear two of the programs in the Bach festival which proved to be the peak of the celebration of the 50th anniversary season of the Boston Symphony orchestra. One was that of Thursday evening last which included the Brandenburg Concerto, No. 2 in F major; Concerto for Pianoforte and orchestra, with Alexander Borovsky at the piano and the "Magnificat," for which singers from Harvard and Radcliffe furnished the chorus. The other program was that in which the festival culminated on Sunday afternoon and evening in a repetition of the great B minor mass.

It was obvious that in a festival of such a scope, covering virtually an entire week, the inclusion in some of the programs of choral works by the great composer would be advisable. For, however his instrumental works are rated in comparison with the compositions of a later day, the effects he scored in his massive choral works are still distinctive, and as they were presented in the two programs mentioned, both thrilling and inspiring. It may be difficult to enthuse the average listener with an organ toccata or fugue, or even with such a composition as the Brandenburg Concerto. But it would have been a man with no music in his soul whatever who could not feel the surge of the choral waves as the music flowed sonorously, massively and majestical from the voices of the Harvard and Radcliffe choirs at Dr. Koussevitzky's bidding in the Magnificat on Thursday evening and still more impressively in the great B minor mass on Sunday.

Enthusiasm Released.

At the conclusion of the mass on Sunday evening enthusiasm which had been fittingly pent up during the performance of a religious work, was released. On no occasion within memory has there been such an ovation as was given to the conductor, soloists, orchestra and choirs or such a tribute to the genius of Bach.

I was told by one of the chorus that the Harvard singers are somewhat tired of hearing references to the beauty of fresh young voices, or young fresh voices, whichever way you choose to put it. Nevertheless it was that quality in the singing that characterized it above all others. That, and the enthusiasm and resilience of youth. For to the singing of intricate music these young people, almost without exception, threw themselves with a fevor that vitalized the choral mass. What a pity it is that singers of their age are lacking in so many of our singing societies and choral organizations in which experience and musical knowledge does not always compensate for other qualities that come with maturity, to say nothing of old age.

In preparing young men and women to share in the performance of such great musical masterpieces as those of Bach Dr. Archibald T. Davison, Mr. Woodworth defi- [illegible] fit- [illegible] re- [illegible] sounding on both Thursday and Sunday evenings they should have been called to the fore to share them.

Whether in the Magnificat or in the B minor mass Bach's treatment of the text is replete with constant repetitions of words or phrases. To the development of a single brief sentence he devotes pages of music. In the Magnificat, for example, he rings the changes designedly on the words "omnes generationes." But while on occasion when solo voices are proclaiming them these reiterations tend to become tedious that impression is not given when they are intrusted to the chorus. And granting Bach's conception of the themes which he was clothing in music, there was reason for them.

The Soloists.

The soloists on both occasions were Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor and Frazer Gange, baritone. Of these Mme. Matzenauer was easily the outstanding artist, singing from memory all the numbers assigned to her throughout the festival, the only one of the four artists who ventured to do so. That does not imply that the others were tied slavishly to the music. All, in fact, sang with considerable freedom. In several of the solos both the men proved to be able artists. It was in the Mass that they had their most grateful opportunities. That for Mr. Crooks came in the beautiful aria in the Sanctus, for which Mr. Burgin supplied the violin obligato. Here Mr. Crooks displayed the best qualities of a really fine voice. Mr. Gange was notably successful in the aria in the Gloria, with incidental solo originally written for oboe but taken in this case with notable skill by the French horn, and in the aria "Et in spiritum sanctum" with the accompaniment of two oboes d'amore. Nor was the singing of Amy Evans on the evenings mentioned without its good points. To invite comparison with the more distinguished singer on the distaff side of the platform was no easy place for her.

Into the accompaniment of some of the solos in the Magnificat the harpsichord, skilfully played by Mr. Sanroma, was used, giving a remarkably ethereal effect in the air for alto, "Esurientes implevit bonis" to which a solo flute contributed and which the singing of Mme. Matzenauer made impressive. One of the finest of her vocal efforts, by the way, was the "Agnus Dei" in the Mass, sung with devotional feeling throughout.

To those who knew Bach chiefly through his organ composition some of the more familiar chorales or famous airs for G String the festival revealed him as a composer of infinite variety and resources.

Interesting as were many of the items on the programs during the week, it was the general agreement that in the combination of a great orchestra of virtuosi with a carefully schooled and alertly responsive chorus came the most thrilling moment of the festival. Dr. Koussevitzky richly merited the wreath which the choirs bestowed upon him and the plaudits that came from the floor. His was the genius that moulded the musical means available and brought the music of a great master to vivid and stimulating performance.

A Choir at All Souls.

The Easter Sunday service at All

THIS CLIPPING FROM
ST. LOUIS, MO.
TIMES
APR

Melba and the Boston Orchestra.

From Melodies and Memories, by the Late Nellie Melba.

The first time Melba sang with the Boston Symphony Orchestra she did not fully realize the prestige which the orchestra had "in the eyes of all good Americans," although she knew after five minutes that she "had never sung to such a marvelous accompaniment."

"One day we were rehearsing the 'Allegro ed il Penseroso' of Handel with flute obligato," she relates in her memoirs. "In an important part one of the instruments played a C natural instead of a C sharp.

"'C sharp—C sharp,' I shouted, turning round and pointing at the man who had made the mistake.

"There was a dead silence. Then they all burst out laughing. And I realized that I had created a record as far as the Boston Symphony Orchestra was concerned. Nobody had dared to criticize them like that since the time of their formation."

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
APR 3 1931

The Boston Symphony Orchestra will end the New York series of concerts of its fiftieth season next Thursday evening and Saturday afternoon in Carnegie Hall. On Thursday the program will consist of Brahms' first symphony and Bach's "Brandenberg" concerto in F major and piano concerto in D minor, with Alexander Borovsky, the Russian pianist, as soloist.

The program on Saturday will be made up of Bach's suite for orchestra in D major, the D minor concerto for two violins and string orchestra, and Berlioz's "Fantastic" symphony.

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THIS CLIPPING FROM
LEWISTON, ME.
SUN
APR 3 1931

al Notes

BE CONGRATULATED BOSTON BACH FESTIVAL

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In the performance of this sort of music there is much to be said for using such fresh and eager young voices as those of the Harvard and Radcliffe undergraduates. Nor is it necessary to say in this instance that they made up in enthusiasm what they lacked in training. For they had been rehearsed for more than a year in this difficult music by Dr. Davison and Mr. Woodworth, and under the vital baton of Dr. Koussevitsky they were revealed as an interpretive medium of extraordinary expressiveness. The balance of the choirs was sensitively maintained; the altos were equal partners with the others. Tonal quality was good, and phrasing and dynamics were subtle and musical. There was no dependence upon mere volume of sound. The "Crucifixus" was no less impressive than the opening "Kyrie," and the "Dona nobis pacem" was delivered with significant emotional values.

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The orchestra was assisted by the Harvard Glee club, Dr. Archibald T. Davison, conductor, and by the Radcliffe Choral Society and the Bach Cantata club, G. Wallace Woodworth, conductor. The soloists were Amy Evans and Adelle Alberts, sopranos; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Patorni-Casadesus, harpsichord; Wallace Goodrich, organ, and the following members of the orchestra: Richard Burgin, concert-master; Julius Theodorowicz, violin; Georges Laurent, flute; Fernand Gillet, oboe; Georges Mager, trumpet; Albert Snow, organ, and Louis Speyer and Jean Devergie, oboe d'amore.

Dr. Koussevitzky has again earned laurels by an ambitious undertaking and by the mastery with which he has carried it through. He sees Bach, as he sees other composers, through his own dramatic temperament, and his tempi sometimes cause shaking of heads. But the notion that Bach is quite emotionless has by now been discouraged, and Dr. Koussevitzky does not forget that his music always is a pattern of sound; indeed, as it flows from the Boston Symphony Orchestra, of particularly beautiful sound.

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SPRINGFIELD, MASS.
UNION

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FITCHBURG, MASS.
SENTINEL
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BOSTON, MASS.
HERALD

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N. Y. TIMES
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Mr. Koussevitzky has performed six of Sibelius's symphonies in this country. He has conducted the First, Third, Sixth and Seventh symphonies in New York, and has directed other orchestral works by the Finnish master here, in Boston and elsewhere.

THIS CLIPPING FROM THE
LOWELL, MASS.
COURIER-CITIZEN
APR 1 1931

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

ON THE CALENDAR

April 6—The Compinsky Trio, Middlesex Women's Club, 3 p. m.

April 12—Benefit concert, Notre Dame de Lourdes parish hall, 8.15 p. m.

April 21—Holy Cross Musical Clubs, Memorial Auditorium, 8 p. m.

April 26—Philharmonic Orchestral Society, Liberty hall, 3 p. m.

There was the fortunate opportunity to hear two of the programs in the Bach festival which proved to be the peak of the celebration of the 50th anniversary season of the Boston Symphony orchestra. One was that of Thursday evening last which included the Brandenburg Concerto, No. 2 in F major; Concerto for Pianoforte and orchestra, with Alexander Borovsky at the piano and the "Magnificat," for which singers from Harvard and Radcliffe furnished the chorus. The other program was that in which the festival culminated on Sunday afternoon and evening in a repetition of the great B minor mass.

It was obvious that in a festival of such a scope, covering virtually an entire week, the inclusion in some of the programs of choral works by the great composer would be advisable. For, however his instrumental works are rated in comparison with the compositions of a later day, the effects he scored in his massive choral works are still distinctive, and as they were presented in the two programs mentioned, both thrilling and inspiring. It may be difficult to enthuse the average listener with an organ toccata or fugue, or even with such a composition as the Brandenburg Concerto. But it would have been a man with no music in his soul whatever who could not feel the surge of the choral waves as the music flowed sonorously, massively and majestical from the voices of the Harvard and Radcliffe choirs at Dr. Koussevitzky's bidding in the Magnificat on Thursday evening and still more impressively in the great B minor mass on Sunday.

Enthusiasm Released.

At the conclusion of the mass on Sunday evening enthusiasm which had been fittingly pent up during the performance of a religious work, was released. On no occasion within memory has there been such an ovation as was given to the conductor, soloists, orchestra and choirs or such a tribute to the genius of Bach.

I was told by one of the chorus that the Harvard singers are somewhat tired of hearing references to the beauty of fresh young voices, or young fresh voices, whichever way you choose to put it. Nevertheless it was that quality in the singing that characterized it above all others. That, and the enthusiasm and resilience of youth. For to the singing of intricate music these young people, almost without exception, threw themselves with a fevor that vitalized the choral mass. What a pity it is that singers of their age are lacking in so many of our singing societies and choral organizations in which experience and musical knowledge does not always compensate for other qualities that come with maturity, to say nothing of old age.

In preparing young men and women to share in the performance of such great musical masterpieces as those of Bach Dr. Archibald T. Davison and G. Wallace Woodworth have accomplished something definitely worth while. And it was fitting that when plaudits were resounding on both Thursday and Sunday evenings they should have been called to the fore to share them.

Whether in the Magnificat or in the B minor mass Bach's treatment of the text is replete with constant repetitions of words or phrases. To the development of a single brief sentence he devotes pages of music. In the Magnificat, for example, he rings the changes designedly on the words "omnes generationes." But while on occasion when solo voices are proclaiming them these reiterations tend to become tedious that impression is not given when they are intrusted to the chorus. And granting Bach's conception of the themes which he was clothing in music, there was reason for them.

The Soloists.

The soloists on both occasions were Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor and Frazer Gange, baritone. Of these Mme. Matzenauer was easily the outstanding artist, singing from memory all the numbers assigned to her throughout the festival, the only one of the four artists who ventured to do so. That does not imply that the others were tied slavishly to the music. All, in fact, sang with considerable freedom. In several of the solos both the men proved to be able artists. It was in the Mass that they had their most grateful opportunities. That for Mr. Crooks came in the beautiful aria in the Sanctus, for which Mr. Burgin supplied the violin obligato. Here Mr. Crooks displayed the best qualities of a really fine voice. Mr. Gange was notably successful in the aria in the Gloria, with incidental solo originally written for oboe but taken in this case with notable skill by the French horn, and in the aria "Et in spiritum sanctum" with the accompaniment of two oboes d'amore. Nor was the singing of Amy Evans on the evenings mentioned without its good points. To invite comparison with the more distinguished singer on the distaff side of the platform was no easy place for her.

Into the accompaniment of some of the solos in the Magnificat the harpsichord, skilfully played by Mr. Sanroma, was used, giving a remarkably etheral effect in the air for alto, "Esurientes implevit bonis" to which a solo flute contributed and which the singing of Mme. Matzenauer made impressive. One of the finest of her vocal efforts, by the way, was the "Agnus Dei" in the Mass, sung with devotional feeling throughout.

To those who knew Bach chiefly through his organ composition some of the more familiar chorales or famous airs for G String the festival revealed him as a composer of infinite variety and resources.

Interesting as were many of the items on the programs during the week, it was the general agreement that in the combination of a great orchestra of virtuosi with a carefully schooled and alertly responsive chorus came the most thrilling moment of the festival. Dr. Koussevitzky richly merited the wreath which the choirs bestowed upon him and the plaudits that came from the floor. His was the genius that moulded the musical means available and brought the music of a great master to vivid and stimulating performance.

A Choir at All Souls.

The Easter Sunday service at All

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN
APR 1 1931

to Levins

BRAVES TIE CAN

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THIS CLIPPING FROM THE
LEWISTON, ME.
SUN
APR 3 1931

Musical Notes

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THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
APR 3 1931

The Boston Symphony Orchestra will end the New York series of concerts of its fiftieth season next Thursday evening and Saturday afternoon in Carnegie Hall. On Thursday the program will consist of Brahms' first symphony and Bach's "Brandenberg" concerto in F major and piano concerto in D minor, with Alexander Borovsky, the Russian pianist, as soloist.

The program on Saturday will be made up of Bach's suite for orchestra in D major, the D minor concerto for two violins and string orchestra, and Berlioz's "Fantastic" symphony.

... Americans," although she knew after five minutes that she "had never sung to such a marvelous accompaniment."

"One day we were rehearsing the 'Allegro ed il Penseroso' of Handel with flute obligato," she relates in her memoirs. "In an important part one of the instruments played a C natural instead of a C sharp.

"'C sharp—C sharp,' I shouted, turning round and pointing at the man who had made the mistake.

"There was a dead silence. Then they all burst out laughing. And I realized that I had created a record as far as the Boston Symphony Orchestra was concerned. Nobody had dared to criticize them like that since the time of their formation."

FOR KOUSSEVITZKY

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 3 193

BACH IN BOSTON; SOUL MARCHES ON

Bliss Perry Pays Tribute to One Whose Spirit Was Melodious and Who Transmitted to Posterity Gems That Glisten in a Thousand Diadems.

(Boston Herald)

The Boston symphony orchestra, under the stimulating leadership of Dr. Koussevitzky, has undertaken in other years special performances of the works of the greater composers. There was a Beethoven festival and more recently a Brahms festival. During this week the orchestra, assisted by the Harvard glee club, the Radcliffe choral society, and distinguished soloists, has been devoting itself to the major compositions of the most talented of the Bachs, John Sebastian.

Successful and important musically as the concerts have been—the B minor mass had not been sung in Boston since 1901—the memory of Bach has been overshadowed by remembrances of the man who, 50 years ago, created the orchestra. Bach is one of the immortals and as such has the recognition of the world, but Boston can be pardoned if it chooses to honor the name of Henry L. Higginson, a citizen who "made one vast field of beauty accessible to persons having little other enjoyment . . . 'who leading gray lives, have needed this sunshine.'"

To many persons the most enjoyable and most moving part of the festival came on Wednesday evening when the orchestra, its board of trustees, and its friends formally observed the 50th anniversary. Most happy was the choice of Bliss Perry as the principal speaker. With nothing of the perfunctory eulogist, but with much of kindly insight and friendly comment, he told the story of Maj. Higginson's dream and its fulfilment. To his hearers the figure of the founder walked again. Let us quote Mr. Perry's closing words:

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next 50 years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

THIS CLIPPING FROM
NEW YORK JOURNAL

Thill, New Tenor, Sings 1st Italian Role at Opera

By IRVING WEIL.

BACK TO BACH.

Serge Koussevitzky, for the final two concerts of the Boston Orchestra Thursday and Saturday goes back to Bach, a reflex of his recent Bach Festival on the grounds. The second Brandenburg concerto and the D-minor piano concerto with Alexander Borovsky as soloist will be heart at the first concert and the D-minor concerto for two violins at the second. The Brahms First Symphony and the Berlioz-Fantastic," respectively, fill out these programs.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

APR 1931

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was notified yesterday by the Finnish Minister, Mr. W. Astrom, that the President of Finland had bestowed upon him the highest Finnish decoration, the cross of Commander of the Order of the White Cross. Dr. Koussevitzky received the decoration on account of his interest in Finnish music, especially that of Jan Sibelius. The Boston Symphony has played six Sibelius symphonies under Dr. Koussevitzky's direction.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 3 - 1931

Boston Symphony Orchestra Booked

Will Give Final Concert in Series of Five Next Season.

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THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

BOSTON CONCLUDES FESTIVAL OF BACH

Noted Orchestra's 50th Anniversary Season Celebrated With Series of Concerts

The Bach Festival which the Boston Symphony Orchestra completed in Symphony Hall, Boston, last Sunday proved the peak of the 50th anniversary season of the great orchestra, which has been celebrated with many events. The Bach Festival, which was given on six days, from March 24 to March 29, was attended by overflowing audiences. At the conclusion of the Mass in B minor on Sunday night, Dr. Serge Koussevitzky, the conductor, together with the chorus, the orchestra, and the soloists were given a prolonged and tumultuous demonstration.

Wednesday evening, March 25, was devoted to the memory of Henry L. Higginson, the founder of the orchestra and its sole sustainer for 37 years, when an address was delivered by Bliss Perry, his friend and biographer.

The Festival included the Mass in B minor, the Magnificat, four cantatas, orchestral concertos and suites, and music for piano, harpsichord and organ. The Harvard and Radcliffe choruses and the Bach Cantata Club of Radcliffe performed the choral scores. Alexander Borovsky and Mme. Patorni-Casadesus came from Europe to appear as pianist and harpsichordist, respectively. The vocal soloists were Amy Evans, Margaret Matzenauer, Adelle Alberts, Richard Crooks and Fraser Gange.

The Boston Herald of Monday, March 30, thus described the close of the Festival:

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 4 - 1931

VARIA

By WILLARD

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THIS CLIPPING FROM
N. Y. EVENING POST

APR 4 1931

Boston Symphony Orchestra

Koussevitzky's Closing Programs of Season—New Pieces by Philharmonic—Other Music Events Next Week

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BROOKLYN, N. Y.
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THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

APR 5 1931

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The Boston Symphony Orchestra, now drawing toward the close of its fifteenth season, will make its last appearance in Brooklyn for the season next Friday evening, April 10, at the Academy of Music.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

BOSTON SYMPHONY HERE ON APRIL 14

Brahms First Symphony on Closing Concert of 1930-1931 Series

The Boston Symphony Orchestra will bring to a close its 1930-1931 concert series in this city when it appears at the R-K-O Albee Theatre a week from tomorrow night under the direction of Dr. Serge Koussevitzky. The stock of this fourth concert of the waning season will be the Brahms First Symphony, while the conductor has also drawn upon Bach, Debussy and Mendelssohn in picking his program. The Boston orchestra is featuring the Brahms work in its New York concert Saturday of this week.

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 3 193

BACH IN BOSTON; SOUL MARCHES ON

Bliss Perry Pays Tribute to One Whose Spirit Was Melodious and Who Transmitted to Posterity Gems That Glisten in a Thousand Diadems.

(Boston Herald)

The Boston symphony orchestra, under the stimulating leadership of Dr. Koussevitzky, has undertaken in other years special performances of the works of the greater composers. There was a Beethoven festival and more recently a Brahms festival. During this week the orchestra, assisted by the Harvard glee club, the Radcliffe choral society, and distinguished soloists, has been devoting itself to the major compositions of the most talented of the Bachs, John Sebastian.

Successful and important musically as the concerts have been—the B minor mass had not been sung in Boston since 1901—the memory of Bach has been overshadowed by remembrances of the man who, 50 years ago, created the orchestra. Bach is one of the immortals and as such has the recognition of the world, but Boston can be pardoned if it chooses to honor the name of Henry L. Higginson, a citizen who "made one vast field of beauty accessible to persons having little other enjoyment . . . 'who leading gray lives, have needed this sunshine.'"

To many persons the most enjoyable and most moving part of the festival came on Wednesday evening when the orchestra, its board of trustees, and its friends formally observed the 50th anniversary. Most happy was the choice of Bliss Perry as the principal speaker. With nothing of the perfunctory eulogist, but with much of kindly insight and friendly comment, he told the story of Maj. Higginson's dream and its fulfilment. To his hearers the figure of the founder walked again. Let us quote Mr. Perry's closing words:

The men and women of his own generation are nearly gone. The Boston of his youth and manhood has changed beyond recognition. A new race of music-lovers has succeeded to the old. Fresh conceptions of the fine arts are molding the imaginations of a new era. Yet beauty and truth do not go out of fashion any more than old Johann Sebastian Bach goes out of fashion. They are forever being re-created; and whatever new and rich pleasures come to the patrons of the orchestra in the next 50 years, they can never quite forget the noble gentleman who first lighted the fire on this hearth.

THIS CLIPPING FROM
NEW YORK JOURNAL

Thill, New Tenor, Sings 1st Italian Role at Opera

By IRVING WEIL.

BACK TO BACH.

Serge Koussevitzky, for the final two concerts of the Boston Orchestra Thursday and Saturday goes back to Bach, a reflex of his recent Bach Festival on the grounds. The second Brandenburg concerto and the D-minor piano concerto with Alexander Borovsky as soloist will be heart at the first concert and the D-minor concerto for two violins at the second. The Brahms First Symphony and the Berlioz-Fantastic," respectively, fill out these programs.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

APR 1931

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was notified yesterday by the Finnish Minister, Mr. W. Astrom, that the President of Finland had bestowed upon him the highest Finnish decoration, the cross of Commander of the Order of the White Cross. Dr. Koussevitzky received the decoration on account of his interest in Finnish music, especially that of Jan Sibelius. The Boston Symphony has played six Sibelius symphonies under Dr. Koussevitzky's direction.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 3 - 1931

Boston Symphony Orchestra Booked

Will Give Final Concert in Series of Five Next Season.

The directors of the Springfield Symphony Orchestra met at the Hotel Kimball yesterday afternoon and completed plans for celebrating in fitting fashion the 10th season of the orchestra. It was decided to give five concerts again next season, four by the Springfield orchestra and bringing the season to a brilliant climax with a concert by the Boston Symphony Orchestra.

It is 15 years since the Boston orchestra has given a regular evening concert in Springfield and the return of this famous organization to the Auditorium will mark an interesting event in the musical life of the city. The management of the local orchestra has been trying for some time to bring the Boston orchestra again to Springfield under its auspices but until now it has not been possible because of the crowded schedule of the orchestra. The proposition was put up to the directors of the local orchestra yesterday and they eagerly accepted it and authorized the secretary to sign a contract for the appearance of the Boston organization.

The concert dates for next season will be Nov. 17; Jan. 5; Feb. 9; March 8 and April 6. The Boston Symphony Orchestra has just closed its 50th season with the most successful year in its history for its great Bach festival last week in honor of the event was one of the notable events in the musical history of Boston. Under the direction of Dr. Koussevitzky the orchestra has reached the highest plane in its long and honored career and it will be a matter of congratulation to every music lover in Springfield that the local orchestra has been able to bring these famous players back once more to Springfield.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

BOSTON CONCLUDES FESTIVAL OF BACH

Noted Orchestra's 50th Anniversary Season Celebrated With Series of Concerts

The Bach Festival which the Boston Symphony Orchestra completed in Symphony Hall, Boston, last Sunday proved the peak of the 50th anniversary season of the great orchestra, which has been celebrated with many events. The Bach Festival, which was given on six days, from March 24 to March 29, was attended by overflowing audiences. At the conclusion of the Mass in B minor on Sunday night, Dr. Serge Koussevitzky, the conductor, together with the chorus, the orchestra, and the soloists were given a prolonged and tumultuous demonstration.

Wednesday evening, March 25, was devoted to the memory of Henry L. Higginson, the founder of the orchestra and its sole sustainer for 37 years, when an address was delivered by Bliss Perry, his friend and biographer.

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N. Y. EVENING POST

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TIMES

APR 5 1931

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JOURNAL

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INFORMATION OBSCURED

178

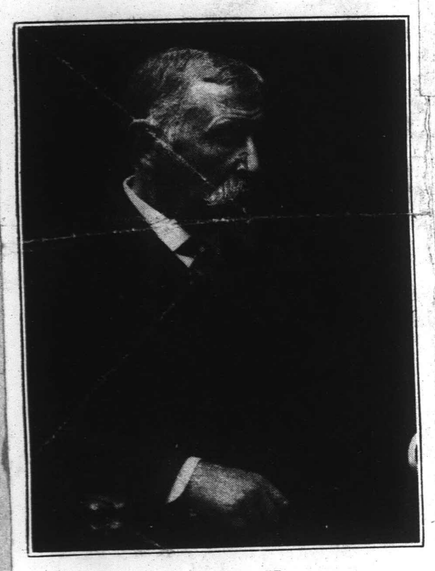
THIS CLIPPING FROM
TIME
APR 6 - 1931

MUSIC

Boston Major

The ghost of an old man with a sabre scar across his cheek hovered over Boston's Symphony Hall last week. In his honor Conductor Sergei Koussevitzky had prepared a six-day Bach festival and undertaken to give two complete performances of the great B Minor Mass. Contralto Margaret Matzenauer had come to do some of the soloing in her deep, vibrant voice. Singers from Harvard University and Radcliffe College had worked for weeks polishing the difficult choruses. Conductor Koussevitzky was keyed to a pitch where no amount of effort was too much to spend in the memory of Major Henry Lee Higginson, who 50 years ago founded the Boston Orchestra and for nearly 40 years supported it.

On the second day of the festival the old Major's bust was taken out of the



THE LATE MAJOR HIGGINSON

They put his bust and widow on the stage.

Symphony Hall lobby, set on the stage in the centre of a floral display. Instead of music, speeches were the meat of the afternoon, with the Major's widow, a little old lady of 93, one of the guests on the stage. Professor Bliss Perry of Harvard, the Major's friend & biographer, recalled many an interesting fact: Henry Lee Higginson went only a part of one year to Harvard although he was described by President Hadley of Yale as the "ideal Harvard man." He gave the university Soldiers' Field and the Harvard Union (meeting house for undergraduates).

For years Major Higginson knew every player in the orchestra just as he knew the names of every soldier in the two regiments which fought under him in the Civil War. Because of his great philanthropy, he was widely regarded as an enormously rich, successful businessman. It was news to most of last week's audience that he failed twice in business before he was taken into the family brokerage firm of Lee, Higginson & Co., that his generosity ran him close to bankruptcy again in his eightieth year (1914) when his brother, the late Francis Lee Higginson, anonymously took over the burden of the orchestra.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT
APR 8 - 1931

Subscribers to the Symphony Concerts are receiving the following circular. It is signed by Judge Frederick P. Cabot, Russell S. Codman, Jr., Mrs M. G. Haughton, Mrs. Edward Thaw, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. E. B. Hill, Mr. and Mrs. Alexander Steinert.

"This seems an appropriate time for us all to join in an expression of appreciation and gratitude to Dr. Koussevitzky for all that he has accomplished by his untiring devotion to the work of bringing our orchestra to its present perfection.

"It is proposed to present at the end of this season to Dr. Koussevitzky a wreath of gold or other emblem marking his part in the celebration of the Boston Symphony Orchestra's Fiftieth Anniversary which his splendid efforts have made so memorable.

"If you care to participate in the gift kindly send your subscription (not exceeding one dollar) to Francis C. Gray; Lee, Higginson Trust Co., 50 Federal Street, Boston, not later than April 15."

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
APR 8 - 1931

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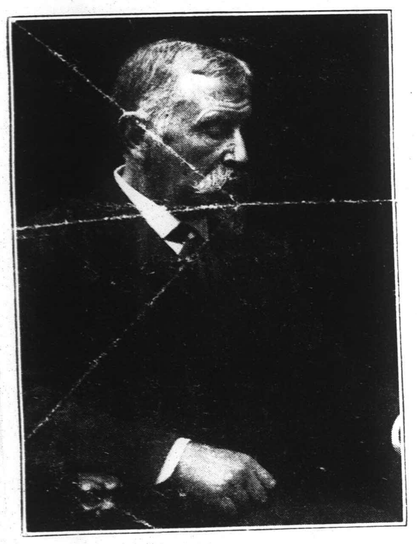

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BOSTON, MASS.
TRANSCRIPT

APR 25 1931

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"This seems an appropriate time for us all to join in an expression of appreciation and gratitude to Dr. Koussevitzky for all that he has accomplished by his untiring devotion to the work of bringing our orchestra to its present perfection.

"It is proposed to present at the end of this season to Dr. Koussevitzky a wreath of gold or other emblem marking his part in the celebration of the Boston Symphony Orchestra's Fiftieth Anniversary which his splendid efforts have made so memorable.

"If you care to participate in the gift kindly send your subscription (not exceeding one dollar) to Francis C. Gray: Lee, Higginson Trust Co., 50 Federal Street, Boston, not later than April 15."

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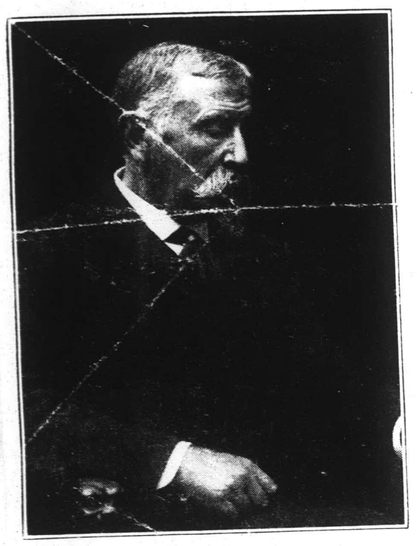

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PROVIDENCE, R. I.
JOURNAL

APR 2 - 1931

MUSIC CRITIC TO GIVE LECTURE ON CONCERT

Dr. W. Louis Chapman Will Speak in Public Library Sunday.

A lecture, free to the public, will be given by Dr. W. Louis Chapman, music critic of the Providence Journal, on the program of the forthcoming Boston Symphony Orchestra concert at the Providence Public Library Sunday at 4 o'clock.

Throughout the winter, Dr. Chapman has given lectures on the Sunday prior to each Boston Symphony concert. They have attracted large and appreciative audiences of students, musicians and music lovers. The concert April 14 is the final one of the season.

The lectures are given under auspices of the Monday Morning Musical Club.

THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

APR 2 - 1931

Subscribers to the Symphony Concerts are receiving the following circular. It is signed by Judge Frederick P. Cabot, Russell S. Codman, Jr., Mrs M. G. Haughton, Mrs. Edward Thaw, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. E. B. Hill, Mr. and Mrs. Alexander Steinert.

"This seems an appropriate time for us all to join in an expression of appreciation and gratitude to Dr. Koussevitzky for all that he has accomplished by his untiring devotion to the work of bringing our orchestra to its present perfection.

"It is proposed to present at the end of this season to Dr. Koussevitzky a wreath of gold or other emblem marking his part in the celebration of the Boston Symphony Orchestra's Fiftieth Anniversary which his splendid efforts have made so memorable.

"If you care to participate in the gift kindly send your subscription (not exceeding one dollar) to Francis C. Gray: Lee, Higginson Trust Co., 50 Federal Street, Boston, not later than April 15."

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

APR 2 - 1931

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been awarded the Cross of the Commander of the Order of the White Cross by the President of the Republic of Finland. The decoration has been conferred in token of Mr. Koussevitzky's enthusiasm for Finnish music in general and Jans Sibelius in particular. Six of Sibelius's seven symphonies have been performed under his baton in America.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 2 - 1931

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 2 - 1931

HUB SYMPHONY ORCHESTRA 50-YEAR REVIEW PUBLISHED

The 50 years of the Boston Symphony Orchestra will be reviewed in a history by Mark A. DeWolfe Howe, announced for publication last night as the culminating feature of the orchestra's half-century season. It will be offered at a special price to patrons of symphony concerts in Boston and elsewhere.

The book, "The Boston Symphony Orchestra, 1881-1931" is in part a republication of Dr. Howe's earlier book on the organization which was brought out in 1914. To this have been added new chapters relating the fortunes of the orchestra through the ensuing 17 years. The last seasons under Dr. Muck, the era of the two French conductors and the achievements of Dr. Serge Koussevitzky are recorded.

New full appendices will include a complete list of the music played at the regular concerts, giving the dates of performance. The soloists and the personnel through 50 years are also named, and an address by Bliss Perry, given at the Bach Festival last month, is printed in eulogy of Henry Lee Higginson.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

APR 9 - 1931

Musica

PROGRAM FOR YOUNG

The Boston Symphony orchestra presented the second in the series of Young People's Concerts Monday afternoon in Symphony Hall with a fair-sized audience. The Herald's account was in part as follows: Dr. Koussevitzky conducted the first movement of Haydn's Symphony in D major (B. & H. No. 10) and the Scherzo from Mendelssohn's Incidental music for Shakespeare's "A Midsummer Night's Dream;" Mr. Richard Burgin conducted the Handel-Casadeus Andante from concerto (viola solo; Jean Lafranc). Honegger's Pacific 231, and Rimsky-Korsakov's Caprice on Spanish Themes.

The children were well pleased with the choice of music. The pert rhythm of the Allegro from Haydn's Symphony aroused their interest. Their delight increased as the nimble-footed movement advanced. So it was with the Mendelssohn Scherzo; what Mr. Meyer couldn't explain to them in words—such as what the fairies pictured on one of the slides were discussing—the instruments told them quite plainly.

Instead of simply showing the children a picture of the viola Mr. Meyer produced the instrument itself, held it up with the violin that the children might see the difference between the two instruments. That the ear might know to distinguish between them Mr. Theodorowicz and Mr. Lefranc played phrases on their respective instruments—first on the strings the violin and viola possess in common, then on those peculiar to each instrument—thus graphically bringing to the hearers the difference in timbre of each. This was duly appreciated, as was Mr. Lefranc's beautiful playing of the Andante that followed.

The knowledge Mr. Meyer shows of locomotives would almost vie with that of Mr. Honegger himself. However, the young people seemed much more engrossed with the information he gave them than the music which portrays Pacific 231 so vividly. If their attention lapsed a bit during the Honegger, the Caprice on Spanish Themes captivated and intrigued them. The brilliant piece excited curiosity and admiration. Enthusiastic applause followed it.

THIS CLIPPING FROM
N. Y. AMERICAN

APR 3 - 1931

BOSTON SYMPHONY IS APPLAUDED HERE ON 50TH BIRTHDAY

By GRENA BENNETT.

The Boston Symphony Orchestra on its final weekend visit this season was heard by a large and appreciative audience at Carnegie Hall last evening. The band is celebrating its fiftieth year of existence and in its home town observed the anniversary with a festival of Bach's music. Last night's program contained two numbers by that composer, held over from the festival list. They were the F major Brandenburg concerto and the D minor concerto for piano, with Alexander Borovsky as soloist. The concert ended with Brahms' C minor symphony. Serge Koussevitzky was in charge.

He prepared the following program for tomorrow afternoon, the final event in the Bostonians' New York series: D major suite for orchestra, by Bach; concerto D minor for two violins and strings, by Bach (the featured musicians will be Concertmaster Richard Burgin and Julius Theodorowicz), and Symphonie Fantastique, by Berlioz.

* * *

THIS CLIPPING FROM
NEW YORK JOURNAL

APR 10 1931

Boston Orchestra in Music of Bach and Brahms

By IRVING WEIL.

Serge Koussevitzky has lately been conducting the Boston Orchestra through a somewhat marathonic Bach Festival in observance of its fiftieth anniversary year, and he brought a little of it with him last night for the band's monthly visit to Carnegie Hall. He also played some of the music of Brahms, thus chastely devoting his whole evening to two of the three B's of the classic repertoire.

Bach was represented by the second of the six Brandenburg concertos, the one with concertino of four solo instruments (violin, flute, oboe and trumpet), and by the D-minor piano, or rather, harpsichord concerto. The Brahms work was the C-minor symphony, now so frequently heard in Carnegie that its phonetic contours have probably hollowed out permanent places for themselves in the architecture.

2 CONCERTOS HAZARDOUS.

It is a little hazardous to program two Bach concertos end to end during the same evening, for the form, even as Bach developed it, was still essentially the old concerto grosso and admitted of little real variety. The true concerto, with its exciting star part for a featured instrument, was not to arise until Mozart should come along and evolve it into a virtuoso show piece.

Bach strode the path of progress with his D-minor concerto but the solo piano (now customarily substituted for the intended harpsichord) remains part of the early eighteenth century orchestra that accompanies it; when it does emerge, it does so without actual insistence.

With a piano instead of a harpsichord, the music seems to be neither fish nor flesh. The modern concert grand introduces a tone timbre that Bach knew nothing about and, one pretty strongly suspects, would have rejected for this particular type of music if he had. One has only to hear this concerto with a harpsichord as played by Wanda Landowska or Regina Paterni to realize this acutely; for the piece is music for the strings and the harpsichord's plucked vibration of tone keeps it such.

However, the old klavier is becoming more and more definitively a thing of the past and one must accept the piano in its place, even where it so obviously doesn't belong. The solo instrument was played last night by the Russian pianist, Alexander Borovsky, who has not been heard here in a number of years, and who came over just for Mr. Koussevitsky's Bach Festival in Boston.

BOROVSKY PLAYS ADROITLY.

Mr. Borovsky did his part adroitly and with an evident knowledge of Bach's intentions. Technically, the solo part of the concerto calls for little more than fleetness and independence of finger, a commonplace for so good a pianist as this Russian. But he was additionally skillful and intelligent in his use, or disuse, of the damper pedal and saw to it that some simulation of the staccato effect of the harpsichord should be obtained.

The F-major Brandenburg concerto could, to our own taste, have been played with more vim for its zestful allegro and more go in the finale, whilst Mr. Koussevitsky slowed up its middle movement until the melody of this andante took on the ponderous pace of a largo. The solo trumpet part is always a cruel problem to the modern player, for he is hard put to it to compass Bach's high altitudes. Either eighteenth century trumpeters were marvels, or the instrument-makers of that day possessed a secret which they kept. Mr. Georges Maker scarcely solved all Bach's problems last night.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

APR 10 1931

Borovsky Aids Boston Orchestra in Concert

By PITTS SANBORN.

In Boston's Symphony Hall, a fortnight or so ago, the Boston Symphony Orchestra and its Russian conductor, Serge Koussevitzky, carried through a big Bach festival that included two performances of the B minor Mass.

There are reminders of that festival in the programs which the men of Boston have brought over to Carnegie Hall this week. Though naturally enough they have not undertaken to repeat here the titanic Mass, four concertos by Bach had been selected for our delectation.

The two heard last night were the second "Brandenburg" concerto, in F major, and the D minor concerto for clavier and strings. For the latter the Bostonians enjoyed the distinguished assistance of an artist of the first rank in Alexander Borovsky, the Russian pianist, who had not appeared here in several seasons.

The D minor concerto is a delectable work, enshrining between its two typical allegros an adagio that opens with a stately sadness, passes in gently rhapsodic fashion to a mood of ineffable tenderness, and ends with a return of the melancholy hauteur.

The performance accorded the adagio on this occasion by Mr. Borovsky and the Boston strings was something to be treasured in the memory. Not only was it as exquisitely adjusted a piece of ensemble playing as one is likely ever to hear, but it was also instinct with the quiet exaltation, the profundity, the noble sensitiveness that are characteristic of Bach. Nor were Mr. Borovsky and the strings less successful with the allegros.

The Russian pianist furnished a conspicuous example of an accomplished and resourceful art exercised solely in the interest of music, without thought of personal display.

The evenness of the finger work, the faultlessly controlled shading, the discreet dynamic scale, the judicious employment of tone color all bespoke the intelligent and devoted student of Bach.

We have known Mr. Borovsky in certain modern compositions as a colossal technician. In his presentation of Bach he is as authentically, if less obviously, a mighty master of the keyboard, and at the same time he is a high priest of what is purest and loftiest in the tonal art.

Mr. Koussevitzky obtained also a memorable performance of the "Brandenburg" concerto, with its robust and jolly allegro moderato, its andante of an unearthly beauty, and its dazzling finale. In this work the soloists—Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and George Mager, trumpet—acquitted themselves admirably.

The rest of the concert was given over to the hard working C minor symphony of Brahms.

In Carnegie Hall tomorrow afternoon he will lead the Boston musicians in Bach's third orchestral suit, in D major; Bach's D minor concerto for two violins and string orchestra, and the "Fantastic" symphony of Hector Berlioz.

F major Brandenburg Con-
D minor Piano Concerto, and to the
C minor Symphony of Brahms.

The F major Brandenburg Concerto was given in its original form, with the trumpet part unaltered. The range of the music written for this instrument is extremely high; modern players find it difficult to perform accurately or with a clear tone. Last evening success did not attend the attempt of Georges Mager, first trumpeter of Mr. Koussewitsky's orchestra to negotiate it untransposed.

Alexander Borovsky appeared as soloist in the D minor Piano Concerto. His playing was distinguished by melodic and rhythmic clarity, by an admirable grasp of the style of the work in whose exposition he assisted. In both of the Bach Concertos, Mr. Koussewitsky's strings were heard to advantage; in skill, in the living character of the tone they produce, they continue to impress one as superior to the strings of other Eastern orchestras.

The Brahms Symphony will be played again under Mr. Koussewitsky's direction at the Academy of Music this evening. More may be said of its performance subsequent to this repetition.

E. C.

THIS CLIPPING FROM
NEW YORK
TIMES

APR 10 1931

MUSIC

Bach and Brahms Glorified.

By OLIN DOWNES.

A few years ago a program consisting entirely of music by Bach and Brahms would have been considered formidable. Last night such a program was given by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall, and enthusiasm was rife, reaching its climax after Mr. Koussevitzky's performance of Brahms's C minor symphony.

In their order, the compositions were Bach's Second "Brandenburg" concerto, with Mr. Burgin, concertmaster, and other superb virtuosos of the orchestra—Messrs. Laurent, flute; Gillet, oboe, and Mager, trumpet, for the solo parts; the Bach concerto for piano and orchestra in D minor, with Alexander Borovsky, pianist, as soloist of the occasion, and the Brahms symphony.

The performances of Bach were of a ravishing tonal beauty and a virtuosity placed entirely at the service of musical expression. And why not? For such purposes the concerti grossi of other days were planned. Each of the solo players in the orchestra gave his utmost to the enunciation of his phrases, while the tutti supplied background and mass treatment of the ideas. There was wonderful solo playing last night, when each leading player glorified his task. Mr. Mager's small trumpet proved admirably adapted to Bach's high tessitura and gave the trumpet passage a fine and brilliant tone of unique timbre. The concerto is really chamber music, and the number of Mr. Koussevitzky's players was even more modest than that prescribed by tradition. But thanks to the acoustics of the hall and the supreme art of the performance, Bach was given his whole due.

In turn Mr. Borowski played the piano part of the second concerto with a clearness, polish and feeling for Bach's which are rare. He has prodigious virtuoso and he is at home in music of the modernist type, which often presents very difficult technical problems. But Mr. Borowski played Bach with spontaneity and ease which bespoke not only a clear technical conscience but a profound musicality, taste and self-effacement which centred the audience's attention upon the music and not upon the soloist's personality and achievement. The audience saw to it, after the movement, that Mr. Borowski received due recognition. But Mr. Borowski, like his colleagues in the orchestra, like Mr. Koussevitzky wielding his baton, saw that the evening, or the first half of it, was Bach's. The occasion was worthy of the music.

When the Brahms symphony had ended there was rapturous applause and Mr. Koussevitzky was repeatedly called back to the stage. Granting these handsome acknowledgements of a final virtuoso performance, it remains that the symphony was interpreted in a highly inconsistent and erratic manner and that, so interpreted, it lost a considerable degree of its grandeur and rugged power. The first movement calls for more heroic and energetic moulding than it was given and the sentimental retard with which the coda was introduced did not help matters. In many places tempi were summarily altered, sometimes effectively, if the isolated passage was considered, but not with organic conception, if the great lines of the symphony are taken into consideration. The third movement was minimized, especially in the middle section, when there was a rapidity of tempo not called for in the score, which made the passage relatively inconsequential.

The treatment of the last movement was such that if Mr. Koussevitsky's unquestionable sincerity and great qualities as one of the leading virtuoso conductors now in this country were not known, he could have been suspected of sticking his tongue in his teeth, and endeavoring to disturb the bourgeoisie. The pace at which the broad theme of the movement proper, after the introduction, was taken, deprived it of its significance and precluded the accelerations which are clearly marked in the score to come later.

The last movement of this symphony is hard enough to make cohesive and unflagging under any circumstances. It became episodic, rhetorical patch-work. The music is so dramatic that under any circumstances it stirs an audience—the more so when a conductor of Mr. Koussevitzky's powers is in charge. And there were memorable places. Thus the famous horn passage of the introduction, played with a seraphic beauty of tone. When the chorale returned at the climax of the last movement it was reached with such breathless scramble that the orchestra could not play the notes clearly, and was thus played so slowly that for the moment it "held up the show." This was startling, impressive in its way. It was not, however, in line with the logic, the architecture, the coordinated development, hence ultimate effect of the movement.

THIS CLIPPING FROM
NEW YORK
SUN

APR 10 1931

Boston Symphony Plays Bach

Final Evening Concert of Series for This Season Is Given at Carnegie Hall.

By W. J. HENDERSON.

The final evening concert of the Boston Symphony Orchestra series took place last evening in Carnegie Hall. The famous orchestra has been lately holding a Bach festival in Boston, and naturally some of its choicest numbers had to be repeated here, two last evening and two reserved for tomorrow's matinee. The opening number was the Brandenburg concerto, No. 2, for violin, flute, oboe, trumpet and strings. There can be no great profit in heaping up exclamations of delight and praise whenever one of these old concerti is performed. But there could perhaps be some profit in discussing the difficulties which have beset conductors for many years in securing satisfactory performance.

Bach wrote trumpet parts in such a high register that most orchestral trumpeters of the nineteenth cenury could not play them. The problem was not solved by application of the knowledge that "clarin" players in Bach's day practiced only the highest notes of the trumpet, the lower tones being produced by other players. Nor were matters made any better by arrangements substituting other instruments for the trumpet. A German trumpeter invented a high Bach trumpet, which was used at the unveiling of the Bach statue in Eisenach in 1884, when Joachim conducted. But for some reason the old order was not changed and Bach concerti continued to be performed without the shrilling of the original clarion tones.

The Bach trumpet has recently come into use and there are instrument makers who specialize in their construction. The trumpet which Georges Mager used at last evening's performance was a short instrument with a small bore and a very high register. The thin piercing upper tones were probably close to those which were in Bach's mind when he created the composition. The trumpet dominated the concertino (as the group of solo instruments was called by the old masters) and gave the work a complex

THIS CLIPPING FROM
N. Y. EVENING POST

ier and orchestra. The solo player was Alexander Borovsky. In this music also there is usually, and was last evening, a departure from the original text of the composer. Cristofori's piano action was given to the world in 1711 and Bach died in 1750. He had no great fancy for the new instrument, which he condemned as heavy in touch and tone. His instruments were the clavichord and harpsichord, though the former was never suited to public ensemble performance. But Bach possessed in almost miraculous degree the prophetic soul. He wrote clavier music which went far beyond the powers of his instrument, as in the particular case of the imposing "Chromatic Fantasia and Fugue," which seems to attain its true stature only on a modern concert grand piano. So we hear the concertos now with piano and orchestra, and they come to us, when rightly played, as if made for our own time and means.

It was fortunate that Mr. Borovsky was at the piano last evening, for he thoroughly immersed himself in the spirit and style of the music. His employment of tone and color was continent and his treatment of the melos and the polyphony of the concerto was respectful in feeling as well as thoroughly clear in outline. On the whole, it was an artistic performance and called forth very warm applause.

The concert came to a vigorous and stirring conclusion with a characteristic delivery of the first symphony of Brahms, which every one knows has long been dear to Mr. Koussevitzky's heart.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

APR 10 1931

Koussevitzky Directs Boston Symphony Here

Capacity Audience at Carnegie Hall Hears Bach's 2d Brandenburg Concerto

Clavier Work Also Played

Borovsky Commended for Solo Work; Mager Praised

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra begain their fifth and last New York sojourn of the season last night with a concert in Carnegie Hall before a capacity audience. On his program Dr. Koussevitzky made no further disclosures of the new music which had been commissioned by the Bostonians for this season's home concerts, but offered Bach's second Brandenburg concerto and his clavier concerto in D minor and the first symphony of Brahms.

Both Bach numbers had been played in the orchestra's Bach festival in Boston last month, and last night's soloist, Alexander Borovsky, had come to America after some seasons' absence to take part in that festival. The Russian pianist, who had first been heard here in the fall of 1923, gave a conservative, highly skillful performance last night in the D Minor Concerto, clear in outline and detail, fluent and well proportioned, and received due ovation from the audience.

The soloists in the second Brandenburg Concerto were Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet, who played with much virtuosity, especially Mr. Mager, who did remarkable work with the taxingly high-pitched passages assigned the solo trumpeter.

Much of the Brahms symphony was played with memorable eloquence, especially the first two movements, which received an interpretation of praiseworthy breadth and depth and poetic insight; the strings sang with an unusually full, mellow and expressive tone. The first proclamation by the horns of the melody in the introduction to the finale also offered moments of unusual imaginative potency, but in the main part of the movement Dr. Koussevitzky's tempi differed sometimes from those customarily adopted and not always with happy results. The acceleration of the broad main theme diminished, for us, its dignity and impressiveness, but the unusually deliberate tempo for the chorale-like passage for the close proved effective. Then the presto was resumed at a whirlwind pace, and the audience responded with warmly expressed enthusiasm and several recalls for the conductor.

In the World of Music

Boston Orchestra Under Koussevitzky Plays Fiftieth Anniversary Numbers

THE Brandenburg Bach, Brahms, Borovsky and the Boston Orchestra under the compelling baton of Serge Koussevitzky all share the praises for a concert which culminated last night in the finale of the mighty C minor symphony, even if in some degree the conductor seemed to be sacrificing coherence for the sake of dramatic effect and excitement. It was an admirable twentieth century concert of eighteenth and nineteenth century music, and the capacity audience in Carnegie Hall was properly enthusiastic.

If this period is not one of powerful achievement in composition of new music it surely must be granted that for New York, at any rate, it is a period of powerful interpretations by conductors gifted and diligent. When one hears the second Brandenburg concerto played with such a fresh charm as it had last night it is natural to wonder whether the concerto could have sounded so well in the composer's time. This delightful piece, written for a mere Prussian prince, is music fit for a king.

So buoyantly the bright measures of the first movement flowed last night. With such simple composure the Andante took its leisurely way. And the naive fancy in the airs of this Bach of chamber music proportions was carried with such grace by the solo players, Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; Georges Mager, trumpet. Mr. Mager's work with his striking instrument was really a bit of wizardry.

As soloist for the Bach concerto for pianoforte and orchestra, in D minor, Dr. Koussevitzky assuredly picked the right man. Alexander Borovsky, the Russian pianist who came to America to take part in the Bach festival given in Boston in celebration of the fiftieth anniversary of this illustrious orchestra, displayed a most commendable taste and intelligence in his work of co-operation.

For it amounted to that. He played less as a soloist than as a partner with the orchestra in presenting the winning themes of Bach. He was so lucid, with a mind to the importance of giving every note its value and also of the continuity of phrase. His success in keeping his part of the concerto both conservative and ever interesting with its lively tunes and progressions would still have been impossible, of course, except for his fine physical control at the keyboard, and for his deftness and fluency.

He and Dr. Koussevitzky have reason to appreciate each other. From beginning to end this concerto was delightful and it came to a sparkling, rapid finish with that air of finality and completeness that is so characteristic of the compositions of grand old Johann Sebastian Bach. When he had something to say he said it and when it was said he stopped and that was the end of the matter.

Last night's audience was most impressed by the symphony. This was natural, for here conductor and orchestra achieved tonal effects of splendor. There was a majestic sweep about the playing and in the chorale whose power only Bach could match there was an impressive deliberation, and the horns came out with dignity. Any questioning of the conductor's reading here concerns matters of coherence and authenticity. It is possible to make Brahms thrilling with resonance and still lose that spacious serenity and nobility that place his first symphony on a height where comparison with other great symphonies is futile.

HENRY BECKETT.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

APR 10 1931

By JOSEPH A. MILLER

THE BOSTON SYMPHONY

DR. SERGE KOUSSEVITZKY brought the Boston Symphony orchestra to town for the last series of concerts of this, its fiftieth jubilee season, and its first concert of the trip was given last night before the usual crowd of devotees at Carnegie Hall.

The programme consisted entirely of the two great masters, Bach and Brahms, and climax was the deathless Brahms C Minor. The other numbers were Bach's Second ("Brandenburg") Concerto, with solo parts by members of the orchestra, and the Bach Concerto for piano and orchestra in D Minor, with Alexander Borovsky as piano soloist.

The audience responded with more enthusiasm than is usual even for followers of this great organization, and many were heard to say that the concert was the greatest ever given by the symphony.

To-night Dr. Koussevitzky brings his musicians to the Brooklyn Academy of Music and to-morrow the concert will be dealt with at greater length.

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NEW YORK
TIMES

APR 10 1931

MUSIC

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In their order, the compositions were Bach's Second "Brandenburg" concerto, with Mr. Burgin, concertmaster, and other superb virtuosos of the orchestra—Messrs. Laurent, flute; Gillet, oboe, and Mager, trumpet, for the solo parts; the Bach concerto for piano and orchestra in D minor, with Alexander Borovsky, pianist, as soloist of the occasion, and the Brahms symphony.

The performances of Bach were of a ravishing tonal beauty and a virtuosity placed entirely at the service of musical expression. And why not? For such purposes the concerti grossi of other days were planned. Each of the solo players in the orchestra gave his utmost to the enunciation of his phrases, while the tutti supplied background and mass treatment of the ideas. There was wonderful solo playing last night, when each leading player glorified his task. Mr. Mager's small trumpet proved admirably adapted to Bach's high tessitura and gave the trumpet passage a fine and brilliant tone of unique timbre. The concerto is really chamber music, and the number of Mr. Koussevitzky's players was even more modest than that prescribed by tradition. But thanks to the acoustics of the hall and the supreme art of the performance, Bach was given his whole due.

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THIS CLIPPING FROM
NEW YORK
SUN

APR 10 1931

Boston Symphony Plays Bach

Final Evening Concert of Series for This Season Is Given at Carnegie Hall.

By W. J. HENDERSON.

The final evening concert of the Boston Symphony Orchestra series took place last evening in Carnegie Hall. The famous orchestra has been lately holding a Bach festival in Boston, and naturally some of its choicest numbers had to be repeated here, two last evening and two reserved for tomorrow's matinee. The opening number was the Brandenburg concerto, No. 2, for violin, flute, oboe, trumpet and strings. There can be no great profit in heaping up exclamations of delight and praise whenever one of these old concerti is performed. But there could perhaps be some profit in discussing the difficulties which have beset conductors for many years in securing satisfactory performance.

Bach wrote trumpet parts in such a high register that most orchestral trumpeters of the nineteenth century could not play them. The problem was not solved by application of the knowledge that "clarin" players in Bach's day practiced only the highest notes of the trumpet, the lower tones being produced by other players. Nor were matters made any better by arrangements substituting other instruments for the trumpet. A German trumpeter invented a high Bach trumpet, which was used at the unveiling of the Bach statue in Eisenach in 1884, when Joachim conducted. But for some reason the old order was not changed and Bach concerti continued to be performed without the shrilling of the original clarion tones.

The Bach trumpet has recently come into use and there are instrument makers who specialize in their construction. The trumpet which Georges Mager used at last evening's performance was a short instrument with a small bore and a very high register. The thin piercing upper tones were probably close to those which were in Bach's mind when he created the composition. The trumpet dominated the concertino (as the group of solo instruments was called by the old masters) and gave the work a complexion somewhat different from that to which we were formerly accustomed. The work was excellently played and the audience signified its approval in unmistakable manner.

The second number on the list was Bach's concerto in D minor for clavier and orchestra. The solo player was Alexander Borovsky. In this music also there is usually, and was last evening, a departure from the original text of the composer. Cristofori's piano action was given to the world in 1711 and Bach died in 1750. He had no great fancy for the new instrument, which he condemned as heavy in touch and tone. His instruments were the clavichord and harpsichord, though the former was never suited to public ensemble performance. But Bach possessed in almost miraculous degree the prophetic soul. He wrote clavier music which went far beyond the powers of his instrument, as in the particular case of the imposing "Chromatic Fantasia and Fugue," which seems to attain its true stature only on a modern concert grand piano. So we hear the concertos now with piano and orchestra, and they come to us, when rightly played, as if made for our own time and means.

It was fortunate that Mr. Borovsky was at the piano last evening, for he thoroughly immersed himself in the spirit and style of the music. His employment of tone and color was continent and his treatment of the melos and the polyphony of the concerto was respectful in feeling as well as thoroughly clear in outline. On the whole, it was an artistic performance and called forth very warm applause.

The concert came to a vigorous and stirring conclusion with a characteristic delivery of the first symphony of Brahms, which every one knows has long been dear to Mr. Koussevitzky's heart.

Music

...sevitzky Plays Fiftieth Anni... Numbers

...under the compelling ... Borovsky and the Boston Orchestra ...rge Koussevitzky all share the praises for a concert which culminated last night in the finale of the mighty C minor symphony, even if in some degree the conductor seemed to be sacrificing coherence for the sake of dramatic effect and excitement. It was an admirable twentieth century concert of eighteenth and nineteenth century music, and the capacity audience in Carnegie Hall was properly enthusiastic.

If this period is not one of powerful achievement in composition of new music it surely must be granted that for New York, at any rate, it is a period of powerful interpretations by conductors gifted and diligent. When one hears the second Brandenburg concerto played with such a fresh charm as it had last night it is natural to wonder whether the concerto could have sounded so well in the composer's time. This delightful piece, written for a mere Prussian prince, is music fit for a king.

So buoyantly the bright measures of the first movement flowed last night. With such simple composure the Andante took its leisurely way. And the naive fancy in the airs of this Bach of chamber music proportions was carried with such grace by the solo players, Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; Georges Mager, trumpet. Mr. Mager's work with his striking instrument was really a bit of wizardry.

As soloist for the Bach concerto for pianoforte and orchestra, in D minor, Dr. Koussevitzky assuredly picked the right man. Alexander Borovsky, the Russian pianist who came to America to take part in the Bach festival given in Boston in celebration of the fiftieth anniversary of this illustrious orchestra, displayed a most commendable taste and intelligence in his work of co-operation.

For it amounted to that. He played less as a soloist than as a partner with the orchestra in presenting the winning themes of Bach. He was so lucid, with a mind to the importance of giving every note its value and also of the continuity of phrase. His success in keeping his part of the concerto both conservative and ever interesting with its lively tunes and progressions would still have been impossible, of course, except for his fine physical control at the keyboard, and for his deftness and fluency.

He and Dr. Koussevitzky have reason to appreciate each other. From beginning to end this concerto was delightful and it came to a sparkling, rapid finish with that air of finality and completeness that is so characteristic of the compositions of grand old Johann Sebastian Bach. When he had something to say he said it and when it was said he stopped and that was the end of the matter.

Last night's audience was most impressed by the symphony. This was natural, for here conductor and orchestra achieved tonal effects of splendor. There was a majestic sweep about the playing and in the chorale whose power only Bach could match there was an impressive deliberation, and the horns came out with dignity. Any questioning of the conductor's reading here concerns matters of coherence and authenticity. It is possible to make Brahms thrilling with resonance and still lose that spacious serenity and nobility that place his first symphony on a height where comparison with other great symphonies is futile.

HENRY BECKETT.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

APR 10 1931

Koussevitzky Directs Boston Symphony Here

Capacity Audience at Carnegie Hall Hears Bach's 2d Brandenburg Concerto

Clavier Work Also Played

Borovsky Commended for Solo Work; Mager Praised

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra begain their fifth and last New York sojourn of the season last night with a concert in Carnegie Hall before a capacity audience. On his program Dr. Koussevitzky made no further disclosures of the new music which had been commissioned by the Bostonians for this season's home concerts, but offered Bach's second Brandenburg concerto and his clavier concerto in D minor and the first symphony of Brahms.

Both Bach numbers had been played in the orchestra's Bach festival in Boston last month, and last night's soloist, Alexander Borovsky, had come to America after some seasons' absence to take part in that festival. The Russian pianist, who had first been heard here in the fall of 1923, gave a conservative, highly skillful performance last night in the D Minor Concerto, clear in outline and detail, fluent and well proportioned, and received due ovation from the audience.

The soloists in the second Brandenburg Concerto were Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet, who played with much virtuosity, especially Mr. Mager, who did remarkable work with the taxingly high-pitched passages assigned the solo trumpeter.

Much of the Brahms symphony was played with memorable eloquence, especially the first two movements, which received an interpretation of praiseworthy breadth and depth and poetic insight; the strings sang with an unusually full, mellow and expressive tone. The first proclamation by the horns of the melody in the introduction to the finale also offered moments of unusual imaginative potency, but in the main part of the movement Dr. Koussevitzky's tempi differed sometimes from those customarily adopted and not always with happy results. The acceleration of the broad main theme diminished, for us, its dignity and impressiveness, but the unusually deliberate tempo for the chorale-like passage for the close proved effective. Then the presto was resumed at a whirlwind pace, and the audience responded with warmly expressed enthusiasm and several recalls for the conductor.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

APR 10 1931

By JOSEPH A. MILLER

THE BOSTON SYMPHONY

DR. SERGE KOUSSEVITZKY brought the Boston Symphony orchestra to town for the last series of concerts of this, its fiftieth jubilee season, and its first concert of the trip was given last night before the usual crowd of devotees at Carnegie Hall.

The programme consisted entirely of the two great masters, Bach and Brahms, and climax was the deathless Brahms C Minor. The other numbers were Bach's Second ("Brandenburg") Concerto, with solo parts by members of the orchestra, and the Bach Concerto for piano and orchestra in D Minor, with Alexander Borovsky as piano soloist.

The audience responded with more enthusiasm than is usual even for followers of this great organization, and many were heard to say that the concert was the greatest ever given by the symphony.

To-night Dr. Koussevitzky brings his musicians to the Brooklyn Academy of Music and to-morrow the concert will be dealt with at greater length.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 10 1931

IN TERMS OF MUSIC, Comment in Season

Season's Last Program by Boston Symphony Orchestra Deemed Built of Worthy Favorites Contrasting in Temper.—Bach Suite Recalls Recent Festival

It would be difficult to imagine a more interesting or fascinating program than that which is to be offered by the Boston Symphony Orchestra Tuesday evening at the Albee Theatre. The Brahms, Debussy and Mendelssohn numbers are great favorites but worthy of endless repetitions because of their great musical merit. The Bach Suite is not so well known when played in its entirety, yet the different movements are more frequently played as short concert numbers.

Dr. Koussevitzky has shown his liking for Bach in many ways during the past few seasons. This particular interest and ability reached its climax during the "Bach Festival" held in Boston some weeks ago when seven concerts composed entirely of the works of Bach were played to crowded houses. In these concerts both conductor and orchestra not only praised Bach but also praised themselves. The most important of the offerings of the Festival were the famous "Magnificat" and the "Mass in B-minor" which were given with a chorus of 400 voices, a distinguished quartet and the entire Symphony Orchestra. With this recent preparation and experience the orchestra is sure to be Bach-minded, and the Suite will be entirely correct in traditional idiom.

Much of the music of this Suite is charmingly simple. It is not the Bach of thunderous majesty and massive chords but the Bach of the smooth and gently flowing melodies, of the fields and sylvan glades rather than of the cathedral and the concert hall. This is shown particularly in the celebrated aria for the G-string, one of the most played compositions of Bach and a test of fine violin artistry. The opportunities for refinements of rubato and nuance in this beautiful movement are many. The Gavotte and Bourre, which are also familiar, offer further opportunities for fine, rich string tone.

After this delightful suite, the "Prelude to the Afternoon of a Faun" of Debussy comes in a most remarkable contrast. The 200 years that separate these two composers do not represent differences of musical thought, for Debussy, although of our time, did not write in the idiom of his day. Instead he worked with the same disregard for time and custom as did Bach and Wagner in their ages and periods. The spirit spake to them in another language, one which as yet is not well understood but which with continued study reveals hidden beauties and new interests.

Musical evolution like progress in other things has times when its art progresses with unexpected rapidity, leaving imprints and influences that have tremendous effects upon the future. Debussy was such a composer. Capable of showing in the same composition and almost upon the same page phrases of exquisite beauty and "modernistic" absurdity, he also wrote musical gems of the finest melodic invention and tone coloring like this "Prelude" and his String Quartet, in which not a bar of music offensive to the ear can be found.

BOSTON SYMPHONY PROGRAM

Bach
Suite for orchestra, No. 3, in D-major
I. Overture
II. Air
III. Gavotte I, Gavotte II
IV. Bourree
V. Gigue

Debussy—
"Prelude a l'Apres-midi d'un Faune (Eglogue de S. Mallarme)"
(Prelude to the Afternoon of a Faun) (Eclogue by S. Mallarme)

Mendelssohn—
From the Incidental Music to Shakespeare's "Midsummer Night's Rream"
Scherzo, Allegro vivace.

Brahms—
Symphony No. 1 in C minor, Op. 68
I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV Adagio; Allegro non troppo, ma con brio.

Those who deny musical merit to anything "modern" will find this "Prelude" of the greatest interest, for it contains some of the most beautiful thoughts to be found in the entire literature of music. It is not the invocation of the "whole toned scale" that makes this work famous, it is rather the combination of this mode with ingenuity of composition and the devising of absolutely novel combinations of tone color in instrumentation. These accomplish the marvellous atmospheric effects that makes this short piece one of the most beautiful of our time.

Had Debussy written only this, it would still stand as a remarkable composition and one which more than any other has had a profound influence on contemporaneous and futuristic music. The unrivalled wood wind choir of the orchestra is certain to give a most satisfactory and poetic interpretation of this beautiful work, as it has in years past.

A number of times this reviewer has lamented the absence of Mendelssohn from concert programs and wondered why vocalists, pianists, quartets and orchestras have allowed his memory to fade and our recollections of his works to cloud. Constant communion with great masters old and new confirm the delights of this fine melodist.

It will be like meeting an old friend to hear again the glittering, rippling and smoothly flowing phrases of this Scherzo which has been heard much of late, more or less well played, upon the radio. To play this number with the "vivace" directed by the composer requires an agility and a clarity of articulation that only a virtuoso orchestra can accomplish.

To many people the first symphony of Brahms is his greatest symphony; to others it is the greatest of all symphonies. The growing appreciation of Brahms is astonishing. Never has there been the acrimony and whole-hearted opposition to Brahms that there was to the works of Richard Wagner, yet at one time both critics and other laymen had scant praise for either. It is a testimony to popular intelligence and culture that these works are now so much admired and that concerts of his works are so well attended.

This Brahms symphony is a veritable collection of beautiful melodic and harmonic figures, joined by the choicest of modulations and configurations. It abounds in haunting melodies, in striking effects and in the development of simple material into the richest of musical fabrics. Much interest has of late been occasioned by the resemblance between the "horn motive" in the last movement of the symphony and the well-known "Westminster Chimes." There are many phrases in Brahms which show similarities with thoughts of other composers, notably Cherubini and Beethoven. Remarkable in the first place, they are made even more impressive and enduring by Brahms.

In this superb symphony the attention is not allowed to lag an instant. It glitters, it surges, it romps and then lapses into profoundly serious moods. Not yet have its themes and phrases been ticketed with poetic labels by sentimental analysts, yet this beautiful tone poem would not be made less interesting for them.

This concert is a fitting climax for the season's superb performances of interesting programs. While we congratulate ourselves upon our good fortune to hear these concerts, few as they have been, we regret that the capacity of the auditorium has prevented hundreds from sharing our very great pleasure.

DR. W. LOUIS CHAPMAN.

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BROOKLYN, N. Y.
EAGLE

APR 11 1931

Music of the Day

LAST evening at the Academy of Music Mr. Koussewitsky and the Boston Symphony Orchestra chose to conclude their Brooklyn season with a performance of Brahms' C minor Symphony. It was, from one point of view, an appropriate, happy choice—for little music has been written in the symphonic form which exceeds in stature, in nobility of thought and eloquence of expression, this unique masterpiece.

* * *

Mr. Koussewitsky, however, is not an ideal interpreter of the music of Brahms. He has for it, we may believe, a profound and passionate admiration; to this his frequent performances of one or another of the four symphonies offer irrefutable testimony. But his love for these works is greater than his understanding of them. Mr. Koussewitsky has never convinced us that he grasps Brahms' thought, Brahms' style. He does not see the symphonies steadily or see them whole. As their interpreter, his interest is centered in the detail of these scores; his vision does not embrace the vast architectonic of their design; his eye regards them too closely, achieves no perspective upon them.

* * *

This is typical of Mr. Koussewitsky. His feeling is for detail of design, for minor felicities of phrase, of color, for "effects" of one sort or another. Thus he is an admirable conductor of much 18th-Century music and of much modern music, whichhave characteristics of finesse and subtlety in common—he is a master of arabesque, a colorist of the first rank. But these are not qualities pre-eminently requisite tin an inerpreter of Beethoven, of Brahms.

* * *

Mr. Koussewitsky's reading of the C minor Symphony lacked breadth and dignity of style. It was finickal, often incoherent. The conductor's choice of tempi, especially in the first and last movements, was often unjustified by the indications of the composer and the character of the music; moreover, the relations of these tempi to one another were often inharmonious, unbalanced. Not for a moment is Mr. Koussewitsky to be charged with deliberate eccentricity—he is too serious and earnest an artist for this to be conceivable. From another, however, his reading of the C minor Symphony might have seemed affected, insincere. Details here and there were happily treated; the Andante was expressively modeled, the scherzo gracefully played. But as a whole the performance, misrepresenting the character of the music, was a failure.

* * *

Earlier in the evening Mr. Koussewitsky read a Haydn Symphony in D (No. 10 in Haertel's catalogue) far more sympathetically. The playing of this music, spirited, tender, was captivating. And the accompaniment of the Bach D minor Concerto for Two Viloins found in Mr. Koussewitsky an understanding interpreter. The soloists in the latter, Richard Burgin and Julius Theodorowicz, were members of the orchestra—first desk men of, respectively, the first and second violins. Their playing was virtuose, musicianly, admirable in its grasp of the spiritand the style of Bach's music.

* * *

A large audience attended the concert, the last of the five which the Boston Symphony Orchestra, this season as in the past, has given at the Academy, under the auspices of the Institute of Arts and Sciences.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

BOSTON SYMPHONY WILL PLAY TUESDAY NIGHT

The final Boston Symphony Orchestra concert in Providence this season will be held at the Albee Theatre next Tuesday night. It will mark the close of the orchestra's 50th anniversary season.

For the coming concert, Dr. Serge Koussevitzky, the conductor, announces the following program: Bach's Suite in D Major, Debussy's "Prelude to the Afternoon of a Faun," Mendelssohn's Scherzo to Shakespeare's "Midsummer Night's Dream" and Brahm's First Symphony in C Minor.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

April 11 1931

By JOSEPH A. MILLER

KOUSSEVITZKY'S FAREWELL

DR. SERGE KOUSSEVITZKY, in the fifth and final Brooklyn concert of the current season, given by the Boston Symphony orchestra at the Academy of Music last night, selected the majestic and overwhelmingly beautiful Brahms Symphony No. 1 in C Minor for his farewell to his local admirers, and a packed house responded by giving the great Russian maestro a deserved ovation.

It was a fitting climax to a memorable season, the glorious music of the great German thundering to its close before a rapt and enchanted audience who were there to revel in great music greatly played.

The programme likewise included a Hadyn and a Bach number, the maestro being content to sing his season's farewell with the greatest of the classics rather than venturing forth with the moderns, as he has done on previous occasions. The fiftieth anniversary of the founding of this great orchestra having been celebrated in Boston with a magnificent Bach festival, Dr. Koussevitzky could do nothing less than close with the Titans of the classical period.

The Haydn number was the beautiful Symphony in D Major, played largely with the strings. It is a composition that can be described only as being ineffably sweet. In such music, in the opinion of this reviewer, the orchestra was at its very best, soft and lovely music being its metier rather than thundering Brahms and Beethoven and Wagner—although even in the latter the band is among the world's greatest.

Bach was represented by the historic Concerto in D Minor, scored for and played by two violins and a portion of the string sections. The soloists were Richard Burgin, the talented concertmaster of the orchestra, and Julius Theodorowicz. Their playing was superb in the first and third movements, the Vivace and the Allegro, but in our opinion they seemed to lose interest in the second movement, the Largo, and merely marked time, waiting for the section to come to an end. In justice to them, however, it must be reported that the applause at the close of that movement was as rapturous as at the close of the first and of the number as a whole.

The Brahms symphony is to our mind—at this moment—one of the greatest compositions in existence. It has that effect upon hearers. For a long time after hearing it, it is hard to imagine anything as great. And it was played magnificently.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

APR 11 1931

MUSIC

BOSTON SERIES ENDS

Dr. Serge Koussevitzky conducted his Boston Symphony Orchestra through the last of their five-concert series in the Academy of Music last night, and at the end of a beautifully interpreted program of Haydn, Bach and Brahms, the audience, grateful for past and present favors, applauded the great leader and his band of virtuosi to an echo.

The program opened with Haydn's Symphony in D Major. The second piece was Bach's Concerto in D Minor for two violins and string orchestra. The concert closed with Brahm's Symphony No. 1 in C Minor Opus 68.

The lovely tone in the violin sections of M. Koussevitzky's orchestra was never more evident than in last night's rendition of the Haydn symphony. The third movement (minuetto) brought out the precision in these same sections.

In the Bach concerto, the soloists, Richard Burgin, concert-master, and Julius Theodorowicz, his desk-mate, played with fine fluency and command, while a restrained orchestra supported them, sympathetic in tone and flow.

The full orchestra appeared on the platform for the only time during the evening for the Brahms symphony, the last piece and a worthy climax to a memorable evening. Here the sweep of this fine band showed itself through every movement. Brooklyn, long a debtor of Mr. Koussevitzky and his musicians, did well to recall him to

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 11 1931

Boston Symphony

The 50th anniversary season of the Boston Symphony orchestra, now drawing toward its close, has proved one of the most eventful in the illustrious history of the famous organization. The Symphony concert next Tuesday evening in the Albee Theatre will close the Providence series. The orchestra is likewist completing its New York concerts today.

For the final Providence concert, Dr. Serge Koussevitzky announces a programme of engrossing beauty and brilliance. It will begin with Bach's Suite in D major, one of the outstanding pieces played in the recent Bach Festival which was given by this orchestra in Boston last month. Debussy's "Prelude to the Afternoon of a Faun" will likewise be played, and to end the first part of the programme, Mendelssohn's Scherzo to Shakespeare's "Midsummer Night's Dream." This little musical classic suggests the fairylike theme of the play. The concert and the season will end with Brahm's First Symphony in C minor.

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PROVIDENCE, R. I.
NEWS TRIBUNE

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APR 11 1931

Music of the Day

LAST evening at the Academy of Music Mr. Koussewitsky and the Boston Symphony Orchestra chose to conclude their Brooklyn season with a performance of Brahms' C minor Symphony. It was, from one point of view, an appropriate, happy choice—for little music has been written in the symphonic form which exceeds in stature, in nobility of thought and eloquence of expression, this unique masterpiece.

* * *

Mr. Koussewitsky, however, is not an ideal interpreter of the music of Brahms. He has for it, we may believe, a profound and passionate admiration; to this his frequent performances of one or another of the four symphonies offer irrefutable testimony. But his love for these works is greater than his understanding of them. Mr. Koussewitsky has never convinced us that he grasps Brahms' thought, Brahms' style. He does not see the symphonies steadily or see them whole. As their interpreter, his interest is centered in the detail of these scores; his vision does not embrace the vast architectonic of their design; his eye regards them too closely, achieves no perspective upon them.

* * *

This is typical of Mr. Koussewitsky. His feeling is for detail of design, for minor felicities of phrase, of color, for "effects" of one sort or another. Thus he is an admirable conductor of much 18th-Century music and of much modern music, whichhave characteristics of finesse and subtlety in common—he is a master of arabesque, a colorist of the first rank. But these are not qualities pre-eminently requisite tin an inerpreter of Beethoven, of Brahms.

* * *

Mr. Koussewitsky's reading of the C minor Symphony lacked breadth and dignity of style. It was finickal, often incoherent. The conductor's choice of tempi, especially in the first and last movements, was often unjustified by the indications of the composer and the character of the music; moreover, the relations of these tempi to one another were often inharmonious, unbalanced. Not for a moment is Mr. Koussewitsky to be charged with deliberate eccentricity—he is too serious and earnest an artist for this to be conceivable. From another, however, his reading of the C minor Symphony might have seemed affected, insincere. Details here and there were happily treated; the Andante was expressively modeled, the scherzo gracefully played. But as a whole the performance, misrepresenting the character of the music, was a failure.

* * *

Earlier in the evening Mr. Koussewitsky read a Haydn Symphony in D (No. 10 in Haertel's catalogue) far more sympathetically. The playing of this music, spirited, tender, was captivating. And the accompaniment of the Bach D minor Concerto for Two Viloins found in Mr. Koussewitsky an understanding interpreter. The soloists in the latter, Richard Burgin and Julius Theodorowicz, were members of the orchestra—first desk men of, respectively, the first and second violins. Their playing was virtuose, musicianly, admirable in its grasp of the spiritand the style of Bach's music.

* * *

A large audience attended the concert, the last of the five which the Boston Symphony Orchestra, this season as in the past, has given at the Academy, under the auspices of the Institute of Arts and Sciences.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

BOSTON SYMPHONY WILL PLAY TUESDAY NIGHT

The final Boston Symphony Orchestra concert in Providence this season will be held at the Albee Theatre next Tuesday night. It will mark the close of the orchestra's 50th anniversary season.

For the coming concert, Dr. Serge Koussevitzky, the conductor, announces the following program: Bach's Suite in D Major, Debussy's "Prelude to the Afternoon of a Faun," Mendelssohn's Scherzo to Shakespeare's "Midsummer Night's Dream" and Brahm's First Symphony in C Minor.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

April 11 1931

KOUSSEVITZKY'S FAREWELL

DR. SERGE KOUSSEVITZKY, in the fifth and final Brooklyn concert of the current season, given by the Boston Symphony orchestra at the Academy of Music last night, selected the majestic and overwhelmingly beautiful Brahms Symphony No. 1 in C Minor for his farewell to his local admirers, and a packed house responded by giving the great Russian maestro a deserved ovation.

It was a fitting climax to a memorable season, the glorious music of the great German thundering to its close before a rapt and enchanted audience who were there to revel in great music greatly played.

The programme likewise included a Hadyn and a Bach number, the maestro being content to sing his season's farewell with the greatest of the classics rather than venturing forth with the moderns, as he has done on previous occasions. The fiftieth anniversary of the founding of this great orchestra having been celebrated in Boston with a magnificent Bach festival, Dr. Koussevitzky could do nothing less than close with the Titans of the classical period.

The Haydn number was the beautiful Symphony in D Major, played largely with the strings. It is a composition that can be described only as being ineffably sweet. In such music, in the opinion of this reviewer, the orchestra was at its very best, soft and lovely music being its metier rather than thundering Brahms and Beethoven and Wagner—although even in the latter the band is among the world's greatest.

Bach was represented by the historic Concerto in D Minor, scored for and played by two violins and a portion of the string sections. The soloists were Richard Burgin, the talented concertmaster of the orchestra, and Julius Theodorowicz. Their playing was superb in the first and third movements, the Vivace and the Allegro, but in our opinion they seemed to lose interest in the second movement, the Largo, and merely marked time, waiting for the section to come to an end. In justice to them, however, it must be reported that the applause at the close of that movement was as rapturous as at the

—By JOSEPH A. MILLER—

close of the first and of the number as a whole.

The Brahms symphony is to our mind—at this moment—one of the greatest compositions in existence. It has that effect upon hearers. For a long time after hearing it, it is hard to imagine anything as great. And it was played magnificently.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

APR 11 1931

MUSIC

BOSTON SERIES ENDS

Dr. Serge Koussevitzky conducted his Boston Symphony Orchestra through the last of their five-concert series in the Academy of Music last night, and at the end of a beautifully interpreted program of Haydn, Bach and Brahms, the audience, grateful for past and present favors, applauded the great leader and his band of virtuosi to an echo.

The program opened with Haydn's Symphony in D Major. The second piece was Bach's Concerto in D Minor for two violins and string orchestra. The concert closed with Brahm's Symphony No. 1 in C Minor Opus 68.

The lovely tone in the violin sections of M. Koussevitzky's orchestra was never more evident than in last night's rendition of the Haydn symphony. The third movement (minuetto) brought out the precision in these same sections.

In the Bach concerto, the soloists, Richard Burgin, concert-master, and Julius Theodorowicz, his desk-mate, played with fine fluency and command, while a restrained orchestra supported them, sympathetic in tone and flow.

The full orchestra appeared on the platform for the only time during the evening for the Brahms symphony, the last piece and a worthy climax to a memorable evening. Here the sweep of this fine band showed itself through every movement. Brooklyn, long a debtor of Mr. Koussevitzky and his musicians, did well to recall him to

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 11 1931

Boston Symphony

The 50th anniversary season of the Boston Symphony orchestra, now drawing toward its close, has proved one of the most eventful in the illustrious history of the famous organization. The Symphony concert next Tuesday evening in the Albee Theatre will close the Providence series. The orchestra is likewist completing its New York concerts today.

For the final Providence concert, Dr. Serge Koussevitzky announces a programme of engrossing beauty and brilliance. It will begin with Bach's Suite in D major, one of the outstanding pieces played in the recent Bach Festival which was given by this orchestra in Boston last month. Debussy's "Prelude to the Afternoon of a Faun" will likewise be played, and to end the first part of the programme, Mendelssohn's Scherzo to Shakespeare's "Midsummer Night's Dream." This little musical classic suggests the fairylike theme of the play. The concert and the season will end with Brahm's First Symphony in C minor.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE

APR 11 1931

FINAL SYMPHONY CONCERT NEXT TUESDAY NIGHT

The 50th anniversary season of the Boston symphony orchestra now drawing towards it close has proved one of the most eventful in the organization's history. The symphony concert next Tuesday evening in the Albe theatre will close the Providence series. The orchestra is completing its New York concerts today.

For the final Providence concert, Dr. Serge Koussevitzky announces a program of beauty and brilliance. It will begin with Bach's suite in D major, one of the outstanding pieces played in the recent Bach festival which was given by the orchestra in Boston last month. Debussy's "Prelude to the Afternoon of a Faun" will likewise be played, and to end the first part of the program, Mendelssohn's scherzo to Shakespeare's "Midsummer Night's Dream." This little musical classic suggests the fairy-like theme of the play. The concert and the season will end with Brahms first symphony in C minor.

FIGARO. — DIMANCHE 12 AVRIL 1931

Les funérailles du printemps

Mourir au printemps, à son printemps, pour épargner des printemps à venir.

Mourir à vingt-trois ans, en avril, à vingt-trois ans, en Touraine, au plus bel âge, au plus beau mois, en la plus belle des provinces françaises.

Mourir d'avoir voulu montrer des images à des enfants et, les images ayant pris feu, d'avoir, très simplement, gardé toute la flamme pour soi.

D'avoir sur soi concentré la flamme ; de l'avoir, sur son cœur, serrée de ses deux mains carbonisées, pour ne pas effrayer les enfants à qui l'on apportait des images.

Avoir fait cela, à vingt-trois ans, en avril. En être mort.

C'est un beau sort, c'est un sort sublime et révoltant, c'est un sort difficile à admettre et difficile à porter.

C'est celui dont les dieux jugèrent qu'était digne Stéphane Pitard, instituteur à Châteaurenault, Indre-et-Loire.

Nous sommes d'un pays où les bûchers naissent des rayons. Et un geste qui consume, nous le saluons, s'il éclaire.

On peut me reprocher de n'être pas assidu aux arrivées tonitruantes de stars tout en cils, de déléguer des collaborateurs aux banquets des étoiles...

On ne saurait être partout où se rencontre la cinématographie : j'étais sur la tombe d'un grand garçon mort dans les flammes, parmi les petits garçons dont il avait la charge.

Il avait arraché la pellicule incandescente pour la jeter hors de la salle. Mais pour parvenir à la porte, il eût fallu traverser des rangs d'enfants, avec cet incendie dans les bras. Il rentra donc dans la cabine, afin que la flamme ne dévorât que lui... Simplement, à la française.

Monsieur l'inspecteur d'académie, vous avez

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
APR 12 1931

MUSIC NO

Serge Koussevitsky Leads Final Concert of Season

Bach, Debussy, Mendelssohn and Brahms on Closing Program of Local Series.—Verdandi Male Chorus in Anniversary Recital Today

The Boston Symphony Orchestra is playing its farewell concert for the season here this week, with Dr. Serge Koussevitzky conducting a program of works by Bach, Debussy, Mendelssohn and Brahms. The customary Sunday lecture on the numbers to be played will be given by Dr. W. Louis Chapman in the Providence Public Library this afternoon at 4 o'clock under the auspices of the Monday Musical Club. The lecture is free to the public. Also for this afternoon is a concert by the Verdandi Male Chorus, with a number of recitals by soloists and clubs to follow during the week.

Serge Koussevitzky
Conducts final concert of Boston Symphony's Providence season Tuesday night in Albee Theatre.

VERDANTI CONCERT
SYMPHONY'S FINAL
CONCERT TUESDAY

Dr. Serge Koussevitsky and the Boston Symphony Orchestra are saying farewell to Providence for the season on Tuesday evening in the Albee Theatre with a program which opens with Bach's Suite for Orchestra, No. 3, in D-Major, repeated from the Boston Symphony's Bach Festival of last month. The movements are: Overture, Air, Gavotte I, Gavotte II, Bourree, Gigue. The program opens at 8:15 o'clock.

Thereafter will come the following numbers upon which Warren Storey Smith comments elsewhere in this section: "Prelude to the Afternoon of a Faun" (eclogue by S. Mallarme), Debussy; Incidental Music to Shakespeare's "Midsummer Night's Dream," Scherzo, Allegro vivace, Mendelssohn; Symphony No. 1 in C-minor, opus 68, Brahms, Un poco sostenuto, allegro; Andante sostenuto, Un poco allegretto e grazioso, Adagio, Allegro non troppo, ma con brio.

The Boston Symphony is now nearing the close of its 50th anniversary season, which has proved in many ways the most eventful of its history. It has been marked by a Beethoven Festival in Washington last December, a Bach Festival in Boston and a number of scores by some of the greatest living composers, dedicated to the orchestra's anniversary, and first performed in Boston. The orchestra ended its New York season yesterday afternoon.

A new book is to be published as the culminating feature of the half-century season. This book, "The Boston Symphony Orchestra: 1881-1931," will consist of a re-publication of the book by M. A. De Wolfe Howe, which was brought out in 1914. To this have been added new chapters relating the fortunes of the great organization through the ensuing 17 years. The last seasons under Dr. Muck, the era of the two French conductors and the achievements of Dr. Serge Koussevitzky are recorded. New and full appendices will include a complete list of the music played at the regular concerts, giving the dates of performances. The soloists and the personnel through 50 years are also recorded and an address on Henry Lee Higginson made by Bliss Perry at the Bach Festival, March 25. This book is to be offered at a special reduced price to patrons of the symphony concerts.

DENVER, COLO.
POST
APR 12 1931

Boston Honors Birthday Of Its Symphony Backer

Maj. Henry Lee Higginson Spent Fortune Keeping Alive Musical Organization Which Brought Fame and Honor to His City.

(By JOHN C. WILCOX.)

LAST week the citizens of Boston participated in a six-day music festival to celebrate the fiftieth birthday of their famous symphony orchestra. The program took the form of a Bach festival, featuring two performances of the great B-minor mass, which Conductor Koussevitzky prepared with metriculous care and which called into co-operation the orchestra, a large choral body and famous soloists.

But the significant feature of the festal week was, after all, its tribute to the memory of Maj. Henry Lee Higginson, who founded the Boston Symphony orchestra half a century ago, and paid its lusty deficits from his private funds during forty years thereafter.

John C. Wilcox.

Older residents of Boston probably needed no reminder of their obligation to Major Higginson, who, in creating the symphony orchestra and providing funds for its maintenance, had so enriched their lives; but it was fitting that one session of last week's festival should be devoted to publicly honoring his memory. The bust of Major Higginson, which ordinarily stands in the lobby of Symphony hall, was set on the stage in the center of a floral display, and his aged widow—now in her ninety-third year—occupied a chair beside it, while Prof. Bliss Perry of Harvard and President Hadley of Yale paid tribute to the orchestra's founder and benefactor. In their remark it was brought out that Major Higginson was not, as commonly supposed, so rich a man that his huge contributions to the orchestra entailed no serious burden upon him. On the contrary, he twice failed in business, and as late as 1914, when he was in his eightieth year, his generosities carried him so near to bankruptcy that his brother, Francis Lee Higginson, anonymously took over the burden of the orchestra.

MADE A NAME FOR HIS CITY.

Comparatively few men of wealth are moved to devote to the nurture of cultural projects such vast sums as Major Higginson bestowed upon the Boston Symphony orchestra. Most capitalists, learning how deeply his benefactions in that direction drained his personal resources, doubtless would vote him a visionary and impractical man. But what other Boston citizen has, in the use of wealth or talents, created and fostered any project that has enriched the community and national life, earned renown for the city and gratitude for its sponsor, to an equal degree with Major Higginson's orchestra?

Is it not likely that Major Higginson's aged widow, contemplating the far-reaching and joy-giving results of his gifts to the Boston Symphony orchestra, is more grateful for his vision and generosity in this enterprise than she would be for a larger personal inheritance from his wealth?

* * *

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
APR 12 1931

New Records Merit Place in Music Library

'Pictures at an Exhibition' by Boston Symphony.

By Edward Moore.

"PICTURES AT AN EXHIBITION" is a set of records that should not be missed by the one who is building up a library of the better class of disks. In Victor's Musical Masterpieces, it fully deserves its name. The album number is M-102.

This is a suite originally composed for piano by Modest Petrovich Moussorgsky, one of the most original musicians who ever lived, some sixty years ago, then taken in hand about eight years ago by that great master of orchestration, Maurice Ravel, and transcribed for orchestra at the request of Serge Koussevitzky. It was first conducted by Koussevitzky in Paris May 3, 1923, and Koussevitzky with the Boston Symphony orchestra presents it now in recorded form. Those who live in Chicago will remember that the set has been played a few times by Dr. Stock and the Chicago Symphony orchestra.

* *

Excellent Recording.

Koussevitzky and his band have made some good recordings in the past; this is one of the best. The character of the piece is indicated by its title. Moussorgsky sought to put into music the impressions made by a gallery exhibition of water colors and drawings by his deceased friend, Victor Hartmann. Generally, he has kept within the true province of music, that of suggesting without portraying. At least once, however, in the section named "Samuel Goldenberg and Schmuyle," he has become positively pictorial. It is a lively bit of humorous caricature, and its humor is deftly established in the orchestration. But the work as a whole is one of the most notable pieces of music that have come to us.

Seven sides are employed in the recording. The eighth is also Ravel-Koussevitzky-Boston. It is Ravel's orchestration of Debussy's "Sarabande."

Boston Symphony to Offer Popular Bach Composition

Suite in D-Major Best Known of His Larger Instrumental Works, Says Commentator.—Other Items of Coming Concert Program Described.

BY WARREN STOREY SMITH

Not long ago the Boston Symphony Orchestra offered as the chief event of its 50th season a six-day Bach Festival. Choral music predominated, since the orchestra as we understand it did not exist in Bach's time. But there were orchestral pieces, among them the Suite in D-major, for strings, oboes, trumpets and kettle-drums, which Dr. Koussevitzky has placed at the head of the program of the Boston Symphony Orchestra's concert in the Albee Theatre next Tuesday evening.

This Suite is the best known of Bach's larger instrumental compositions, and to no small extent its renown is attributable to the presence, as second movement, of the so-called Air for the G-string, the only one of Bach's compositions which may be said to have attained popularity in the wider sense. In the transcription for violin, from which its generally accepted title is derived, this beautiful air is transposed to the key of C-major. In the original version it is played by all the violins an octave and a tone higher. But it remains the same melody, even if it does not exploit the possibilities of the instrument's lowest string. This second movement may be the crowning glory of the Suite in D-major, but it is by no means all that it offers in the way of attractive music. There is a stately Overture with animated close, and there are dances of decided charm: two Gavottes, a Bourree and a Gigue or, as we would say Jig.

The programs of symphony concerts often make disconcerting leaps across the centuries, as when that of Tuesday passes abruptly from Bach's Suite of about 1720 to Debussy's "Prelude to 'The Afternoon of a Faun'" that in 1896 made history as the first orchestral composition of the French impressionist school. For long this tonal commentary on the strange creation of the imagist poet Stephen Mallarme, which has to do with the reveries of a bemused creature of the pagan world, seemed to be compounded of pure magic. Now both the structure and the contents of the Prelude have become crystal-clear, yet without robbing the music of its rare evocative power. That which once seemed chaotic and formless, and to some even a little mad, is now revealed as one of the most finely articulated and beautifully logical of compositions. Once more the daring experiment of yesterday has become the classic of today.

It has been agreed that in order to interest future generation music should be, as the expression goes, in advance of its time. Certainly Bach was not properly appreciated by his contemporaries nor Debussy always understood by his, while Brahms, whose First Symphony concludes Tuesday's program, has only recently come completely into his own. On the other hand Mendelssohn, the remaining composer on this Tuesday list, was idolized by his contemporaries, yet after the inevitable period of reaction he has once more come into favor. Even the London audience which first heard the incidental music to Shakespeare's "A Midsummer Night's Dream," on May 27, 1844, could not have received the Scherzo more rapturously or have been more completely charmed by it, than was the recent company which heard it in Boston's Symphony Hall 87 years later. The decades that have passed have taken no toll of this music, extracted nothing from its happy fancifulness or from its inimitably deft scoring. Mendelssohn's range was not wide. He has been accused, and rightly, of a lack of depth. But certain things were said by him once and for all. The composer of the "Midsummer Night's Dream" music and the overture "Fingal's Cave" had nothing to fear from the future.

Hearing Brahms' First Symphony in Boston the other afternoon it was difficult to believe that this music had ever seemed formidable, cryptic, abstruse, or "depressing and unedifying, coldly elaborated and artificial," as John F. Dwight's Journal of Music described it in 1878. "Certainly," wrote Mr. Dwight, "it cannot be popular." Today it would be difficult to name half a dozen symphonies more truly popular than this one, which offers virtually everything that the average modern listener desires in such a work. The C-minor Symphony of Brahms satisfies our sense of form and balance, of musical development, continuity and logical progress. It satisfies as well our craving for harmonic and orchestral richness, for warmly emotional melody, for stirring rhythm and exciting climax.

In short the symphonies of Brahms in general and of this one in particular come nearer to meeting the several demands of mind, ear, heart and imagination than do those of any other composer. The first movement of this C-minor Symphony gives a stimulating sense of struggle and striving. The second is a romantic song. The third is a charming interlude. The introduction to the fourth is a poem in tones, and that Finale itself is both an inspiring paean and an imposing musical monument. Fifty years from now, one wonders, will yet another metamorphosis in the attitude towards this Symphony have taken place?

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH
APR 12 1931

Boston Symphony Gives Bach Music

Festival Marks Peak of 50th Anniversary Year

The Bach Festival which the Boston Symphony Orchestra completed in Symphony Hall, Boston, proved the peak of the fiftieth anniversary season of the great orchestra, which has been celebrated with many events. The Bach Festival, which was given on six days, from March 24 to 29, was attended by overflowing audiences. At the concusion of the mass in B minor Dr. Serge Koussevitcky, the conductor, together with the chorus, the orchestra, and the soloists were given a prolonged demonstration.

Wednesday evening, March 25, was devoted to the memory of Henry L. Higginson, the founder of the orchestra and its sole sustainer for thirty-seven years, when an address was delivered by Blies Perry, his friend and biographer.

The festival included the mass in B minor, the Magnificat, four cantatas, orchestral concertos and suites, and music for piano, harpsichord and organ. The Harvard and Radcliffe choruses and the Bach Cantata Club of Radcliffe performed the choral scores. Alexander Borovsky and Mme. Patorni-Casadesus came from Europe to appear as pianist and harpsichordist, respectively. The vocal soloists were Amy Evans, Margaret Matzensuer, Adelle Alberts, Richard Crooks and Fraser Gange.

1821

THIS CLIPPING FROM
NEW YORK TIMES
APR 12 1931

MUSIC

Koussevitzky Plays Berlioz.

By OLIN DOWNES.

Further echoes of the Bach Festival held with impressive success by the Boston Symphony Orchestra in recent days in Boston were wafted to us yesterday afternoon when Mr. Koussevitzky and his host began the program of their last New York concert of the season with two delightful Bach scores, the familiar orchestral suite in D and the concerto in D minor for two violins and strings, the solo parts played by Mr. Burgin, concert-master, and Mr. Theodorowicz, distinguished veteran of the orchestra.

The audience welcomed this music and it was justly chastened when the conductor stopped short in the performance of the Berlioz "Fantastic" symphony, which followed, and rapped sharply with his bâton to silence rustling and whispers. Technically the performance of the suite was of exceptional virtuosity, though some might take issue with one or another detail of Mr. Koussevitzky's reading, as, for instance, the slow and somewhat sentimental treatment of the famous air or fluctuations of pace not hallowed by tradition.

But it is a rash man who talks of the Bach tradition.

For those of us who approach our Bach only with the expectation that we shall be given enjoyment by his music there was immense pleasure in the performances, even when the occasional question mark reared its head. The quality of the strings of the Boston Symphony, the superb playing of the wood-winds, even more impressive in the wonderful performance of the Berlioz "Fantastic" symphony which came later, would have been enough for a treasurable experience.

The performance of the concerto was marked by the brilliant and dominating character of Mr. Burgin's performance, and the very fine musicianship and artistic character of Mr. Theodorowicz, who also knows his traditions, and who was well entrusted with his part. The strings were reduced for the performance to such an extent that there was the balance of tone which the composer had presumably in mind. The applause for performance and music was long and heartily sustained.

The climax of the concert, however, one which stands out in the retrospect of the six seasons that Mr. Koussevitzky has led the concerts of the Boston Symphony Orchestra in this city was the interpretation of Berlioz's incredible symphony. For the "Fantistic" symphony, viewed in the light of its age and period, is simply incredible. What other composer started his symphonic career with such a revolutionary gesture? Literally none.

In the history of the symphony we find composers greater than Berlioz, but we find nowhere else in the symphonic field such an "original" or one to whom so many modern composers owe unpayable debts. One does not speak only of Tchaikovsky, Rimsky-Korsakoff and the whole Russian school of their period, but of the entire literature of modern music.

What an immense and empty space there would be in this literature if Berlioz were taken from it!

But granting all the historical significance of a score that you please: how does it sound and actually affect the modern listener? Before Mr. Koussevitzky had yesterday's performance to his credit an estimate of the actual effect of the symphony would necessarily have been conditional. The symphony, in certain places, is too long, this being especially the case with the scene in the fields. But undue lengths hold truth of even such giants as Wagner and Beethoven.

The work as a whole, when the composer is met half-way by a conductor of virtuoso technic and creative imagination, is astonishing.

Mr. Koussevitzky interpreted the symphony with a special intuition and sensitiveness for its slightest nuance and shade of color. He gave the composition all of its just romantic color and passion. He also accomplished what very few conductors do. He understood not only the extravagance, but the extremely poetical and refined character of much of Berlioz's instrumentation. Thus the first movement was of the rarest intimacy—one could well have said, shyness.

It made one think, with its outbursts of extravagant rhetoric and its pervading poetry and tenderness of the remark made of calf-love—customarily sneered at and made the butt of jests, but actually, perhaps, the noblest and the purest attachment to which the man at the end of his life can look back.

And so with this music, the creation of a young genius of 26 or 27, in a period when serious orchestral composition was almost unattempted in France. This score holds, preeminently, the dear illusions, the mad dreams of youth, especially youth in the romantic period, and for once a conductor realized the fact. It is difficult to praise this interpretation too highly. It was Berlioz redivivus, after long years of partial coma and oblivion. Sooner or later every conductor plays this "Fantastic" symphony. We are tempted to say that the interpretation of yesterday was not the best interpretation, but the *only* interpretation of the work the writer has been privileged to hear.

Each movement should be discussed in detail. How masterfully did Mr. Koussevitzky treat the two final movements—not by the tonal extravagance and lurid rhetoric which misguided conductors believe to be the secret of Berlioz's music. Only at certain moments were there sudden and ferocious outbreaks of the orchestra.

For the greater part, the dynamic scheme of these movements was very carefuly controlled, leaving plenty of room for the outbursts of the instruments and giving the effect, which was surely what Berlioz intended, not of mere unrestrained orgies for the final movements, but of *a vision* of the march to the scaffold and the hellish ensuing revels, seen in the glare and unreality of an opium dream. Then, indeed, the orchestra became fantastic. Huge and terrible shapes could have beckoned from the shadows. Choruses, some of them noisy and ribald, some little secret ceremonies of the satanic elect, were heard.

For no detail of Berlioz's instrumentation was missed, and a hundred unaccustomed effects fell upon the ear.

The tolling of the bell, the terrible enunication of the old chant, the "Dies irae," were climactic moments. But the whole orchestra was shrouded in mystery and terror, terror that haunts dreams and not the waking hours—this was the keynote of the more sensational pages of the symphony. Nor must the exquisite playing of the English horn and of other of the wind parts in the third movement, and the evocation of the atmosphere of the fields, of endless gray skies and the roll of distant sultry thunder be forgotten.

If Mr. Koussevitzky can interpret all of Berlioz as he interpreted the "Fantastic" symphony yesterday, let us please have more of it from him, for such performances are rare, and Berlioz is too little understood, even today, for us to be without them. A performance of Berlioz's "Faust" from this same leader might well constitute a further revelation.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
APR 12 1931

Appearance Here

Bach and Berlioz were the composers represented on the final program of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. Mr. Koussevitzky chose the former's third Suite in D major, the D minor concerto for two violins and the French composer's Fantastic Symphony as his vehicles. The solosits in the Bach work were the concert master of the orchestra, Richard Burgin and Julius Theodorowicz.

Mr. Koussevitzky's reading of the Bach Suite was straightforward, planned on broad lines and without much subtlety of nuance. The string section of the orchestra sounded rich and luminous in the famous air. The performance of double concerto was not consistently felicitous. The tonal equilibrium suffered somewhat because the two players were rather unevenly matched. While Mr. Burgin's tone was more brilliant and penetrating, it was not without its squeaky moments on the E string. The two vigorous end movements were more successfully presented than was the slow movement, where the mood of religious exaltation was realized only partly.

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J. D. B.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

THIS CLIPPING FROM
N. Y. EVENING POST
3 1931

In the World of Music

Closing Concerts by Boston and Manhattan Orchestras and Recital by Chevalier

THE Boston Symphony Orchestra and Manhattan Symphony Orchestra have given their last concerts of the season here. Both organizations offered programs unusual in content and played before audiences that applauded with enthusiasm, although the Manhattan audience was by no means capacity. To make it plain that extreme contrast was the feature of the Boston concert it is necessary only to say that it consisted entirely of compositions by Bach and Berlioz. These two composers, about a century apart in the history of music, and in the temper of their work as different as can be, were separated on Saturday only by an intermission.

Unity and a sure mathematical continuity with which a great peace descends upon those who hear are generally characteristic of Bach, whereas Berlioz is vividly episodic, exciting, even explosive. The noble melodies of Bach seem to have an existence of their own, and all that he asks of the orchestra is that it play beautifully, and still it cannot play beautifully enough. It is as if the music always existed and Bach just made a written record of it. Berlioz requires considerable virtuosity, a flair for the spectacular. He is not utterly satisfying.

Berlioz requires considerable virtuosity to make him interesting and a flair for the spectacular. Whereas Bach is utterly satisfying although he takes his time. Berlioz's outbursts grow wearisome.

Such distinctions were emphasized at Saturday's concert, when with a glorious fullness of tone and tempo of easeful dignity the orchestra under Serge Koussevitzky played the suite in D and the concerto in D minor for two violins and strings, with Richard Burgin and Julius Theodorowicz doing distinguished work in the solo parts.

Despite the warmth of the afternoon the audience sat blissfully through Bach, and not until the more sensational "Fantastic" symphony of Berlioz got under way did the influences of

FOUR SYMPHONY VISITS EXPECTED

Mrs. Henry D. Sharpe Announces Concerts Are Virtually Assured.

$4500 NEEDED; $3331 GIVEN

Music Association Is Collecting Funds to Underwrite Expenses of Theatre

Four concerts by the Boston Symphony Orchestra in this city next season virtually are assured, according to announcement yesterday by Mrs. Henry D. Sharpe, president of the Music Association, which raises the money necessary to underwrite the expenses of the theatre at which the orchestra appears.

In response to letters sent by Mrs. Sharpe last month, a group of sponsors already have subscribed $3331 of the $4500 needed, Mrs. Sharpe said yesterday.

The underwriting of the Boston Symphony concerts, according to the Music Association, is separate from the financing of the Community Concert Association series of concerts. The plan of the Community Concert Association, provides for a membership of 1500 persons whose membership dues will pay for a series of four or five concerts of outstanding character during the coming season.

Contributions received to date are as follows:

$250—Mrs. C. Prescott Knight; $150—Mrs. Murray S. Danforth, Mrs. George Hall; $100—Herbert W. Rice, Samuel M. Nicholson, Stephen O. Metcalf, Mrs. Houghton P. Metcalf, G. Pierce Metcalf, Mr. and Mrs. Frank W. Matteson, Mr. and Mrs. William L. Hodgman, Mrs. Peter G. Gerry, Mr. and Mrs. R. Clinton Fuller, Mrs. Gammell Cross, Mrs. Walter Callender, Mr. and Mrs. Walter R. Callender, Mrs. Frank A. Sayles.

$75—James C. Collins; $50—William L. Sweet, The Mary C. Wheeler School, Marsden J. Perry, Mr. and Mrs. Arthur B. Lisle, Mr. and Mrs. J. D. E. Jones, Mrs. S. Foster Hunt, Mrs. John S. Holbrook, Theodore Francis Green, W. W. Dempster, Mrs. Prescott O. Clarke, Chaminade Club, Mrs. James Richardson.

$30—Dr. and Mrs. Henry A. Whitmarsh, Olive B. DeWolf; $25—Mrs. Kenneth Wood, Helen C. Robertson, Mrs. James B. Richardson, Mrs. William Davis Miller, Mrs. Frederic W. Howe, Miss Louise C. Hoppin, Mrs. Lizzie D. Hinckley, Eleanor B. Green, William C. Fry, Mrs. Robert B. Dresser, Dr. and Mrs. Frank Anthony Cummings, Mrs. R. B. Comstock, Helen G. Chase, Irene B. Butler, Mr. and Mrs. William Ely, Mrs. Morell Mackenzie, Mrs. Henry S. Lanpher, Mr. and Mrs. A. L. Kelley; $20—Dr. and Mrs. Clarence A. Barbour, Mr. and Mrs. Eugene S. Graves.

$15—Mrs. Ashbel T. Wall, Jr., Mrs. David P. Moulton, Mrs. Austin T. Levy, Mrs. Albert A. Baker; $10—Mrs. George H. Webb, Mrs. George B. Waterhouse, J. D. Tamarkin, Mrs. Frank D. Simmons, Max A. Saugy, Mrs. Arthur T. Jones, Mrs. W. B. Greenough, Mrs. Willis C. Greene, Mrs. Richard Rathborne Graham, Emily Diman, The Dilettanti, Mrs. Archibald Silverman.

$5—Ellis L. Yatman, C. S. Wood, Carrie Schmitt, Rev. Henry M. Saville, George F. Phillips, Mrs. Hovey T. Freeman, Emily Fairbanks, Anna L. Evans, Evangeline Larry; $3—Harriet C. Whitaker, Helen D. Loring, Martha B. W. Day; $2—Helen H. Hatch.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

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Mr. Koussevitzky presented the suite with a nice appreciation of its style. The famous air which is the second movement of the composition, gave the strings of the orchestra an opportunity which was not lost. The performance of the Berlioz composition, which followed the intermission, was received with prolonged applause, and the gentlemen from Boston were able to depart for the season feeling that they had done a good job.

THIS CLIPPING FROM
BOSTON, MASS.
POST
APR 13 1931

Gossip of the Town

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* * * *

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THIS CLIPPING FROM
JOHNSTOWN, PA.
DEMOCRAT
APR 14 1931

Monumental Festivals

BY MRS. EMMA RAAB

But one that stands out far above any held in America recently was the Bach festival, March 24, 1930, just concluded.

This was the celebration of a glorious half-century of musical attainment that is unsurpassed in the annals of tonal art. The Boston Symphony, conducted by Sergei Koussevitsky, presented a Bach festival, embracing the most representative orchestral, choral and chamber music of Johann Sebastian Bach, at Symphony hall, Boston.

This highlight of the musical season was given in honor of its founder, Henry Lee Higginson, and there could be no more fitting tribute to the man and art devotee whose love for music made possible one of the world's greatest orchestras, the Boston Symphony.

Would that other cities could point with pride to music-conscious men and women like Mr. Higginson, who for a period of 37 years was the sole sustainer of this orchestra. It is the man or woman with a vision who bring their ideals to life and give us what is so essential to beautiful living.

Richard Wagner once wrote: "Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is the truth and reality, what other arts cannot imply. It's inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it."

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PROVIDENCE, R. I.
BULLETIN

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VARIETY

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1821

THIS CLIPPING FROM
NEW YORK TIMES

APR 12 1931

SUNDAY, APRIL 12,

Koussevitzky Plays Berlioz.

By OLIN DOWNES.

Further echoes of the Bach Festival held with impressive success by the Boston Symphony Orchestra in recent days in Boston were wafted to us yesterday afternoon when Mr. Koussevitzky and his host began the program of their last New York concert of the season with two delightful Bach scores, the familiar orchestral suite in D and the concerto in D minor for two violins and strings, the solo parts played by Mr. Burgin, concert-master, and Mr. Theodorowicz, distinguished veteran of the orchestra.

The audience welcomed this music and it was justly chastened when the conductor stopped short in the performance of the Berlioz "Fantastic" symphony, which followed, and rapped sharply with his bâton to silence rustling and whispers. Technically the performance of the suite was of exceptional virtuosity, though some might take issue with one or another detail of Mr. Koussevitzky's reading, as, for instance, the slow and somewhat sentimental treatment of the famous air or fluctuations of pace not hallowed by tradition.

But it is a rash man who talks of the Bach tradition.

For those of us who approach our Bach only with the expectation that we shall be given enjoyment by his music there was immense pleasure in the performances, even when the occasional question mark reared its head. The quality of the strings of the Boston Symphony, the superb playing of the wood-winds, even more impressive in the wonderful performance of the Berlioz "Fantastic" symphony which came later, would have been enough for a treasurable experience.

The performance of the concerto was marked by the brilliant and dominating character of Mr. Burgin's performance, and the very fine musicianship and artistic character of Mr. Theodorowicz, who also knows his traditions, and who was well entrusted with his part. The strings were reduced for the performance to such an extent that there was the balance of tone which the composer had presumably in mind. The applause for performance and music was long and heartily sustained.

The climax of the concert, however, one which stands out in the retrospect of the six seasons that Mr. Koussevitzky has led the concerts of the Boston Symphony Orchestra in this city was the interpretation of Berlioz's incredible symphony. For the "Fantastic" symphony, viewed in the light of its age and period, is simply incredible. What other composer started his symphonic career with such a revolutionary gesture? Literally none.

In the history of the symphony we find composers greater than Berlioz, but we find nowhere else in the symphonic field such an "original" or one to whom so many modern composers owe unpayable debts. One does not speak only of Tchaikovsky, Rimsky-Korsakoff and the whole Russian school of their period, but of the entire literature of modern music.

What an immense and empty space there would be in this literature if Berlioz were taken from it!

But granting all the historical significance of a score that you please: how does it sound and actually affect the modern listener? Before Mr. Koussevitzky had yesterday's performance to his credit an estimate of the actual effect of the symphony would necessarily have been conditional. The symphony, in certain places, is too long, this being especially the case with the scene in the fields. But undue lengths hold truth of even such giants as Wagner and Beethoven.

The work as a whole, when the composer is met half-way by a conductor of virtuoso technic and creative imagination, is astonishing.

Mr. Koussevitzky interpreted the symphony with a special intuition and sensitiveness for its slightest nuance and shade of color. He gave the composition all of its just romantic color and passion. He also accomplished what very few conductors do. He understood not only the extravagance, but the extremely poetical and refined character of much of Berlioz's instrumentation. Thus the first movement was of the rarest intimacy—one could well have said, shyness.

It made one think, with its outbursts of extravagant rhetoric and its pervading poetry and tenderness of the remark made of calf-love—customarily sneered at and made the butt of jests, but actually, perhaps, the noblest and the purest attachment to which the man at the end of his life can look back.

And so with this music, the creation of a young genius of 26 or 27, in a period when serious orchestral composition was almost unattempted in France. This score holds, preeminently, the dear illusions, the mad dreams of youth, especially youth in the romantic period, and for once a conductor realized the fact. It is difficult to praise this interpretation too highly. It was Berlioz redivivus, after long years of partial coma and oblivion. Sooner or later every conductor plays this "Fantastic" symphony. We are tempted to say that the interpretation of yesterday was not the best interpretation, but the *only* interpretation of the work the writer has been privileged to hear.

Each movement should be discussed in detail. How masterfully did Mr. Koussevitzky treat the two final movements—not by the tonal extravagance and lurid rhetoric which misguided conductors believe to be the secret of Berlioz's music. Only at certain moments were there sudden and ferocious outbreaks of the orchestra.

For the greater part, the dynamic scheme of these movements was very carefuly controlled, leaving plenty of room for the outbursts of the instruments and giving the effect, which was surely what Berlioz intended, not of mere unrestrained orgies for the final movements, but of *a vision* of the march to the scaffold and the hellish ensuing revels, seen in the glare and unreality of an opium dream. Then, indeed, the orchestra became fantastic. Huge and terrible shapes could have beckoned from the shadows. Choruses, some of them noisy and ribald, some little secret ceremonies of the satanic elect, were heard.

For no detail of Berlioz's instrumentation was missed, and a hundred unaccustomed effects fell upon the ear.

The tolling of the bell, the terrible enunication of the old chant, the "Dies irae," were climactic moments. But the whole orchestra was shrouded in mystery and terror, terror that haunts dreams and not the waking hours—this was the keynote of the more sensational pages of the symphony. Nor must the exquisite playing of the English horn and of other of the wind parts in the third movement, and the evocation of the atmosphere of the fields, of endless gray skies and the roll of distant sultry thunder be forgotten.

If Mr. Koussevitzky can interpret all of Berlioz as he interpreted the "Fantastic" symphony yesterday, let us please have more of it from him, for such performances are rare, and Berlioz is too little understood.

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE

APR 12 1931

Boston Symphony Gives Bach, Berlioz Numbers

Visiting Orchestra Makes Final Appearance Here

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Mr. Koussevitzky's reading of the Bach Suite was straightforward, planned on broad lines and without much subtlety of nuance. The string section of the orchestra sounded rich and luminous in the famous air. The performance of double concerto was not consistently felicitous. The tonal equilibrium suffered somewhat because the two players were rather unevenly matched. While Mr. Burgin's tone was more brilliant and penetrating, it was not without its squeaky moments on the E string. The two vigorous end movements were more successfully presented than was the slow movement, where the mood of religious exaltation was realized only partly.

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J. D. B.

THIS CLIPPING FROM
PROVIDENCE, R. I. JOURNAL

HIGHWAYS GIVE JOBS TO JOBLES

Greatest Construction Program in Nation's History Moves Forward

Washington, April 11.—(AP)—T greatest highway construction progra in the nation's history is moving forwa to provide jobs for the idle.

More than 100,000 men soon are e pected to be working on new networks roads linking cities, towns and villag in every State.

Projects are being approved today, the Bureau of Public Roads and preli inary surveys speeded to get as ma men as possible at work this month. T Bureau sanctioned Federal aid proje totalling $63,719,612 during the fi three months of this year as compar with $24,391,562 last year.

The States in this period obligat $57,884,789 of the $80,000,000 emerger money voted by Congress to permit th to take up a larger percentage of t Federal Aid Highway Fund which w increased from $75,000,000 to $125,00 000.

The total mileage States will build t year is expected to exceed by far t 1930 buildings and the 1929 total of 2 071 miles of surfacing and 7451 miles grading.

During the first quarter of the ye the total of regular Federal aid a emergency funds was $121,604,401.

Six States—Connecticut, Delawa vides for a membership corporation, So whose membership dues will pay for a series of four or five concerts of outstanding character during the coming season.

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Such distinctions were emphasized at Saturday's concert, when with a glorious fullness of tone and tempo of easeful dignity the orchestra under Serge Koussevitzky played the suite in D and the concerto in D minor for two violins and strings, with Richard Burgin and Julius Theodorowicz doing distinguished work in the solo parts.

Despite the warmth of the afternoon the audience sat blissfully through Bach, and not until the more sensational "Fantastic" symphony of Berlioz got under way did the influences of the spring distract from the performance enough to make people audibly restless. Then they did, and with a wrathful glance toward a particular box Mr. Koussevitzky sharply clapped his hands and the music broke up and the orchestra made another start.

Gorgeous pyrotechnics would be expected from Mr. Koussevitzky's orchestra in this biographical and tempestuous symphony, and expectations were surpassed. All the way from the extravagantly sweet dreams of youth in love to the scaffold and the grim, shrieking witches' Sabbath, with its funeral knells and parody on the Dies iræ, this symphony moved with vitality and a wealth of theatrical suggestion, and if it dragged at times that was the fault of Mr. Berlioz.

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APR 13 1931

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NEW YORK SUN

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THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
APR 15 1931

-:- MUSIC -:-

LAST SYMPHONY CONCERT

One of the best of the New York critics paid tribute to Dr. Koussevitzky the other day not only for his well-known virtuosity, but for his ability to make things understandable in music that had previously been shrouded in comparative darkness, and, above all, for his ability to grow in the scope and depth of his musicianship and his imagination.

No one, of open mind, who listened to the Boston Symphony at the Albee Theatre last night could refuse to indorse that judgment. It was the last concert of the season here, and it was the most brilliant of the series.

* * *

Yet the numbers that made up the programme were familiar to most of the audience. If there was one which was not, it was the Suite in D-major, No. 3 by Johann Sebastian Bach. If any music has ever been played more beautifully than the second movement of this suite was played last night, we have not heard it. No doubt some of the most orthodox admirers of Bach would say the reading was at times a little arbitrary. But it is with Bach as it is with Shakespeare and all outstanding geniuses; they are great not only through what they said, but through what their work inspires others to say. As usual, the strings and woodwind of the Bostonians were simply magnificent under the richness and dominance of a great directing intuition, intelligence and will.

We heard also Debussy's "Afternoon of a Faun," and it, too, seemed better than ever. How many times we have heard it we have not counted, but more than two score certainly. Yet Mr. Koussevitzky gave it such freshness as—again to resort to a literary analogy—one feels whenever one returns to two lines of poetry such as—

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye.

There was also Mendelssohn's "Midsummer Night's Dream," music which in substance is more akin to Tennyson than to Shakespeare, but which was also utterly charming last night.

* * *

Finally, there was the Brahms first symphony. If Dr. Koussevitzky had never shown his capacity for growth but in his interpretation of Brahms, it would have been enough to justify the encomium of the New York critic we have quoted. The First Symphony is becoming one of the most familiar of works, and we have discussed it in these columns previously. Can we say more about it than that we are more than ever convinced that it does carry the symphony on where Beethoven left off? It is not a throw-back, but a glorious development of what seemed to have reached a point beyond development.

And that remark leads to a question. Is it possible for the Boston Symphony to grow into a more perfect instrument than it is? Our own small circumference of possibility might lead us to say it is not. But we should probably prove wrong. The limits of this orchestra will be set only by itself. It is one of the supreme achievements in the work of music, and its possible field of conquest is far beyond our ken to define.

J.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN
APR 15 1931

Boston Programs.

Back from its regular visit to New York, the Boston Symphony Orchestra will be heard again in Symphony hall on Friday afternoon and Saturday evening. For these concerts a Schumann program has been arranged in which the assisting artist will be Gregor Platigorsky, cellist, who will be heard in the composer's concerto for that instrument. Listed for performance also are the Overture to Byron's "Manfred;" and the Symphony in B flat. Meanwhile the season is rapidly drawing to a close. Yesterday the orchestra gave its last concert this season in the Tuesday afternoon series.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
APR 15 1931

Boston Symphony Gives Final Concert of This Year's Series

Critic Declares No Suggestion of Mediocrity Could Be Found in Superb Program or Perfect Rendition. Program Includes Celebrated Work from Bach's Time to Our Own

Dr. Koussevitzky and the Boston Symphony Orchestra gave the final concert of this year's series in the Albee Theatre last night.

The program consisted of famous works from the time of Bach to our own. No suggestion of mediocrity could be found in this superb program or its perfect rendition. Times there have been when, at the conclusion of its concerts here, the orchestra has shown signs of fatigue, the results of the relentless grind of overwork. But no such thoughts were in evidence last night. Rather, one would have said that it had returned from a vacation, for perfect technique and the genius of consummate artistry gave convincing proof that this was one of the finest of all orchestras.

The Bach Suite No. 3, remembered from the Bach Festival in Boston less than a month ago, gave expression of the composer's varying moods. A "Grave," the slowest of all musical tempi, extremely stately and impressive, "with measured tread and slow," punctuated by the tympani, gave way to a sprightly "Vivace" in strictly contrapuntal development of highly florid type, which soon yielded to the slow pace with which the movement began, as if to prepare for the exquisite "Aria" to follow.

This "Aria," beloved of violinists, is one of the most graceful and winsome of all musical utterances. It is susceptible of infinite and searching tenderness. The incomparable strings of the orchestra were most skilfully guided along the paths of peace by Dr. Koussevitzky, who imparted to his men the finest of interpretative artistry. Gavotte, Bourree and Gigue, in double time, full of contrapuntal weavings and glistening lustre, showed perfection of orchestral and technical brilliance and rhythmic verve. Serious musicians and the public unite in their gratitude for so much of Bach, and for its splend presentation.

Sharp Contrast Offered

Never did medieval creature go forth on romantic conquest with more delectable musical voice than that which Debussy has furnished forth to his prelude. It is a far cry from the time of Debussy to that of Bach; it is a far different musical speech that these different composers employ to express their musical minds and clothe their message. When we add to the now famous whole-toned scale the new figures of melodic and harmonic invention which are original with Debussy, with his inimitable orchestral configurations, we have a method of musical expression very different from that of Mendelssohn.

In this, one of the most beautiful utterances of Debussy, the orchestra, through its gifted virtuosi revealed qualities of tone color and nuance that are well nigh indescribable. Consider the ravishing tones of the solo flute which begin the prelude and the muted horns and string tone, followed by the antique cymbal which bring this sublime work to a close.

It is superb performance such as this that glorifies composer, conductor and musicians.

Mr. Laurent, solo flutist, was twice called to acknowledge applause.

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The cordial response of the audience to the Mendelssohn number showed plainly that his compositions are still admired and his works enjoyed.

Music of Grandeur

From these moods of mystical and illusive necromancy we turn to music more solid and substantial and less visionary; to sterner poetic material, to colors more glaring in their contrasts and more positive in their declaration. No "program" has been ascribed to this colossal symphony of Brahms by composer or devotees.

One must make his own words to correspond if he would translate music into words, hence there is left only sense of massive grandeur, beautiful melody and throbbing impulse which finds expression of reaction and impression according to the fancy and erudition of the hearer. Most of us are content to admire or worship without giving each emotion or delight a name. All ordinary adjectives of praise are soon exhausted as this symphony proceeds, because its moods are so varied, the solo instruments stand forth with such glowing beauties, the supporting contrapuntal weavings are so delicate and beautiful in their configurations and the musical form and texture of the work are so engrossing and fascinating. It is difficult to understand at this time why this symphony, which is now so popular and so admired, was, within easy memory, almost without champions or adherents, and even the composer himself was daunted. There are no arid wastes in this symphony, there is no cessation of interest as it proceeds, only increased attention and appreciation amounting to rapt fascination.

Brings Out New Values

Dr. Koussevitzky was particularly eloquent and persuasive in his treatment of the "Andante sostenuto," which he read more slowly than is his custom and with consummate interpretative insight he revealed every artistic phase of this movement and vitalized many entrances of melodic thought which are not always in evidence.

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I. Un poco sostenuto; allegro.
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III. Un poco allegretto e grazioso.
IV. Adagio; allegro non troppo, ma con brio.

DR. W. LOUIS CHAPMAN.

COMING OF NEW YORK

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
APR 15 1931

ONLY $150 NOW LACKING FOR SYMPHONY GUARANTEE.

Engagement Next Year to Mark Orchestra's 50th Season Here

Only $150 remains to be subscribed to guarantee the return of the Boston Symphony Orchestra next year for its 50th season in Providence, Harry Parsons Cross of the Music Association told last night's audience in the Albee Theatre, before Dr. Serge Koussevitzky raised his baton for the first number of its final concert of this season. Mr. Cross said Mrs. Henry D. Sharpe, president of the Music Association, and Mrs. William Gammell, Jr., treasurer, had received pledges approximating the quota sought from guarantors.

In a graceful tribute to the Boston Symphony and its conductor, Mr. Cross said this season was the golden jubilee of the orchestra's founding and the 49th consecutive year of concert visits to Providence.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS TRIBUNE
APR 15 1931

FAREWELL AND HAIL!

With last night's concert of the Boston Symphony in the Albee Theatre, the music season here came to an end, but at the same time two announcements were made for next season which should gladden the heart of music-lovers. The first was that four concerts by Dr. Koussevitzky and his men are again assured for next winter and spring; the second is that the Music Association, co-operating with the Community Concerts Corporation, will bring here Lily Pons and Lawrence Tibbett, two very famous artists. The organization makes the promise also that it will sponsor at least two other concerts of equal standing to be announced later. If it is possible to announce them before the opening of next week's drive for members, the drive will get an immense impetus.

In addition to all this, there is the definite announcement of the coming of Kreisler, Rachmaninoff and John McCormack under private management. Thus local music lovers seem assured of such a season next year as Providence has not had in many a day—if ever. Individuals will have to pick and choose for themselves from what is offered them if they cannot afford to pay for all of it. This newspaper's fervent hope is that the patronage of all the concerts will be such as to make at least equally fine programmes a permanent feature of our civic life. A certain amount of healthy rivalry between programmes will do no harm. If, instead of trying to cry down each other's wares or methods, all concerned will get together in a common determination to give Providence the music which, this newspapers believes, the people of the city desire, it will be found that we have here a field large enough and resourceful enough to make a success of every worthy plan to cultivate it.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 15 1931

IN TERMS OF MUSIC, Comment in Season

Dr. Koussevitzky and Boston Symphony Give Final Concert of Year at Albee.—Program Includes Famous Works From Time of Bach to Present.

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DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM THE
PAWTUCKET, R. I.
TIMES

APR 15 1931

Symphony Concert Season Concluded

Dr. Koussevitzky Leads Boston Orchestra in Final Offering.

If simple fidelity is the greatest of tributes—and after all it is difficult to see what could be greater—Providence and Rhode Island last evening paid the most eloquent tribute possible to its ideal of the best in music. It was the fourth and last concert of the Boston Symphony Orchestra's local season. The evening was perfect and spring had come. One could be forgiven for turning to some lighter entertainment, but if any one patron of the symphony concerts did so it was not apparent, for the Albee Theatre, as usual, was filled to overflowing with lovers of the best available anywhere in the world of music. The theatre is not large enough to hold any more than were present.

Unless one chooses to discuss Dr. Koussevitzky's programmes in an analytical mood or to consider his selections from the vantage ground of history, there is hardly anything to say in review of these concerts except words of praise. The Boston orchestra has been a great organization for many years. It is now ending its fiftieth year and only for brief periods has it faltered in its onward progress. Today, under the baton of the gifted Russian now its director, it probably is at its superlative best. Certainly it would seem impossible for any reasonable being to ask for a more beautiful performance than that of last evening.

Beginning with Bach's suite for orchestra, with its soothingly beautiful "Air," the second movement, the programme moved smoothly through the works of Debussy and Mendelssohn to Brahms, concluding with the Brahms first symphony in C minor. The Debussy number was the delightful "Prelude to the Afternoon of a Faun," and the Mendelssohn contribution was the familiar "Midsummer Night's Dream" music. These numbers were, of course, beautifully played, bringing the audience to the mood necessary for full enjoyment and appreciation of the symphony, the final number. It is sufficient to say that Dr. Koussevitzky interpreted Brahms with the same sympathy he would lend to one of his own Russians, and it is impossible to imagine anything more satisfying than the playing of the second movement, the andante sostenuto.

To say farewell to winter is not so easy for the devotee of the symphony concerts when he recalls that it means saying farewell to Dr. Koussevitzky and his great organization until another season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 17 1931

Four Symphony Concerts Here Now Assured

Music Association Is Collecting Funds to Underwrite Expenses of Theatre

Four concerts by the Boston Symphony orchestra in this city next season virtually are assured, according to announcement by Mrs. Henry D. Sharpe, president of the Music Association, which raises the money necessary to underwrite the expenses of the theatre at which the orchestra appears.

In response to letters sent by Mrs. Sharpe last month, a group of sponsors already have subscribed $3331 of the $4500 needed, Mrs. Sharpe said.

The underwriting of the Boston Symphony concerts, according to the Music Association, is separate from the the financing of the Community Concert Association series of concerts. The plan of the Community Concert Association, provides for a membership of 1500 persons whose membership dues will pay for a series of four or five concerts of outstanding character during the coming season.

THIS CLIPPING FROM
MUSICAL LEADER

* * *

The president of the Republic of Finland has awarded the cross of the Commander of the Order of the White Cross to Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The decoration was conferred in token of Mr. Koussevitzky's enthusiasm for Finnish music in general and Jean Sibelius in particular.

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THIS CLIPPING FROM
ERIE, PA.
DISPATCH HERALD

APR 19 1931

The death, the other day, of Eugene Strasser, ont of the original members of the Boston Symphony orchestra, recalls an interesting little story published by Walter Kramer. Wilhelm Gericke, the conductor of the orchestra some few years ago, watched Strasser play first clarinet, then second clarinet and then bass clarinet. Finally the conductor called him in and said, "You are getting old." He went on to explain that the older he got the less proficient became his technical ability and said that he would have to discontinue to be an active member of the orchestra. To which Strasser replied, 'You are growing old, too." And the conductor said, "Oh yes, but one can always manage a little conducting." This was very evidently before the days when prima donna conductors reigned, when conducting was a gentle art, and when extravagant gestures were not used "in the concert hall but in the circus."

* * *

Mr. Kramer published two unemployment stories" which are certainly in a light vein. One concerns the Boston Symphony again. There was a second violin player who got into the orchestra at its beginning, firmly entrenched himself and went on fiddling for some thirty years, his peccadillos passing unnoticed in the midst of the second-violin section. But when Karl Muck of the sharp ears came, he singled out this fiddler and said, "I want to hear you play." The result of which was, that the fiddler received notice. But was he bitter and vengeful? Not he. He simply said, "Discovered at last!"

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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

APR 19 1931

In recognition of his many performances of music of Sibelius, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been decorated by the Finnish government.

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THIS CLIPPING FROM
DETROIT, MICH.
TIMES

APR 19 1931

THANK OR CUSS, as you may, Don Azpiazu for bringing "The Peanut Vendor" to these parts. Now Don brings its successor, "The Voodoo," fast, furious, sinister, but provoking echo from the jungle. Atavistic it is, and so impressively native that Stokowski and Koussevitsky are arranging it for symphony in Philadelphia and Boston.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

APR 22 1931

"OEDIPUS REX" GIVEN BY LEAGUE OF COMPOSERS

Stravinsky's Oratorio Staged with Philadelphia Orchestra.

ACTING BY MARIONETTES

New York Premiere of Ballet by Prokofieff on Same Program.

By PITTS SANBORN.

When the hounds of spring are on winter's traces and Mr. Gatti-Casazza's aviary is carolling its benison to the people of other cities the local League of Composers and the Philadelphia Orchestra have formed a pleasant habit of uniting in an important production at the deserted Metropolitan.

A year ago the distinguished collaborators introduced here "Die glueckliche Hand" by the problematic and alarming Arnold Schoenberg of Vienna, besides affording the first stage performance in New York of Stravinsky's ballet "Le Sacre du Printemps"

Last night they presented as their program what I presume was the first stage performance anywhere, except for the previous showing of this bill earlier in the month in Philadelphia, of Stravinsky's oratorio "Oedipus Rex," followed by the New York premiere of Serge Prokofieff's ballet, "Le Pas d'Acier."

Composed in 1927.

To the best of my belief Stravinsky never intended that his "Oedipus" should be staged otherwise than as an oratorio, or "static opera." Composed in 1927, it belongs to the "Back to Bach and Handel" period of the foremost Russian composer now living.

When Serge Koussevitzky, that untiring prophet of Stravinsky, gave it twice in New York in 1928 he treated it as a concert work in the regular course of the Boston Symphony's Carnegie Hall series.

The staging devised for last evening unmistakably stems from the Diaghileff production of Rimsky-Korsakoff's "Coq d'Or," which was long a familiar sight at the Metropolitan. However, there are important differences.

Designs by Jones.

In "Le Coq d'Or" the singers were banked in two jury boxes, so to say, on either side of the stage, while members of the ballet mimed and danced in the intervening space.

In "Oedipus" the ranks of singers, uniformly garbed in blue, stretched across most of the stage, and the acting—what there was of it—was reserved for gigantic marionettes set off against a dark background behind and above the vocal host.

These were executed by Remo Bufano after the designs of Robert Edmond Jones, who was also responsible for the settings (principally invisible) and the costumes. Whether or not these figures, which were mercifully economical of movement, added to the effectiveness of "Oedipus" is a matter of individual taste.

Latin Text.

When Stravinsky decided to base on oratorio on the "Oedipus" of Sophocles, he abstained from taking the original play as text, either in Greek or in translation. Instead, that fellow of infinite wit, Jean Cocteau, provided him with a tabloid version, employing, of all things, Latin as its language.

Now, it's an extremely ticklish thing to slash into a play that is so spare and taut in its procedure, so inevitable in its logic, and so flawless in its finish as the "Oedipus" of Sophocles. I have been told that Stravinsky insisted on Latin as the language of the tabloid in order that the audience might never be diverted from the music by the words!

Without examining the various intimations of so droll a purpose, one may doubt the efficacy of the result. If only Cocteau had succeeded in making us oblivious of Stravinsky! The opening measures are indisputably impressive and so is the closing chorus. What goes on between these extremes seems to me at each repeated hearing less worth listening to at all.

Mme. Matzenauer Sings.

The majesty of Handel is far indeed from these largely trivial pages. They testify to a memory like a well stuffed scrap-bag and sometimes you cannot escape the suspicion that the composer is bent on seeing how shrewdly he can fool the public.

The entire part of Jocasta, sung last evening with superb breadth and musicianship by Mme. Matzenauer, sounded like a dreary burlesque of Donizetti and the early Verdi.

Leopold Stokowski seemed to have a gorgeous time conducting "Oedipus," and the Philadelphia Orchestra and a chorus from the Harvard University Glee Club both distinguished themselves under his guidance.

Althouse As Oedipus.

Besides Mme. Matzenauer the singers were Paul Althouse (Oedipus), M. Rudinov (Creon and a Messenger), Sigurd Nilssen (Tiresias), and Daniel Healy (a Shepard). The spoken narrative, which is a not inconsiderable part of the business, was delivered in round, lugubrious tones by Wayland Rudd, a Negro actor.

"Le Pas d'Acier" struck me as a far more vital affair than "Oedipus." This superiority was due first of all to Prokofieff's score. Were it not for the recent "Symphony of Psalms," I should be inclined to agree that Stravinsky, despite his orchestral virtuosity, ceased to be a composer with "Le Sacre du Printemps," in 1913. Certainly a rehash of leftovers like "Oedipus" is powerless to prove the contrary.

"The Age of Steel."

On the other hand, "Le Pas d'Acier," which yesterday's program freely rendered "The Age of Steel," possessed a spare, direct, incisive impetuosity that claimed your attention at the getaway and held it to the end. And Prokofieff's rhythm, Prokofieff's harmony, Prokofieff's instrumentation all had a distinguishing character of their own.

It seems that the composer's scenario for "Les Pas d'Acier" is a glorification of the age of steel. Lee Simonson, who did last night's scenario, as well as the settings and costumes, has seen fit to turn Prokofieff's tune into a mockery.

The machine moves on victorious at the expense of human dignity, human health, human happiness. "All is for the best in the best of all possible machine worlds. And the efficiency experts pirouette in triumph."

Eyeful and Earful.

Whether Mr. Simonson's ingenious satire, worked out in adroit choreography by Edwin Strawbridge, fits the music as well as Prokofieff's own scenario does the writer is unable to determine, never having seen the original. But yesterday it all seemed to hang together very well and certainly supplied both an eyeful and an earful.

A splendidly vivid orchestral performance under Mr. Stokowski was supplemented by an engrossing and symbolic stage picture, stretching up to a skyward opening like an inverted anvil, through which played in shadowy outlines a huge scythe and a huge hammer.

Of the mimes Edwin Strawbirdge and Yeichi Nimura embodied the Efficiency Experts; Pauline Koner, Grace Cornell and Ruth Wilton were respectively Steel, Iron and Coal; Martha Eaton, John Glenn and Mary Rivoire portrayed "Bucolic Laborers."

Who's Who of Music.

Besides all these, a Labor Leader, a Clergyman, Foreman, Wood Scouts, Uplift Army Leaders, Dowagers, Blue Cross Nurses, Flappers, College Professors, a Financier, Soldiers, a Human Belt, a Symbolic Belt and two Shadow Figures were pros and cons intrusted to the corps de ballet.

An audience that was a veritable "Who's Who" of music and the other arts crowded the Metropolitan and lavished applause.

This performance, which was given for the benefit of the National Music League and a Composers' Fund, will be followed by a repetition tonight constituting the last program in the annual New York series of the Philadelphia Orchestra.

THIS CLIPPING FROM
NEW YORK
SUN

APR 22 1931

Stokowski Offers 'Oedipus Rex'

Stravinsky's Opera Oratorio Is Given Its First Stage Performance in New York.

By W. J. HENDERSON.

Leopold Stokowski, with the Philadelphia Orchestra soloists, chorus and dancers, gave at the Metropolitan Opera House last evening, under the auspices of the League of Composers, the first New York stage performance of Stravinsky's opera oratorio "Oedipus Rex," book by Jean Cocteau, and Serge Prokofieff's ballet "Pas d'Acier" (called in English "The Age of Steel"). The former was given here by the Boston Symphony Orchestra under Serge Koussevitzky on March 8, 1928, in concert form and was received with recognition of its moments of deep impressiveness.

For the stage production last night the characters were represented by large puppets designed by Robert Edmond Jones and made by Remo Bufano, who directed their operation. The singers were massed on a lower level and shrouded in shadow. The narrator, who explains the story, was invisible. He was the Negro actor, Wayland Rudd. The principals in the vocal music were Mme. Matzenauer as Jocasta, which role she sang here at the concert performance in 1928; Paul Althouse as Oepidus, M. Rudinov as Creon and a messenger, Sigurd Nilssen as Tiresias and Daniel Healy as a shepherd. The choruses were sung by the Harvard University Glee Club.

For the Prokofieff ballet, which had a choreography by Massine when it was done by the Diaghileff Ballet in Paris four years ago, a new scenario, shifting the action to this country, had been made by Lee Simonson and a new choreography by Edwin Strawbridge, introducing efficiency experts, flappers and other figures of local character. The principal dancers and mimes in the production were Edwin Strawbridge and Yeichi Nimura as the efficiency gentlemen; Pauline Kroner as Steel, Grace Cornell as Iron, Ruth Wilton as Coal and Martha Eaton, John Glenn and Mary Rivoire as bucolic laborers.

Mr. Simonson's scenario shows us labor in an antique period working to slow and ponderous rhythms. Iron, coal and steel are liberated and the action speeds up. Bucolic figures dance. The bourgeoisie appears on the scene and joins in the dance. A clergyman and a labor leader make exhortations. Always the efficiency experts try to get more speed. The action grows swifter. The workers revolt and endeavor to strangle the bourgeoisie. Soldiers with tear bombs defeat them. They are driven back to the machine. The finale shows us labor enslaved to it, the bourgeoisie in satisfied contemplation and the orators discovering a new moral. And, as Mr. Simonson has put it, "the efficiency experts pirouette in triumph," as we suppose in a ballet an efficiency expert may properly do.

Those who know the lines of Prokofieff's music, its melodic curtness, its succinct phrases, its emphatic and staccato rhythms, will readily understand that in this ballet it should find a congenial field. Mr. Stokowski, waxing eloquent about it, said: "The regular throb of its rhythms, the clear, incisive orchestration, the long, swinging strokes of the musical fabric, stun and dazzle and bewilder and fascinate." This is good talk and fairly true. But possibly it may be convenient to defer profound critical ponderings till after the second performance which takes place tonight. For the present we may content ourselves with a word about the first impression of the work, not on the audience, already mostly committed to faith in the new thought in music, but on a disinterested seeker after the true in art if any one can recognize it when it is found.

The pantomime of action would have been meaningless without the explanatory program notes. With them it was seen to be well devised and pleasing to the eye. There are touches of humor and some bits of amusing satire in the work, as in the condescending efforts of the dowagers to interest themselves in the bucolic dance. But on the whole the action easily places itself in the class of "skyscrapers." Labor labors in the same way and machines drive men faster than handicraft.

As for Prokofieff's music it appeared to this listener to be a repetition of hammering rhythms and broken phraselogy long familiar to us in the compositions of this young Russian. Of course, we are going to hear again about brutal presentation of facts and stark realism or pitiless symbolism or whatever other ism happens to come along at the moment and make itself convenient. But the most stark and brutal fact is that there is precious little substance in this score and that the ballet is a mighty weak thing to have been created out of the dust and sweat and relentless rhythms of modern industrialism. Mass production and the machine have made labor no lighter, only faster. And there's a tragedy in that at which the ballet gives but a puerilo hint.

The ballet was well done. No one need be singled out for special praise. When Stokowski got all out of the score that was in it. The light effects and general stage management were laudable. The audience was evidently interested; but one wonders how often the same persons would desire to witness the work.

Stravinsky's long and lugubrious treatment of one of the most powerful stories of the ancient Greek stage has been discussed before and may be again, but not today. It was not as compelling last evening as it was when done in concert form in Carnegie Hall. The fifteen-foot puppets were skillfully constructed and handled with discretion, but they added nothing to the value of the music. The solo voices did not sound as well as they did in the concert. Mme. Matzenauer's Jocasta was less steady and lost some of its tragic nobility. Paul Althouse delivered most of the Oedipus music well. But the vocal star of the performance was the Harvard Glee Club, which sang the choruses superbly. The audience made no imposing display of emotion after the impressive finale, the strongest page in the score. In fact, the production seemed to fall flat.

THIS CLIPPING FROM
NEW YORK
SUN

APR 22 1931

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She Has Not Renewed Her Chicago Opera Contract.

While Mary Garden has not renewed her contract with the Chicago Civic Opera Company this year, she will sing again before American audiences, her representatives disclosed today.

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She will remain at her Monte Carlo estate until early October, arriving in New York about October 15.

Flats and Naturals

By JOSEPH A. MILLER

STRAVINSKY AND STOKOWSKI

THE audience of the staid old Metropolitan Opera House, unaccustomed to new and radical departures in the operatic arts, was treated to unprecedented sights and sounds last night in the stage premiere here of Stravinsky's "Oedipus Rex" and Serge Prokofieff's "Pas D'Acier" ("Dance of the Age of Steel").

With Leopold Stokowski wielding the baton, ideas never previously attempted on any stage and in musical presentation in the history of the world gave an epochal aspect to the occasion. Awesome fifteen-foot figures appeared mysteriously from impenetrable shadows and moved and gestured high above the stage as protagonists in "Oedipus Rex," while soloists grouped on the stage with the entire personnel of the Harvard Glee Club, sang the various roles, the chorus impersonating the Greek populace.

Out front the Philadelphia Orchestra, cooperating with the League of Composers, played the instrumental music of Stravinsky's provocative and powerful score to this most famous tragedy of ancient Greece. At intervals, a greatly magnified voice boomed observations and explanations from loud speakers as Wayland Rudd, Negro actor, took the role of reader or speaker.

These difficult and dissimilar elements were coordinated with perfection under the alertly intense hands of Stokowski. The whole thing had nothing short of a hypnotic effect, for as the various roles were sung and declaimed by Paul Althous as Oedipus, Margaret Matzenauer as Jocasta, M. Rudinov doubling as Creon and the Messenger, Sigurd Nilssen as Tiresias and Daniel Healy as the shepherd, the eyes of all in the house were compellingly focused on the huge, inscrutable figures spotlighted above the stage, exponents of the grim, stark, classic tale of Sophocles upon fate and irony as Oedipus fulfills the prophecy of the Oracle that he would murder his father and marry his mother.

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THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM

APR 22 1931

"OEDIPUS REX" GIVEN BY LEAGUE OF COMPOSERS

Stravinsky's Oratorio Staged with Philadelphia Orchestra.

ACTING BY MARIONETTES

New York Premiere of Ballet by Prokofieff on Same Program.

By PITTS SANBORN.

When the hounds of spring are on winter's traces and Mr. Gatti-Casazza's aviary is carolling its benison to the people of other cities the local League of Composers and the Philadelphia Orchestra have formed a pleasant habit of uniting in an important production at the deserted Metropolitan.

A year ago the distinguished collaborators introduced here "Die glueckliche Hand" by the problematic and alarming Arnold Schoenberg of Vienna, besides affording the first stage performance in New York of Stravinsky's ballet "Le Sacre du Printemps"

Last night they presented as their program what I presume was the first stage performance anywhere, except for the previous showing of this bill earlier in the month in Philadelphia, of Stravinsky's oratorio "Oedipus Rex," followed by the New York premiere of Serge Prokofieff's ballet, "Le Pas d'Acier."

Composed in 1927.

To the best of my belief Stravinsky never intended that his "Oedipus" should be staged otherwise than as an oratorio, or "static opera." Composed in 1927, it belongs to the "Back to Bach and Handel" period of the foremost Russian composer now living.

When Serge Koussevitzky, that untiring prophet of Stravinsky, gave it twice in New York in 1928 he treated it as a concert work in the regular course of the Boston Symphony's Carnegie Hall series.

The staging devised for last evening unmistakably stems from the Diaghileff production of Rimsky-Korsakoff's "Coq d'Or," which was long a familiar sight at the Metropolitan. However, there are important differences.

Designs by Jones.

In "Le Coq d'Or" the singers were banked in two jury boxes, so to say, on either side of the stage, while members of the ballet mimed and danced in the intervening space.

In "Oedipus" the ranks of singers, uniformly garbed in blue, stretched across most of the stage, and the acting—what there was of it—was reserved for gigantic marionettes set off against a dark background behind and above the vocal host.

These were executed by Remo Bufano after the designs of Robert Edmond Jones, who was also responsible for the settings (principally invisible) and the costumes. Whether or not these figures, which were mercifully economical of movement, added to the effectiveness of "Oedipus" is a matter of individual taste.

Latin Text.

When Stravinsky decided to base on oratorio on the "Oedipus" of Sophocles, he abstained from taking the original play as text, either in Greek or in translation. Instead, that fellow of infinite wit, Jean Cocteau, provided him with a tabloid version, employing, of all things, Latin as its language.

Now, it's an extremely ticklish thing to slash into a play that is so spare and taut in its procedure, so inevitable in its logic, and so flawless in its finish as the "Oedipus" of Sophocles. I have been told that Stravinsky insisted on Latin as the language of the tabloid in order that the audience might never be diverted from the music by the words!

Without examining the various intimations of so droll a purpose, one may doubt the efficacy of the result. If only Cocteau had succeeded in making us oblivious of Stravinsky! The opening measures are indisputably impressive and so is the closing chorus. What goes on between these extremes seems to me at each repeated hearing less worth listening to at all.

Mme. Matzenauer Sings.

The majesty of Handel is far indeed from these largely trivial pages. They testify to a memory like a well stuffed scrap-bag and sometimes you cannot escape the suspicion that the composer is bent on seeing how shrewdly he can fool the public.

The entire part of Jocasta, sung last evening with superb breadth and musicianship by Mme. Matzenauer, sounded like a dreary burlesque of Donizetti and the early Verdi.

Leopold Stokowski seemed to have a gorgeous time conducting "Oedipus," and the Philadelphia Orchestra and a chorus from the Harvard University Glee Club both distinguished themselves under his guidance.

Althouse As Oedipus.

Besides Mme. Matzenauer the singers were Paul Althouse (Oedipus), M. Rudinov (Creon and a Messenger), Sigurd Nilssen (Tiresias), and Daniel Healy (a Shepard). The spoken narrative, which is a not inconsiderable part of the business, was delivered in round, lugubrious tones by Wayland Rudd, a Negro actor.

"Le Pas d'Acier" struck me as a far more vital affair than "Oedipus." This superiority was due first of all to Prokofieff's score. Were it not for the recent "Symphony of Psalms," I should be inclined to agree that Stravinsky, despite his orchestral virtuosity, ceased to be a composer with "Le Sacre du Printemps," in 1913. Certainly a rehash of leftovers like "Oedipus" is powerless to prove the contrary.

"The Age of Steel."

On the other hand, "Le Pas d'Acier," which yesterday's program freely rendered "The Age of Steel," possessed a spare, direct, incisive impetuosity that claimed your attention at the getaway and held it to the end. And Prokofieff's rhythm, Prokofieff's harmony, Prokofieff's instrumentation all had a distinguishing character of their own.

It seems that the composer's scenario for "Les Pas d'Acier" is a glorification of the age of steel. Lee Simonson, who did last night's scenario, as well as the settings and costumes, has seen fit to turn Prokofieff's tune into a mockery.

The machine moves on victorious at the expense of human dignity, human health, human happiness. "All is for the best in the best of all possible machine worlds. And the efficiency experts pirouette in triumph."

Eyeful and Earful.

Whether Mr. Simonson's ingenious satire, worked out in adroit choreography by Edwin Strawbridge, fits the music as well as Prokofieff's own scenario does the writer is unable to determine, never having seen the original. But yesterday it all seemed to hang together very well and certainly supplied both an eyeful and an earful.

A splendidly vivid orchestral performance under Mr. Stokowski was supplemented by an engrossing and symbolic stage picture, stretching up to a skyward opening like an inverted anvil, through which played in shadowy outlines a huge scythe and a huge hammer.

Of the mimes Edwin Strawbirdge and Yeichi Nimura embodied the Efficiency Experts; Pauline Koner, Grace Cornell and Ruth Wilton were respectively Steel, Iron and Coal; Martha Eaton, John Glenn and Mary Rivoire portrayed "Bucolic Laborers."

Who's Who of Music.

Besides all these, a Labor Leader, a Clergyman, Foreman, Wood Scouts, Uplift Army Leaders, Dowagers, Blue Cross Nurses, Flappers, College Professors, a Financier, Soldiers, a Human Belt, a Symbolic Belt and two Shadow Figures were pros and cons intrusted to the corps de ballet.

An audience that was a veritable "Who's Who" of music and the other arts crowded the Metropolitan and lavished applause.

This performance, which was given for the benefit of the National Music League and a Composers' Fund, will be followed by a repetition tonight constituting the last program in the annual New York series of the Philadelphia Orchestra.

THIS CLIPPING FROM
NEW YORK
SUN

APR 22 1931

Stokowski Offers 'Oedipus Rex'

Stravinsky's Opera Oratorio Is Given Its First Stage Performance in New York.

By W. J. HENDERSON.

Leopold Stokowski, with the Philadelphia Orchestra soloists, chorus and dancers, gave at the Metropolitan Opera House last evening, under the auspices of the League of Composers, the first New York stage performance of Stravinsky's opera oratorio "Oedipus Rex," book by Jean Cocteau, and Serge Prokofieff's ballet "Pas d'Acier" (called in English "The Age of Steel"). The former was given here by the Boston Symphony Orchestra under Serge Koussevitzky on March 8, 1928, in concert form and was received with recognition of its moments of deep impressiveness.

For the stage production last night the characters were represented by large puppets designed by Robert Edmond Jones and made by Remo Bufano, who directed their operation. The singers were massed on a lower level and shrouded in shadow. The narrator, who explains the story, was invisible. He was the Negro actor, Wayland Rudd. The principals in the vocal music were Mme. Matzenauer as Jocasta, which role she sang here at the concert performance in 1928; Paul Althouse as Oepidus, M. Rudinov as Creon and a messenger, Sigurd Nilssen as Tiresias and Daniel Healy as a shepherd. The choruses were sung by the Harvard University Glee Club.

For the Prokofieff ballet, which had a choreography by Massine when it was done by the Diaghileff Ballet in Paris four years ago, a new scenario, shifting the action to this country, had been made by Lee Simonson and a new choreography by Edwin Strawbridge, introducing efficiency experts, flappers and other figures of local character. The principal dancers and mimes in the production were Edwin Strawbridge and Yeichi Nimura as the efficiency gentlemen; Pauline Kroner as Steel, Grace Cornell as Iron, Ruth Wilton as Coal and Martha Eaton, John Glenn and Mary Rivoire as bucolic laborers.

Mr. Simonson's scenario shows us labor in an antique period working to slow and ponderous rhythms. Iron, coal and steel are liberated and the action speeds up. Bucolic figures dance. The bourgeoisie appears on the scene and joins in the dance. A clergyman and a labor leader make exhortations. Always the efficiency experts try to get more speed. The action grows swifter. The workers revolt and endeavor to strangle the bourgeoisie. Soldiers with tear bombs defeat them. They are driven back to the machine. The finale shows us labor enslaved to it, the bourgeoisie in satisfied contemplation and the orators discovering a new moral. And, as Mr. Simonson has put it, "the efficiency experts pirouette in triumph," as we suppose in a ballet an efficiency expert may properly do.

Those who know the lines of Prokofieff's music, its melodic curtness, its succinct phrases, its emphatic and staccato rhythms, will readily understand that in this ballet it should find a congenial field. Mr. Stokowski, waxing eloquent about it, said: "The regular throb of its rhythms, the clear, incisive orchestration, the long, swinging strokes of the musical fabric, stun and dazzle and bewilder and fascinate." This is good talk and fairly true. But possibly it may be convenient to defer profound critical ponderings till after the second performance which takes place tonight. For the present we may content ourselves with a word about the first impression of the work, not on the audience, already mostly committed to faith in the new thought in music, but on a disinterested seeker after the true in art if any one can recognize it when it is found.

The pantomime of action would have been meaningless without the explanatory program notes. With them it was seen to be well devised and pleasing to the eye. There are touches of humor and some bits of amusing satire in the work, as in the condescending efforts of the dowagers to interest themselves in the bucolic dance. But on the whole the action easily places itself in the class of "skyscrapers." Labor labors in the same way and machines drive men faster than handicraft.

As for Prokofieff's music it appeared to this listener to be a repetition of hammering rhythms and broken phraselogy long familiar to us in the compositions of this young Russian. Of course, we are going to hear again about brutal presentation of facts and stark realism or pitiless symbolism or whatever other ism happens to come along at the moment and make itself convenient. But the most stark and brutal fact is that there is precious little substance in this score and that the ballet is a mighty weak thing to have been created out of the dust and sweat and relentless rhythms of modern industrialism. Mass production and the machine have made labor no lighter, only faster. And there's a tragedy in that at which the ballet gives but a puerilo hint.

The ballet was well done. No one need be singled out for special praise. When Stokowski got all out of the score that was in it. The light effects and general stage management were laudable. The audience was evidently interested; but one wonders how often the same persons would desire to witness the work.

Stravinsky's long and lugubrious treatment of one of the most powerful stories of the ancient Greek stage has been discussed before and may be again, but not today. It was not as compelling last evening as it was when done in concert form in Carnegie Hall. The fifteen-foot puppets were skillfully constructed and handled with discretion, but they added nothing to the value of the music. The solo voices did not sound as well as they did in the concert. Mme. Matzenauer's Jocasta was less steady and lost some of its tragic nobility. Paul Althouse delivered most of the Oedipus music well. But the vocal star of the performance was the Harvard Glee Club, which sang the choruses superbly. The audience made no imposing display of emotion.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

APR 22 1931

Sharps, Flats and Naturals

By JOSEPH A. MILLER

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With Leopold Stokowski wielding the baton, ideas never previously attempted on any stage and in musical presentation in the history of the world gave an epochal aspect to the occasion. Awesome thirteen-foot figures appeared mysteriously from impenetrable shadows and moved and gestured high above the stage as protagonists in "Oedipus Rex," while soloists grouped on the stage with the entire personnel of the Harvard Glee Club, sang the various roles, the chorus impersonating the Greek populace.

Out front the Philadelphia Orchestra, cooperating with the League of Composers, played the instrumental music of Stravinsky's provocative and powerful score to this most famous tragedy of ancient Greece. At intervals, a greatly magnified voice boomed observations and explanations from loud speakers as Wayland Rudd, Negro actor, took the role of reader or speaker.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 22 1931

Music of the Day

By EDWARD CUSHING

LAST evening at the Metropolitan Opera House the League of Composers invited the attention of its New York clientele to the productions of Strawinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier," which it had prepared in collaboration with the Philadelphia Orchestra Association and exhibited in Philadelphia a week or more ago. Both works—the one an opera-oratorio, the other a ballet—were elaborately mounted, and performed with the distinguished assistance of Mr. Leopold Stokowski and of several vocal soloists, a large chorus and a numerous corps of dancers.

* * *

Curiously enough, both "Oedipus Rex" and "Le Pas d'Acier" were composed in 1926-27. The premieres, given in Paris by the Diaghilew troupe, occurred within a week of one another—that of "Oedipus" on the 30th of May, that of "Le Pas d'Acier" on the 7th of June, 1927. Both are the works of Russian composers of, roughly, the same generation and of nearly equal prominence among their contemporaries. Yet in character and intention they are radically dissimilar — Strawinsky's "Oedipus," static in form, objective in ideal; Prokofieff's "Pas d'Acier," vigorously dynamic and highly emotional in its appeal; the one an experiment in neo-classicism along Handelian lines, the other an attempt to apotheosize the machine in music.

* * *

Strawinsky's "Oedipus Rex" was first performed in New York in concert form by the Boston Symphony Orchestra, Serge Koussewitsky conducting, in March of 1928. It will suffice to recall that the text, by Jean Cocteau, paraphrases the tragedy by Sophocles, is sung in Latin, and that from time to time pauses in the music permit a Speaker (whose role is similar to that of the Evangelist in classic Passion oratorio) to interpret the action of the drama to the audience. Musically, the work has the form of oratorio; it was the intention of the authors that it should be presented with a minimum of operatic effect.

* * *

Last evening this intention was admirably realized. The production, devised by Robert Edmond Jones, employed marionettes of heroic size to represent the characters of the tragedy—Oedipus, Jocasta, Tiresias, Creon. Softly illuminated, appearing in silhouette against a dark background, these puppets enacted the visible action of the drama in few and stately gestures; below them, on the stage, were indistinctly grouped the singers interpreting their words, and the chorus, which in Strawinsky's "Oedipus" Greek-wise makes its commentary on the events of the play. Mr. Jones was happily inspired in this scheme for staging "Oedipus," for the results of the experiment were not only novel, they were also both beautiful and appropriate. Musically, the performance reflected greatly to the credit of Mr. Stokowski and his orchestra, and of the Harvard Glee Club. The soloists contributed rather less to its distinction—though among them were Mme. Matzenauer and Mr. Althouse, artists both from whom better was to be expected than they gave.

* * *

Prokofieff's "Pas d'Acier" was last evening not only seen, it was also heard for the first time in New York. A suite from the score of this ballet has been prepared for concert performance, but Mr. Koussewitsky, who introduced it to this country some time ago, neglected to give New York as well as Boston an opportunity to hear it. The diversion provided last evening by the action of the ballet prevented a proper assimilation of the music; the score is not, however, among Prokofieff's most impressive recent productions. It is rhythmically vigorous, melodically fertile, brilliantly constructed and instrumentated, but the quality of the invention that it reveals is inferior to that which Prokofieff has exhibited in other works.

* * *

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HOUGHTON MIFFLIN CO.

NY Tribune
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THIS CLIPPING FROM
NEW YORK JOURNAL
APR 24 1931

Orchestral Season Shows Dearth Of New Music of Value and Supremacy

By IRVING WEIL.

In Philadelphia they have

NOVELTIES DISAPPOINTING.

The search of orchestral conductors for novelties seems generally to be disappointingly rewarded. The Philharmonic's four conductors brought forward twenty-two new works during the season. Mr. Koussevitzky and the Boston Orchestra, on their visits here, introduced a half dozen more. And there were still a few

thing older and better, or intrinsically too second-rate (for, unfortunately, there are numerous degrees of the second-rate).

Igor Stravinsky's capriccio for piano and orchestra was little better than trivial and his "Symphony of the Psalms," although touched with the man's immense talent here and there, displayed a recession of his powers. Both were Mr. Koussevitzky's choice.

The most striking and forceful new works played here this year, according to our own notion, were the excerpts from the Austrian, Alban Berg's opera, "Wozzek" (introduced by Erich Kleiber at the beginning of the Philharmonic season), and Albert Roussel's symphony in G-minor, written for the fiftieth anniversary of the Boston Orchestra and offered by Mr. Koussevitzky. Both revealed talent of the first order. Ildebrando Pizzetti's "Introduction to the 'Agamemnon' of Aeschylus," given a world-premiere by Mr. Toscanini, was excellently made and rather impressive, but without any real originality.

Koussevitzky usually observes, but this time he was more than usually eloquent.

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TRIBUNE
APR 24 1931

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Takamatsu and Bride Are Officially Welcomed—Attend Concert and State Dinner.

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BOSTON, April 24.—Still heavily guarded by police on the strength of reported plots ranging from assassination to Communist demonstrations, Prince Takamatsu and his bride visited the State House and City Hall today, attended a gala performance of the Boston Symphony concert this afternoon and ended their day at a State dinner this evening.

Mayor James M. Curley presided at the banquet and Governor Joseph B. Ely extended a welcome from the State.

Prince Takamatsu, long before reaching Boston, had expressed a wish to hear the symphony orchestra and a special box in the second balcony, made possible because several regular patrons freely gave up their season seats for the occasion, was occupied by the royal party. Both the Prince and Princess applauded frequently. The Princess continued her handclapping, after her husband had ceased, in particular delight at the piano solo by Jesus Maria Sanroma.

At the City Hall both occupied the Mayor's chair for a brief moment while they signed the visitors' book.

Governor Ely presented the Prince with a gold paper cutter, bearing the seal of the Commonwealth, and a shining new penny. The Governor drew one of the infrequent smiles which occasionally lighten the Prince's face when he explained that a sharp article must be presented only with a penny as guarantee that friendship will not be cut.

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BOSTON, MASS.

AL COUPLE "RUSHED" Y CONCERT AUDIENCE

ite" and "A Knockout" by Thousands am—Would Like to Attend Tonight

Japanese quince bushes in pots are ed profusely in the suite at the hotel make the couple feel more at home, d, while they were away attending e concert, dozens of men were busy vining wisterias, cherry blossoms d quince blossoms into a floral setng appropriate for the formal dinner st evening.

In connection with that event the apanese visitors were much like anyody in one respect certainly. They ere talking yesterday morning about hat they would wear to it.

The Prince dislikes ostentatious rogress in American traffic. He ishes the chauffeurs to obey traffic gnals—insists upon it. Making them top at the Tremont and Boylston-st tersections was a notable incident, nd after that the custom of halting here lights turned red was observed the letter. Guards do not ride on e running board either. The guards re on hand, surrounding the party, ut in other cars. Anything that avors of undue pomp and circumstance is not in keeping with the simple tastes of the small, smiling pair.

They like simple food also. Dishes of ever so complicated delicacies are passed by on the menu in favor of plain roasts, slices of chicken, steak, lamb. Strawberries and cream are more to their liking than ice cream.

They say "good morning" to the elevator boy, or "good evening," as it happens, and the white painted wheel which controls the elevator cables is cause for their conjecture. Their conversation about it is in Japanese, but the inference is that the Princess has dared the Prince to persuade the elevator boy into letting the Prince experiment with the large wheel and see what happens.

In order to make the entrance and exit of the party as untroubled by throngs as possible, a special exit at the rear of Symphony Hall was opened for the party yesterday. Crowds awaited in the street and upstairs there were throngs of the regular Friday afternoon symphony-goers agog for a glimpse of royalty.

A spontaneous reception was accorded them as they stepped down into the "box." The audience applauded, the orchestra stood in their honor. The couple were on time to the dot.

During the entire concert the Prince and Princess were alert, sitting erect and visibly attentive. The Princess clapped approval. She held in her lap a bouquet of rare orchids, presented her from Mr and Mrs Ernest B. Dane, who have exceptionally fine private conservatories. Mr Dane is treasurer of the Boston Symphony Orchestra.

Princess in Red

Her choice of apparel yesterday afternoon made her easily distinguishable in the large party which accompanied the Prince and Princess. Her little red straw hat could be seen beyond the myriads of heads looking in her direction. It marked her in the geographic center of the royal party in the improvised box on the right first balcony at Symphony Hall, but more than that it was wonderfully becoming. The hat perfectly matched a long cherry red flat crepe dress figured in flecks of white and blue for all the world as if confetti had been showered over it.

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The Prince and Princess with their suite occupy nearly the entire fourth floor of the Copley Plaza. There are ladies in waiting, valets, secretaries, the official doctor, a comptroller a master of ceremonies, consuls, so that when the royal party is about to go anywhere Japanese and a few American escorts emerge from doors in every direction to accompany the royal couple. The ladies in waiting are very attractive also. They wear either black or black, white and gray.

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The bride and groom had been escorted to Symphony Hall from the Copley-Plaza by Courtenay Crocker of the Japanese Society, and met by Judge Frederick P. Cabot, president of the Boston Symphony Orchestra; Mr and Mrs N. Penrose Hallowell, Mr and Mrs William Phillips and Edward M. Pickman of the trustees, who greeted them and went with them to the improvised box, where the ordinary seats had been removed and blue leather upholstered chairs placed. The box arrangement was marked by a gilded railing, maroon velvet draperies and oriental rugs.

An office on the same floor, directly across the corridor from the door to the "box" was furnished for the occasion in Colonial antiques and decorated with Spring flowers and Japanese cherry blossoms.

Japanese cherry trees in bloom,

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 22 1931

Music of the Day

By EDWARD CUSHING

LAST evening at the Metropolitan Opera House the League of Composers invited the attention of its New York clientele to the productions of Strawinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier," which it had prepared in collaboration with the Philadelphia Orchestra Association and exhibited in Philadelphia a week or more ago. Both works—the one an opera-oratorio, the other a ballet—were elaborately mounted, and performed with the distinguished assistance of Mr. Leopold Stokowski and of several vocal soloists, a large chorus and a numerous corps of dancers.

* * *

Curiously enough, both "Oedipus Rex" and "Le Pas d'Acier" were composed in 1926-27. The premieres, given in Paris by the Diaghilew troupe, occurred within a week of one another—that of "Oedipus" on the 30th of May, that of "Le Pas d'Acier" on the 7th of June, 1927. Both are the works of Russian composers of, roughly, the same generation and of nearly equal prominence among their contemporaries. Yet in character and intention they are radically dissimilar — Strawinsky's "Oedipus," static in form, objective in ideal; Prokofieff's "Pas d'Acier," vigorously dynamic and highly emotional in its appeal; the one an experiment in neo-classicism along Handelian lines, the other an attempt to apotheosize the machine in music.

* * *

Strawinsky's "Oedipus Rex" was first performed in New York in concert form by the Boston Symphony Orchestra, Serge Koussewitsky conducting, in March of 1928. It will suffice to recall that the text, by Jean Cocteau, paraphrases the tragedy by Sophocles, is sung in Latin, and that from time to time pauses in the music permit a Speaker (whose role is similar to that of the Evangelist in classic Passion oratorio) to interpret the action of the drama to the audience. Musically, the work has the form of oratorio; it was the intention of the authors that it should be presented with a minimum of operatic effect.

* * *

Last evening this intention was admirably realized. The production, devised by Robert Edmond Jones, employed marionettes of heroic size to represent the characters of the tragedy—Oedipus, Jocasta, Tiresias, Creon. Softly illuminated, appearing in silhouette against a dark background, these puppets enacted the visible action of the drama in few and stately gestures; below them, on the stage, were indistinctly grouped the singers interpreting their words, and the chorus, which in Strawinsky's "Oedipus" Greek-wise makes its commentary on the events of the play. Mr. Jones was happily inspired in this scheme for staging "Oedipus," for the results of the experiment were not only novel, they were also both beautiful and appropriate. Musically, the performance reflected greatly to the credit of Mr. Stokowski and his orchestra, and of the Harvard Glee Club. The soloists contributed rather less to its distinction—though among them were Mme. Matzenauer and Mr. Althouse, artists both from whom better was to be expected than they gave.

* * *

Prokofieff's "Pas d'Acier" was last evening not only seen, it was also heard for the first time in New York. A suite from the score of this ballet has been prepared for concert performance, but Mr. Koussewitsky, who introduced it to this country some time ago, neglected to give New York as well as Boston an opportunity to hear it. The diversion provided last evening by the action of the ballet prevented a proper assimilation of the music; the score is not, however, among Prokofieff's most impressive recent productions. It is rhythmically vigorous, melodically fertile, brilliantly constructed and instrumentated, but the quality of the invention that it reveals is inferior to that which Prokofieff has exhibited in other works.

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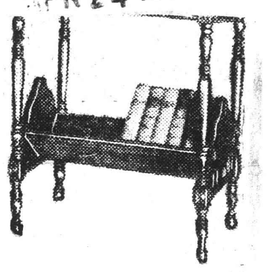

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GLOBE
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JAPANESE ROYAL COUPLE "RUSHED" BY SYMPHONY CONCERT AUDIENCE

Princess Acclaimed as "Cute" and "A Knockout" by Thousands —Visitors Enjoy Program—Would Like to Attend Tonight

The Symphony audience yesterday afternoon "rushed" the royal party, in its Boston enthusiasm to see Prince and Princess Takamatsu, particularly the Princess, whom everyone remarked is either "cute" or "a knockout." The Symphony audience murmured "cute," while the equally demonstrative onlookers outside Symphony Hall favored "knockout" as the term of adulation which yesterday was inspired in the thousands who saw the Japanese Princess on her honeymoon.

Internationally prominent people have come and gone as guests at Symphony concerts and often they were not noticed because it was not known they were there. It is something new for royalty to be among those present. Accordingly there was excitement and a veritable mob scene, nicely handled by Symphony Hall officials and attendants and police officers from Headquarters.

Director Serge Koussevitzky was introduced to Prince and Princess Takamatsu during the intermission. Director Koussevitzky kissed the Princess' hand. This European custom Director Koussevitzky usually observes, but this time he was more than usually eloquent.

The Princess is one of the most charming visitors Boston has ever had. She has American mannerisms, walks like a happy, energetic American girl instead of with mincing steps as one might possibly expect in a Japanese young woman. She blushes and smiles, letting her big brown eyes play over the new scenes before her, enjoying it all to the full.

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Talks With Koussevitsky

Prince Takamatsu discussed music with Director Koussevitzky while Princess Takamatsu, Mrs Koussevitzky and Mrs N. Penrose Hallowell were conversing. The Prince said he enjoyed the symphony so well he should like to attend the concert "tomorrow night," meaning this (Saturday) evening. It is doubtful if the royal party will attend as there is a formal reception at Gardner Museum at the same time. Few spare moments have been left on the program during the visit of the democratic Japanese couple in this city.

The bride and groom had been escorted to Symphony Hall from the Copley-Plaza by Courtenay Crocker of the Japanese Society, and met by Judge Frederick P. Cabot, president of the Boston Symphony Orchestra; Mr and Mrs N. Penrose Hallowell, Mr and Mrs William Phillips and Edward M. Pickman of the trustees, who greeted them and went with them to the improvised box, where the ordinary seats had been removed and blue leather upholstered chairs placed. The box arrangement was marked by a gilded railing, maroon velvet draperies and oriental rugs.

An office on the same floor, directly across the corridor from the door to the "box" was furnished for the occasion in Colonial antiques and decorated with Spring flowers and Japanese cherry blossoms.

Japanese cherry trees in bloom, Japanese quince bushes in pots are used profusely in the suite at the hotel to make the couple feel more at home, and, while they were away attending the concert, dozens of men were busy twining wisterias, cherry blossoms and quince blossoms into a floral setting appropriate for the formal dinner last evening.

In connection with that event the Japanese visitors were much like anybody in one respect certainly. They were talking yesterday morning about what they would wear to it.

The Prince dislikes ostentatious progress in American traffic. He wishes the chauffeurs to obey traffic signals—insists upon it. Making them stop at the Tremont and Boylston-st intersections was a notable incident, and after that the custom of halting where lights turned red was observed to the letter. Guards do not ride on the running board either. The guards are on hand, surrounding the party, but in other cars. Anything that savors of undue pomp and circumstance is not in keeping with the simple tastes of the small, smiling pair.

They like simple food also. Dishes of ever so complicated delicacies are passed by on the menu in favor of plain roasts, slices of chicken, steak, lamb. Strawberries and cream are more to their liking than ice cream.

They say "good morning" to the elevator boy, or "good evening," as it happens, and the white painted wheel which controls the elevator cables is cause for their conjecture. Their conversation about it is in Japanese, but the inference is that the Princess has dared the Prince to persuade the elevator boy into letting the Prince experiment with the large wheel and see what happens.

In order to make the entrance and exit of the party as untroubled by throngs as possible, a special exit at the rear of Symphony Hall was opened for the party yesterday. Crowds awaited in the street and upstairs there were throngs of the regular Friday afternoon symphony-goers agog for a glimpse of royalty.

A spontaneous reception was accorded them as they stepped down into the "box." The audience applauded, the orchestra stood in their honor. The couple were on time to the dot.

During the entire concert the Prince and Princess were alert, sitting erect and visibly attentive. The Princess clapped approval. She held in her lap a bouquet of rare orchids, presented her from Mr and Mrs Ernest B. Dane, who have exceptionally fine private conservatories. Mr Dane is treasurer of the Boston Symphony Orchestra.

THIS CLIPPING FROM THE
LEWISTON, ME.
SUN
APR 25 1931

(1)

THIS CLIPPING FROM THE
MADISON, WIS.
CAPITAL TIMES
APR 26 1931

Musical Notes

FINAL CONCERT BOSTON SYMPHONY

The sixth and last concert of the Tuesday afternoon series, given by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, took place Tuesday afternoon in Symphony hall. The Herald gives the program as follows: George W. Chadwick, "Noel," from the Symphonic Sketches. Schumann, Symphony in B flat major, op. 38. Stravinsky, Capriccio for piano and orchestra. Strauss, "Till Eulenspiegel's Merry Pranks," after the old-fashioned, roguish manner, in rondo form, Op. 28.

"Noel," from the Symphonic Sketches, was played in memory of the composer, Dr. Koussevitzky's reading of it left none of its loveliness wanting. The exquisite pianissimo with which it opened grew by a sequence of delicate gradation into the tranquil climax, then was hushed—a marvel in tonal balance. The calm tempo was singularly appropriate.

Perhaps because it came right after this serene nocturne the Schumann symphony seemed even more delightful than usual in its exuberance and the freshness and variety of its many themes.

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tone-poem. The gorgeousness of Strauss's orchestration—that glitters no less in wit than in heroic outpourings — Dr. Koussevitzky's interpretation made no less than dazzling bringing out in sharp relief the quirks and curious turns of Till's character portrayed so graphically in the score.

Though too inert to follow the orchestra's example in rising to pay tribute to the memory of Mr. Chadwick, the large audience applauded enthusiastically both Dr. Koussevitzky and Mr. Sanroma.

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No finer example of the modern music which is above all descriptive, and distinctly at variance with "musical mathematics," than the Pictures can be found.

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Ravel has done the orchestrating of Moussorgsky's suite. His knowledge of Russian music particularly suits him for the task. The actual work was done at the request of Koussevitzky, in whose presence Ravel praised the suite. It was first performed in the Ravel orchestration in Paris eight years ago. The first American performance was in Boston, in 1926, under Koussevitzky's direction.

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"The Old Castle," one of the more prominently romantic of the portraits, represents a wistful, rather mournful melody which Ravel gives to the alto saxophone appropriately. Despite its obvious sentimental tunefulness, the picture nevertheless is fascinating in its appeal.

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New Loeffler Work

The Juilliard School of Music, according to an announcement made by the president, Dr. John Erskine, will publish a new orchestral composition by Charles Martin Loeffler, called "Evocation." It is written for symphony orchestra and a chorus of women's voices. The first performance was given recently by the Cleveland Symphony Orchestra, under Nicolai Sokoloff. The excellence of the work and its remarkable success brought it to the attention of the Juilliard School of Music and as a mark of its appreciation of Mr. Loeffler's position in contemporary musical life the Juilliard School is making the composition available to symphonic orchestras.

Mr. Loeffler, who was born in Alsace, came to the United States in 1881, and in 1887 became an American citizen. Upon arrival in America Mr. Loeffler played under the late Dr. Leopold Damrosch, Theodore Thomas, and with the Boston Symphony Orchestra where he shared the first violin desk with Franz Kneisel. During the twenty-one years of his connection with the Boston Symphony Orchestra, Mr. Loeffler composed a number of symphonic and chamber music works which won him conspicuous recognition. This led him to resign from the orchestra in order to devote himself completely to composition.

New Book on Boston Symphony

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THIS CLIPPING FROM THE
SUN
Lawrence, Mass
APR 26 1931

(3)

187

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THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN
APR 27 1931

FULL DAY FOR ROYAL VISITORS

Official Calls, Symphony, Dinner on List

BOSTON (AP)—Prince and Princess Takamatsu, imperial honeymooners from Japan, had planned for them today a morning of official visits, an afternoon at the symphony concert and a dinner by the City of Boston at night.

Their schedule called for a visit to Gov. Joseph B. Ely at the State House and a brief stop at Mayor James M. Curley's office at City hall.

An extra police guard surrounded the imperial couple today as a result of a conversation overheard yesterday by a hostess at their hotel shortly before their arrival here. The hostess said that she overheard two men talking outside the hotel. They appeared to be plotting the assassination of somebody, she said.

The hotel management notified Supt. of Police Michael H. Crowley, who ordered the guard for the distinguished visitors doubled.

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(1)

THE LEWISTON

News

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If he had not already got it in Stravinsky's Capriccio, the devil was certainly given his due. Till Eulenspiegel's marked resemblance cannot be gainsaid—in Strauss's

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THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN
APR 27 1931

FULL DAY FOR ROYAL VISITORS

Official Calls, Symphony, Dinner on List

BOSTON (AP)—Prince and Princess Takamatsu, imperial honeymooners from Japan, had planned for them today a morning of official visits, an afternoon at the symphony concert and a dinner by the City of Boston at night.

Their schedule called for a visit to Gov. Joseph B. Ely at the State House and a brief stop at Mayor James M. Curley's office at City hall.

An extra police guard surrounded the imperial couple today as a result of a conversation overheard yesterday by a hostess at their hotel shortly before their arrival here. The hostess said that she overheard two men talking outside the hotel. They appeared to be plotting the assassination of somebody, she said.

The hotel management notified Supt. of Police Michael H. Crowley who ordered the guard for the distinguished visitors doubled.

New Book on Boston Symphony

In this, the last week of the Boston Symphony Orchestra's fiftieth anniversary season, a new book is being brought out, called "The Boston Symphony Orchestra: 1881-1931," by M. A. de Wolfe Howe. This semi-centennial edition republishes Mr. Howe's narrative of the orchestra's beginning and earlier years, published in 1914. New chapters are added, recording the last years of Dr. Muck's conductorship and those of Henri Rabaud, Pierre Monteux and Serge Koussevitzky. New appendices will list the complete repertory, soloists and personnel of the orchestra through its fifty years; likewise the address on Henry Lee Higginson, made by Bliss Perry at the Bach Festival in Boston last month.

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LEWISTON, ME.
SUN

APR 28 1931

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LOWELL COURIER-CITIZEN,
WEDNESDAY, APRIL 29, 1931

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By SIDNEY R. FLEET

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Henry L. Higginson has been dead for many years, but his orchestra goes on. His memorial is perpetual. He established an institution that has taken hold of a whole community. Major Higginson, now dead, is the musical life of Boston. It is amazing what one individual, with a little vision, can do for a whole community. Lucky is the community, large or small, in which there is one individual with real vision and public spirit. Boston has had many great citizens, but few of them ever did more for the city than Major Higginson and his orchestra.

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TENNESSEAN

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TIMES UNION

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Effect of the War.

The progress of the orchestra from its inception through the spring of 1914 was untroubled, save for minor disputations. Twice in the ensuing years its very existence was threatened. First, by the World War and its obvious effect upon an orchestra that from the beginning had been German trained and German led and, second, by the strike of 1920, when the defection of 36 musicians, a third of the entire personnel, precipitated an even more serious crisis.

In the prosperity, good feeling and general satisfactions of this anniversary year those dark and troublous days are easily forgotten. To read Mr. Howe's and Mr. Burk's pages is to have them vividly recalled and also to be grateful to those who safely piloted the band over such stormy seas.

When the orchestra entered upon the season of 1917-18 the feeling engendered by the war was growing in intensity. Maj. Henry L. Higginson, founder and sustainer of the orchestra, was loyal to Dr. Karl Muck, then conductor and becoming more and more of a storm center; and he was loyal to his country. "It needed but a stray match," writes Mr. Howe, "to ignite the gunpowder that lay scattered all about. That match was dropped in Providence, R. I."

From then on, Mr. Howe tells how an overzealous and afterwards discredited spy-hunting editor of the Providence Journal dropped the match by declaring that Muck and his men should play the "Star Spangled Banner" at the orchestra's concert in Providence that evening. Various patriotic societies backed him up, and the matter was laid before Maj. Higginson and C. A. Ellis, the manager of the orchestra. They decided since there was no time for rehearsal that the anthem had better not be played. Dr. Muck was not consulted and knew nothing of the affair until the next morning. Yet all over the country there spread like wildfire the false report that a German conductor had refused to play our national hymn.

Like a snowball rolling down hill the agitation against Muck grew. Scandaluous charges were laid at his door, and in March, 1918, he was interned at Atlanta by the Federal Government as an enemy alien "on grounds that were never made public."

Believing that the Symphony Orchestra through him as spokesman should exonerate the man who served the band so well, who is still, in his old age, one of the greatest masters of the baton and who is honored throughout Europe, Mr. Howe goes on to say: "In justice to both Mr. Higginson and Dr. Muck, it should be said at this later day that, in respect to the charge on which Dr. Muck was held, there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy. There were, of course, many instances in which government officials proved themselves incapable of resisting popular clamor, and adopted courses which would have been unthinkable in times of peace. This was one of the most conspicuous of those cases."

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BALTIMORE, MD
NEWS

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[illegible] Hamlin prize of a grand pianoforte at the 22nd annual competition conducted by the New England Conservatory of Music in Jordan hall, Boston, yesterday.

Miss Nitkin, a graduate of Chelsea high in 1923, entered the Conservatory soon afterwards and was graduated in 1928 as a pupil of Mme. Antoinette Szumowska. Since graduation she has continued in the post graduate department as a pupil of Jesus Maria Sanroma, who was the Mason and Hamlin winner in 1920.

Her program in the contest, on which she was marked by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Harold Bauer and Joseph Lhevinne, noted pianists, the judges, was: Bach—Allemande and Gigue from the French Suite; Beethoven—first movement of the Sonata in E major, op. 109, and Chopin—Bellade in G minor.

Following the announcement of the award, Miss Nitkin received from Dr. Koussevitsky an invitation to play with the Boston Symphony at one of its concerts next season.

This year's field of contestants, drawn from the senior and post graduate pianoforte classes, was the largest in the history of the contests.

Carl Charles Feldman of Manchester, N. H., a graduate of the Conservatory in 1927, received honorable mention.

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The author admits that the refusal to play the anthem was a mistake, but places the blame on Col. Henry Lee Higginson, founder and patron of the orchestra, rather than Dr. Muck.

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CHELSEA, MASS.
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APR 30 1931

IN BOSTON

Miss Edna Ida Nitkin, talented daughter of Mr. and Mrs. Samuel Nitkin of 294 Washington ave., won the Mason and Hamlin prize of a grand pianoforte at the 22nd annual competition conducted by the New England Conservatory of Music in Jordan hall, Boston, yesterday.

Miss Nitkin, a graduate of Chelsea high in 1923, entered the Conservatory soon afterwards and was graduated in 1928 as a pupil of Mme. Antoinette Szumowska. Since graduation she has continued in the post graduate department as a pupil of Jesus Maria Sanroma, who was the Mason and Hamlin winner in 1920.

Her program in the contest, on which she was marked by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Harold Bauer and Joseph Lhevinne, noted pianists, the judges, was: Bach—Allemande and Gigue from the French Suite; Beethoven—first movement of the Sonata in E major, op. 109, and Chopin—Bellade in G minor.

Following the announcement of the award, Miss Nitkin received from Dr. Koussevitsky an invitation to play with the Boston Symphony at one of its concerts next season.

This year's field of contestants, drawn from the senior and post graduate pianoforte classes, was the largest in the history of the contests.

Carl Charles Feldman of Manchester, N. H., a graduate of the Conservatory in 1927, received honorable mention.

Koussevitzky In These Days Of Full Prime

The Symphony Concerts at the End of His Seventh Year of Ripening

May 1 Trans.

CONSIDER, through the turn of a column, the obligations of the conductor of a symphony orchestra of the first rank and of international note, standing as Dr. Koussevitzky does today and tomorrow at the end of a seventh year before the same public. Consider those obligations severally—the holding of the orchestra in discipline yet at the top of individual and collective bent; the maintaining through sixty-odd concerts in seven months of a high level of performance; the arranging and the re-arranging of eighty or ninety or a hundred pieces through those sixty-odd programs; the choosing of those pieces out of past and present, from the established, the novel, the neglected, the innovating, from many composers of many periods working in diverse manners; the humoring—for it must be done—of predilection and prejudice in audiences; the safeguarding of health and spirits without which good work is impossible; the preserving—at the back of the head, without pretense or ostentation, yet in all the daily round—of the ambition, the standards, the devotion to a profession and an art that are a conductor's honor; the infusing of an inexhaustible vitality into the chosen music, the accomplished performance, the reactions of the audience. Consider these obligations. Then test Dr. Koussevitzky by his fulfillment of them.

By common consent the Boston Orchestra has returned to the first rank. Mr. Monteux began the return. Dr. Koussevitzky continued, achieved and assured it. The prestige of the orchestra at home and abroad is at highest. In the concert-hall the numbers, applause, interest and loyalty of audiences attest it. In print, reviewers, chroniclers, essayists, bear witness to it. Visiting Europeans confirm it. There are Japanese aware of it. Perhaps we Bostonians are now inclined to take it for granted; to forget that it was gained through seven years of unrelaxing ambition, patience and work; that even slight recession on stage or in auditorium will endanger it.

The Symphony Concerts, as repositories of music, enjoy a like note. There is none to excel them in range, variety, liberality. Eighteenth-century masters may begin programs; Americans of the younger generation fill middle place; a classic of the nineteenth century round the list. There is room for composers of every period, nationality, style, so long as their music keeps vitality. The present is fostered—because the composition of music is a continuous art infused with the life of the time; a pursuit of new matter, methods, means and freedoms; a revelation of newfound, ripening, individualized abilities. Yet proportion is heeded; while along with it goes care for the pleasuring of a diversified audience.

From generalities pass to particulars. The orchestra is composed of players in prime, neither unripened nor over-routined. Heard in chamber-concerts or in solo-pieces outside Symphony Hall, relatively minor members of the choirs surprise by fineness of individual quality. Assembled on their own stage, for no music are they unready, while none overtaxes their abilities—often to the surprise and admiration of visiting composers and guest-conductors. Changes are now few. For the most part, they are the entrance of a new and remarkable talent, like Mr. Polatschek as first clarinet, or Mr. Böttcher as first horn, or Mr. Sanromá as pianist. By association the players have come to feel and know each other; to feel, know and work in image of the conductor. Wherever a hundred more or less sensitive men work together under one, highly sensitive; wherever discipline is the first essential to achievement, there are flashes of irritation. They pass humanwise; while the reciprocating spirit prevails and endures.

Hence the merits of a string choir whose precision and plasticity are unexcelled; who command every finesse and every energy of tone, passing at will from sensuous beauty to striding power; whose sensibility and unanimity serve equally the composer's and conductor's will. Beside it sits a woodwind choir of matched virtuosity with their several instruments, of unfailing musical intelligence, as quick and manifold as the strings in response to the music before them, to the conductor's purpose. It is the distinction of the brass choir that it ranges at will from mellow nineteenth-century sonority to piercing twentieth-century plangency. No modernist rhythming or coloring has yet overtaxed the percussion corner.

As a unified orchestra, these choirs now play with a balance and a reciprocation capable of the finest euphonies or the sharpest contrasts. They range from suggestion to proclamation. Above all, they are supple masters of diverse styles. They excel with Mozart and Haydn. They excel also with Stravinsky and Hindemith. They sound Beethoven and Brahms charactered. They do as much for Debussy and Ravel. Finally such an orchestra and such a conductor have gradually sensitized their accustomed audiences. They are not only suffused with sensuous beauty, thrilled with power, whipped by rhythm, dazzled with color. The quick-eared and quick-minded answer now to subtleties and suggestion, to the finer play of this orchestral art.

From the orchestra of Koussevitzky to his programs. But first, a clearing of the ground. No orchestra can maintain its quality, no audience keep its interest, next to no conductor express himself under the repeated and super-polished performance of a narrow range of music, for the most part classic or museum pieces. The orchestra is staled; the audience sated; the conductor turned finical; the classics themselves routined and devitalized. Furthermore: in a thousand heads float memories of music once liked, now by time and change stripped, outmoded and deadened. To resurrect it and to pretend with it would bring only boredom and disillusion. Yet again: while there are those who are deeply and sincerely stirred by the classics or the surviving romantics, there are also those who are as warmly and honestly impressed by the modernists. It is possible to be thrilled by Stravinsky as well as by Beethoven: to be engrossed by Hindemith as well as by Brahms; to take pleasure in Schumann and also in Honegger. If age must be served, so also must youth, if an orchestra is to endure and be a living thing. If the narrow-minded must be warily humored, twice over should the catholic-eared be pleasured.

Once more: though august matrons do part in dudgeon and gray heads mutter about "noise," the modernists will continue to write in their own manner because thereby they express themselves and their generation. No more can they be excluded from the concerts of the nineteen-thirties than current inventions can be excluded from our households or current manners and customs eschewed in our living. They are a part of the life and the music of our time. A considerable and indispensable public wishes to hear them, as it reads the literature or looks at the painting of its own day. If the modernists were to be removed bodily from the Symphony Concerts, many that now complain of an excess of them would discover and regret the gap. After five years of Monteux and seven years of Koussevitzky, the course of the Symphony Concerts may not easily be turned backward. After fifty years of Symphony Concerts over which the conductor's will has been decisive, no faction in the public, be it conservative or radical, is likely to strip him of his power. Conductors who passion themselves most for performance will prefer classics to moderns. Conductors who passion themselves most for music in itself will give ear to the composers of the immediate day. Conductors who join both passions, like Dr. Koussevitzky, will hold the balance true.

For at bottom the whole controversy resolves itself into a question of proportion. By the evidence of his programs through seven years, Dr. Koussevitzky has not neglected the classics. He has restored the composers of the eighteenth century to just place in the Symphony Concerts. He has not only played Beethoven and Brahms; he has re-vitalized them. No conductor within memory has given Mendelssohn more room; cultivated Schumann more sympathetically. In our ears he has re-created Berlioz. Wagner is intrinsically a composer of the opera house. Dr. Koussevitzky, like Dr. Muck, like most conductors of the present day, prefers to leave him in his own field. There have been condescensions to the popular favor for certain symphonies of Saint-Saëns, Dvorák and Franck.

To pass to established composers of our own day, Debussy and Ravel, Strauss and Sibelius, have ranged as never before through the programs at Symphony Hall. To them Chaikovsky and, in degree, Rimsky-Korsakov have been restored. Mahler and Bruckner have been rediscovered. Hardly an American of conspicuous promise or proved performance has been overlooked. For the most part the discarded romantics are only those whom time—the court without appeal—have banished the world over from the concert-hall. These things being as they certainly are, may not the modernists and the young men have the remaining room? To whom but to the living, to write as they chose, could Dr. Koussevitzky have distributed the commissions of this anniversary year? Predilections aside, not few who would deny him are those who cannot bear the thought that conductor and trustees are alike inaccessible to their imperious and accustomed will.

Most of us who listen with any discrimination and background to the Symphony Concerts, who count them as something more than week-end gathering-place for entertainment, have had our differences with Dr. Koussevitzky. Hearing the outcome, we have wondered why he accepted and played this or that new piece. Exalting our own notions, we have preferred another pace or accent to his. Harking back, as we fondly believed, to the composer, we have doubted his version of the piece in hand. One in so often must he try to dramatize a music intrinsically undramatic? Or the choice or the arrangement of a program has irked us. All these are the minor and momentary concomitants, inevitable but also trivial, of a conductorship seven years long. Beside Dr. Koussevitzky's essential and ripened qualities, they recede into the small and personal objection before the large and determining considerations. At the end of seven years, it is again in order to call the roll.

It is essential that the Symphony Concerts should escape routine. Season after season and week after week, Dr. Koussevitzky sets in a focus of interest, a source of surprise, a satisfaction remembered and renewed. It is essential that the conductor himself should not be routined. To hackneyed repertory pieces Dr. Koussevitzky comes freshly, infuses them with a new vitality, sounds them as they may have plausibly sounded when they also were new. To untried pieces he brings a patience, persistence, faith and zest that are the delight of the composers that half-persuade even unreceptive listeners.

A conductor may not spare himself and bring an orchestra to the standards of performance, gradually gained and now sustained at Symphony Hall. No more may he spare himself when he would have his programs as wide-ranging as those which Dr. Koussevitzky now assembles. There are classics to be assorted, revivals to be considered, new scores to be studied, one adjustment after another to be made—and he does not flag. After choice, rehearsals and again he is tireless. After performance, betterments under second thought, and his third version of a given piece usually excels the first and the second. The ideal conductor of a permanent orchestra, of an annual series of concerts, is a conductor who places them above all else in his life. After seven years neither the ambition, the devotion nor the incessant work of Dr. Koussevitzky diminishes. He pursues an ideal, rejoicing in his heart that it will always outstrip him by a little.

In those seven years Dr. Koussevitzky's powers have ripened. Remember his Mozart as it was at the beginning and as it is now. Recall his first and his present delivery of the tone-poems of Strauss. The vitality of his Beethoven is ever renewed. His Brahms is measured to a just balance of the essential qualities. His Debussy and Ravel are more and more sensitive and subtilized. Not one of his modernists that is not charactered. Not one of his young men that is not set in the best attainable light. . . . In the earlier day Dr. Koussevitzky tended to over-do to lose measure and control by excess of pre-occupation with the music before him. Now he is surer master of himself and of it. He accomplishes remarkable performances; but he does not set virtuosity over the disclosure of the music in spirit, truth, character and life.

It is true that whatever Dr. Koussevitzky does is colored high or deep with his own personal quality. But that "personality" is kindling force upon orchestra, audience, piece and composer. It is also essential nowadays to the American concert-hall. The conductor's variety gratifies the American instinct for change; is proof against over-familiarity. His inexhaustible vitality keeps every trait and every ability in play and unclouded. When at some distant day, he lays down it

Concert-Chronicle

Cantabrigian Farewell

AT Sanders Theater of Harvard University in Cambridge the Boston Symphony Orchestra last evening gave the concert which is the season's last in the second largest "series" in metropolitan Boston, the concert which is also prelude to the last pair of concerts of the current season at Symphony Hall. Those last two concerts, however, the program of last evening did not anticipate. Rather did it go back—as is the frequent custom of Cantabrigian programs—to works on recent programs. In fact, except for one item the program was that of last Monday evening in Boston—Bach, three movements from the suite in D; Brahms, Symphony in C minor. The third piece, which was Lambert's new and ebullient "Rio Grande" in Boston on Monday, was for obvious practical reasons not on this program but was replaced by the Suite from Stravinsky's "Firebird" from the programs of last Friday and Saturday.

But performances at Cambridge sound less like "mere" repetitions than any other repetitions which the orchestra undertakes: the entire audience is as near to the orchestra as the first considerable body of seats in Symphony Hall, causing performance to take on in a certain degree the chamber music style, stimulating the conductor to such a style; the huge wooden sounding-board above and to the rear of the orchestra causes the most subtle nuances to take on a definiteness they rarely assume otherwise, causes climaxes to shine forth; Dr. Koussevitzky, by nature not given to stale repetition, takes advantage of acoustical and architectural differences to remold and remake "interpretations" with which rehearsal and performance have made them thoroughly familiar; the men, familiar by seven years' intensive training under one man (the advantages of which unbroken, cumulative training no other orchestra now enjoys) respond in maximum degree to the least suggestion of Dr. Koussevitzky's flexible conducting.

The net result last evening was that not a single number went without applause in such quantities as to demand calling the players to their feet in response. In Bach's suite it was first violins that made such response. For first violins carry (as the phrase goes) that wondrous melody which has become as a household word in the arrangement for solo violin. First violins also bear the burden of the lilting and stamping measures of the final Gigue. And melody and dance, together with the preceding three-fold overture, proved irresistible to this audience of earnest and serious professors, even more earnest and serious students (nobody can be more serious and earnest than a student once he is headed in that direction) and like-minded residents of the other bank of the Charles.

And from the orchestra under this wooden shell came the dances from the "Firebird" with a vividness, with graphic quality, with a rhythmic verve that made one miss the dancers less than one would believe that concert performance could make it possible to miss them. How agile the movements of the princesses in their play with the golden apples! How barbaric, how clothed with splendors, how wild and untamed the final dance of Katschei's cohorts! And by contrast, how subtle and fluid the dance of the princesses! Just possibly all this was even better than had there been dancers to distract the attention.

And again Brahms's First. One believed on Monday that Dr. Koussevitzky had reached a surpassing performance. After last evening's performance one was not quite so certain about the uniqueness of that Monday reading. Last evening rhythms here and there seemed more energetic, the life-blood of the symphony pulsed a little more—youthfully perhaps? But the grandeur and the breadths were in no wise diminished, and the song of the slow movement never rang more true nor the quiet melody of the Allegretto with more simple charm. And never have the high first violins, near the middle of the slow movement gathered more intense heat than last evening. Thus one finds another surpassing performance to lay beside that of last Monday. Which was the finer? Who can say? But why choose? The Cantabrigians, not having heard Monday's performance, knew no necessity for choice, showered thunders of approval upon conductor and men; at the last rose in their enthusiasm together with the rising forces on the stage, to do final honor to a beloved conductor and orchestra not to be heard again for a six-month.

A. H. M.

Spring Rites For a Season Now Closing

Leave-Taking, Music and Other Incidents Bestrewing the Symphonic Friday

May 2 Trans.

THE CONCERT itself shall be example and excuse for the reviewer. Perhaps it was the return of spring weather which made some of us see all things green and count spats a useless and deplorable human invention. Perhaps it was the thirty pages of tables, lists, summaries, indices, that filled more than half the program-book—the annual orgy, on such a May Day more than usually indecent. Perhaps it was the chronological record—the final matinée of the fiftieth year of the Symphony Concerts. Whatever the cause, the occasion wore a relaxed air—the indomitable Koussevitzky and his equally indomitable orchestra always excepted. They persevered to the end. For the rest of us the present seemed more engaging than the past in spite of the editor's monstrosity of statistics; the future, in turn, more beguiling than the present.

True, we listened not only politely but intently. True again, the last matinée audience of the symphonic year was altogether coughless. Yet were our minds as firm-fixed as our ears upon music and performance? There was the Prelude to "Die Meistersinger," for instance, with which the concert began. It had not changed as masterful piece of flowing counterpoint. But it was pleasanter to think of the banks of the Rhine—the river flowing between—when the train skirts them en route to Munich, most agreeable of summer cities. Soon Debussy's Faun was peering, tonally, out of his bosky shelter. By the same token, soon the chestnut-trees will be in bloom in Paris and the Seine slip under the bridges gold-sheeted from the westering sun.

Between whiles, too, our tongues would run away from the music in presence. Since familiar numbers, all in high favor, filled the program, there was no one to say "Well! Penstock, I suppose you liked that awful stuff," as they do after new Hindemith or new Honegger. At this late day no seat-mates protest their devotion to Beethoven's Fifth—possibly from the subconscious suspicion that at the back of both their heads is a suppressed desire to flee that hackneyed masterpiece. Much more in tune with the day and the mood were exchanges of spring leave-takings and summer plans, diversified by swift little excursions into the Subscription Office to discover whether next year's seats were certainly booked. For on Friday afternoon, Oct. 9, and Saturday evening, Oct. 10, the fifty-first season of the Boston Symphony Orchestra—Dr. Serge Koussevitzky conductor—will begin.

Perhaps the relaxing mood seeped also into the applause; while in such things, as every frequenter of Symphony Hall knows, the matinée audience is law and custom unto itself. At the first pause in Beethoven in C minor, it began to dribble away. Not even a bit of ceremony for the five-months' parting with conductor and orchestra could stay it, when at last Beethoven was weary of repeating his final chords. It summoned the orchestra to its feet; called back the conductor once and twice; clapped out and stamped out farewell. But its collective mind, as usual, was on the door and the car, the taxi and the traffic. . . . Nor, as usual, could it agree to stand unanimously or to sit collectively when it was clapping. Dr. Koussevitzky's first entrance. For the standing posture, some will and some will not, whether a passing Japanese Prince or a familiar conductor is the occasion. Whoever the object, there should be an end to these scraggly matinée "homages."

In point of fact the only flood of applause, the afternoon through, followed the Prelude to "Die Meistersinger." Then it was torrential, alike for the splendor of the music and the passion of the performance. So eager and persistent were these plaudits that they hastened the rites of the day. In the first twenty-minutes of the concert, the orchestra was on its feet, Dr. Koussevitzky and Mr. Burgin at handshaking; while from the back of the stage to the back of the auditorium everybody was beaming upon everyone else. A bright May afternoon does not invite to amateur program-making. Yet the Prelude might have been better placed at the end of the concert. In itself it is an irresistible music. The performance yesterday drove forward, sonorous and striding, tense and climactic, at moments overmuch so for Wagner's flood of golden tone and the songful waves into which it often breaks. The Prelude not only suits a festal occasion; it teems with the zest of living and doing and pleasuring. At the sound of it romance cries in the street and purges our souls, though we may be as heavy with the years and the flesh and our natural vanities as those self-same burghers of Nuremberg. Some of us breathe the freer; hold our heads the higher, for the hearing of it. It signalled the beginning, it should have crowned the end, of this semi-centennial year at Symphony Hall.

There were other incidents to be noted and at leisure pondered. To scan the "rush seats" in the second balcony was to note a few unoccupied. What say to that with a program of familiar classics—"Die Meistersinger" and "The Faun," "Till Eulenspiegel" and the Fifth Symphony—when a quasi-modernist list will usually fill every chair? And what again for the scant applause after Debussy's Prelude? It is an acknowledged and untarnished masterpiece. Conductor and orchestra evoke and excel in it. Seldom have they been more in the mood and the atmosphere than when Mr. Laurent sounded his flute, Mr. Gillet his oboe, Mr. Polatschek his clarinet, Mr. Zighera his harp, Mr. Böttcher and his comp their horns. Yet the reward wa and lukewarm. "The Faun," m deservedly, may be going out inée fashion. More probably, th ence takes piece and performanc granted, which state of mind is the pitfalls to perfection at the Sym Concerts.

From Strauss's "Till" and Beeth Fifth, the reviewer, reminding his ers of the mood of the day, confi claims exemption and excuse. Wit stroke of his pen he agrees to al has been said in praise of Strauss's ing in tones, of a comic characteri hardly to be matched within the and the means of symphonic music as the years accumulate upon his and "Till's"—to say nothing of the poser's—he is coming to believe the ductors, keen for the details with Strauss invariably tempts them, "Till" too little in the vein of fo and broad humor. The folk-tale mistakable at the beginning and th Till's tonal exercises in the market and the court-room hardly accord the wit and the irony of which we to hear so much. To the contrary are good comic stuff to tickle the r well as the ears of hearers. Dr. sevitzky steers a middle course. H well with the measures of folk-tale; the clowneries the superlative s Strauss and his own orchestra pre him to over-refinement. By all the and on more than one of Strauss's "Till" is brash.

Almost always Dr. Koussevitzk news Beethoven. In the Fifth Sym he gains his end by an eminently and simple version, high heroic no less; so makes play with the song and the accents of the orchestra tone and his pains, indeed, were t covering to a slow movement that tains not a little Beethovenish com place. . . . For the rest let th viewer take his pleasure of a conce its own sake and his; for once a ma a brother and not—God save the m an oracle. He deserves it, at season's

H. T.

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For at bottom the whole controversy resolves itself into a question of proportion. By the evidence of his programs through seven years, Dr. Koussevitzky has not neglected the classics. He has restored the composers of the eighteenth century to just place in the Symphony Concerts. He has not only played Beethoven and Brahms; he has re-vitalized them. No conductor within memory has given Mendelssohn more room; cultivated Schumann more sympathetically. In our ears he has re-created Berlioz. Wagner is intrinsically a composer of the opera house. Dr. Koussevitzky, like Dr. Muck, like most conductors of the present day, prefers to leave him in his own field. There have been condescensions to the popular favor for certain symphonies of Saint-Saëns, Dvorák and Franck.

To pass to established composers of our own day, Debussy and Ravel, Strauss and Sibelius, have ranged as never before through the programs at Symphony Hall. To them Chaikovsky and, in degree, Rimsky-Korsakov have been restored. Mahler and Bruckner have been rediscovered. Hardly an American of conspicuous promise or proved performance has been overlooked. For the most part the discarded romantics are only those whom time—the court without appeal—have banished the world over from the concert-hall. These things being as they certainly are, may not the modernists and the young men have the remaining room? To whom but to the living, to write as they chose, could Dr. Koussevitzky have distributed the commissions of this anniversary year? Predilections aside, not few who would deny him are those who cannot bear the thought that conductor and trustees are alike inaccessible to their imperious and accustomed will.

Most of us who listen with any discrimination and background to the Symphony Concerts, who count them as something more than week-end gathering-place for entertainment, have had our differences with Dr. Koussevitzky. Hearing the outcome, we have wondered why he accepted and played this or that new piece. Exalting our own notions, we have preferred another pace or accent to his. Harking back, as we fondly believed, to the composer, we have doubted his version of the piece in hand. One in so often must he try to dramatize a music intrinsically undramatic? Or the choice or the arrangement of a program has irked us. All these are the minor and momentary concomitants, inevitable but also trivial, of a conductorship seven years long. Beside Dr. Koussevitzky's essential and ripened qualities, they recede into the small and personal objection before the large and determining considerations. At the end of seven years, it is again in order to call the roll.

It is essential that the Symphony Concerts should escape routine. Season after season and week after week, Dr. Koussevitzky sets in a focus of interest, a source of surprise, a satisfaction remembered and renewed. It is essential that the conductor himself should not be routined. To hackneyed repertory pieces Dr. Koussevitzky comes freshly, infuses them with a new vitality, sounds them as they may have plausibly sounded when they also were new. To untried pieces he brings a patience, persistence, faith and zest that are the delight of the composers that half-persuade even unreceptive listeners.

A conductor may not spare himself and bring an orchestra to the standards of performance, gradually gained and now sustained at Symphony Hall. No more may he spare himself when he would have his programs as wide-ranging as those which Dr. Koussevitzky now assembles. There are classics to be assorted, revivals to be considered, new scores to be studied, one adjustment after another to be made—and he does not flag. After choice, rehearsals and again he is tireless. After performance, betterments under second thought, and his third version of a given piece usually excels the first and the second. The ideal conductor of a permanent orchestra, of an annual series of concerts, is a conductor who places them above all else in his life. After seven years neither the ambition, the devotion nor the incessant work of Dr. Koussevitzky diminishes. He pursues an ideal, rejoicing in his heart that it will always outstrip him by a little.

In those seven years Dr. Koussevitzky's powers have ripened. Remember his Mozart as it was at the beginning and as it is now. Recall his first and his present delivery of the tone-poems of Strauss. The vitality of his Beethoven is ever renewed. His Brahms is measured to a just balance of the essential qualities. His Debussy and Ravel are more and more sensitive and subtilized. Not one of his modernists that is not charactered. Not one of his young men that is not set in the best attainable light. . . . In the earlier day Dr. Koussevitzky tended to over-do to lose measure and control by excess of pre-occupation with the music before him. Now he is surer master of himself and of it. He accomplishes remarkable performances; but he does not set virtuosity over the disclosure of the music in spirit, truth, character and life.

It is true that whatever Dr. Koussevitzky does is colored high or deep with his own personal quality. But that "personality" is kindling force upon orchestra, audience, piece and composer. It is also essential nowadays to the American concert-hall. The conductor's variety gratifies the American instinct for change; is proof against over-familiarity. His inexhaustible vitality keeps every trait and every ability in play and unclouded. When at some distant day, he lays down his present charge at his own request—lest his audience should tire of him—his successor will be difficult to find and easy to regret.

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... to the ... of the current sea... Symphony Hall. Those last two concerts, however, the program of last evening did not anticipate. Rather did it go back—as is the frequent custom of Cantabrigian programs—to works on recent programs. In fact, except for one item the program was that of last Monday evening in Boston—Bach, three movements from the suite in D; Brahms, Symphony in C minor. The third piece, which was Lambert's new and ebullient "Rio Grande" in Boston on Monday, was for obvious practical reasons not on this program but was replaced by the Suite from Stravinsky's "Firebird" from the programs of last Friday and Saturday.

But performances at Cambridge sound less like "mere" repetitions than any other repetitions which the orchestra undertakes: the entire audience is as near to the orchestra as the first considerable body of seats in Symphony Hall, causing performance to take on in a certain degree the chamber music style, stimulating the conductor to such a style; the huge wooden sounding-board above and to the rear of the orchestra causes the most subtle nuances to take on a definiteness they rarely assume otherwise, causes climaxes to shine forth; Dr. Koussevitzky, by nature not given to stale repetition, takes advantage of acoustical and architectural differences to remold and remake "interpretations" with which rehearsal and performance have made them thoroughly familiar; the men, familiar by seven years' intensive training under one man (the advantages of which unbroken, cumulative training no other orchestra now enjoys) respond in maximum degree to the least suggestion of Dr. Koussevitzky's flexible conducting.

The net result last evening was that not a single number went without applause in such quantities as to demand calling the players to their feet in response. In Bach's suite it was first violins that made such response. For first violins carry (as the phrase goes) that wondrous melody which has become as a household word in the arrangement for solo violin. First violins also bear the burden of the lilting and stamping measures of the final Gigue. And melody and dance, together with the preceding three-fold overture, proved irresistible to this audience of earnest and serious professors, even more earnest and serious students (nobody can be more serious and earnest than a student once he is headed in that direction) and like-minded residents of the other bank of the Charles.

And from the orchestra under this wooden shell came the dances from the "Firebird" with a vividness, with graphic quality, with a rhythmic verve that made one miss the dancers less than one would believe that concert performance could make it possible to miss them. How agile the movements of the princesses in their play with the golden apples! How barbaric, how clothed with splendors, how wild and untamed the final dance of Katschei's cohorts! And by contrast, how subtle and fluid the dance of the princesses! Just possibly all this was even better than had there been dancers to distract the attention.

And again Brahms's First. One believed on Monday that Dr. Koussevitzky had reached a surpassing performance. After last evening's performance one was not quite so certain about the uniqueness of that Monday reading. Last evening rhythms here and there seemed more energetic, the life-blood of the symphony pulsed a little more—youthfully perhaps? But the grandeur and the breadths were in no wise diminished, and the song of the slow movement never rang more true nor the quiet melody of the Allegretto with more simple charm. And never have the high first violins, near the middle of the slow movement gathered more intense heat than last evening. Thus one finds another surpassing performance to lay beside that of last Monday. Which was the finer? Who can say? But why choose? The Cantabrigians, not having heard Monday's performance, knew no necessity for choice, showered thunders of approval upon conductor and men; at the last rose in their enthusiasm together with the rising forces on the stage, to do final honor to a beloved conductor and orchestra not to be heard again for a six-month.

A. H. M.

Spring Rites For a Season Now Closing

Leave-Taking, Music and Other Incidents Bestrewing the Symphonic Friday

May 2 Trans.

THE CONCERT itself shall be example and excuse for the reviewer. Perhaps it was the return of spring weather which made some of us see all things green and count spats a useless and deplorable human invention. Perhaps it was the thirty pages of tables, lists, summaries, indices, that filled more than half the program-book—the annual orgy, on such a May Day more than usually indecent. Perhaps it was the chronological record—the final matinée of the fiftieth year of the Symphony Concerts. Whatever the cause, the occasion wore a relaxed air—the indomitable Koussevitzky and his equally indomitable orchestra always excepted. They persevered to the end. For the rest of us the present seemed more engaging than the past in spite of the editor's monstrosity of statistics; the future, in turn, more beguiling than the present.

True, we listened not only politely but intently. True again, the last matinée audience of the symphonic year was altogether coughless. Yet were our minds as firm-fixed as our ears upon music and performance? There was the Prelude to "Die Meistersinger," for instance, with which the concert began. It had not changed as masterful piece of flowing counterpoint. But it was pleasanter to think of the banks of the Rhine—the river flowing between—when the train skirts them en route to Munich, most agreeable of summer cities. Soon Debussy's Faun was peering, tonally, out of his bosky shelter. By the same token, soon the chestnut-trees will be in bloom in Paris and the Seine slip under the bridges gold-sheeted from the westering sun.

Between whiles, too, our tongues would run away from the music in presence. Since familiar numbers, all in high favor, filled the program, there was no one to say "Well! Penstock, I suppose you liked that awful stuff," as they do after new Hindemith or new Honegger. At this late day no seat-mates protest their devotion to Beethoven's Fifth—possibly from the subconscious suspicion that at the back of both their heads is a suppressed desire to flee that hackneyed masterpiece. Much more in tune with the day and the mood were exchanges of spring leave-takings and summer plans, diversified by swift little excursions into the Subscription Office to discover whether next year's seats were certainly booked. For on Friday afternoon, Oct. 9, and Saturday evening, Oct. 10, the fifty-first season of the Boston Symphony Orchestra—Dr. Serge Koussevitzky conductor—will begin.

Perhaps the relaxing mood seeped also into the applause; while in such things, as every frequenter of Symphony Hall knows, the matinée audience is law and custom unto itself. At the first pause in Beethoven in C minor, it began to dribble away. Not even a bit of ceremony for the five-months' parting with conductor and orchestra could stay it, when at last Beethoven was weary of repeating his final chords. It summoned the orchestra to its feet; called back the conductor once and twice; clapped out and stamped out farewell. But its collective mind, as usual, was on the door and the car, the taxi and the traffic. . . . Nor, as usual, could it agree to stand unanimously or to sit collectively when it was clapping. Dr. Koussevitzky's first entrance. For the standing posture, some will and some will not, whether a passing Japanese Prince or a familiar conductor is the occasion. Whoever the object, there should be an end to these scraggly matinée "homages."

In point of fact the only flood of applause, the afternoon through, followed the Prelude to "Die Meistersinger." Then it was torrential, alike for the splendor of the music and the passion of the performance. So eager and persistent were these plaudits that they hastened the rites of the day. In the first twenty-minutes of the concert, the orchestra was on its feet, Dr. Koussevitzky and Mr. Burgin at handshaking; while from the back of the stage to the back of the auditorium everybody was beaming upon everyone else. A bright May afternoon does not invite to amateur program-making. Yet the Prelude might have been better placed at the end of the concert. In itself it is an irresistible music. The performance yesterday drove ... striding, tense and climactic, at moments overmuch so for Wagner's flood of golden tone and the songful waves into which it often breaks. The Prelude not only suits a festal occasion; it teems with the zest of living and doing and pleasuring. At the sound of it romance cries in the street and purges our souls, though we may be as heavy with the years and the flesh and our natural vanities as those self-same burghers of Nuremberg. Some of us breathe the freer; hold our heads the higher, for the hearing of it. It signalled the beginning, it should have crowned the end, of this semi-centennial year at Symphony Hall.

There were other incidents to be noted and at leisure pondered. To scan the "rush seats" in the second balcony was to note a few unoccupied. What say to that with a program of familiar classics—"Die Meistersinger" and "The Faun," "Till Eulenspiegel" and the Fifth Symphony—when a quasi-modernist list will usually fill every chair? And what again for the scant applause after Debussy's Prelude? It is an acknowledged and untarnished masterpiece. Conductor and orchestra evoke and excel in it. Seldom have they been more in the mood and the atmosphere than when Mr. Laurent sounded his flute, Mr. Gillet his oboe, Mr. Polatschek his clarinet, Mr. Zighera his harp, Mr. Böttcher and his comp... their horns. Yet the reward wa... and lukewarm. "The Faun," m... deservedly, may be going out ... inée fashion. More probably, th... ence takes piece and performanc... granted, which state of mind is ... the pitfalls to perfection at the Sym... Concerts.

From Strauss's "Till" and Beeth... Fifth, the reviewer, reminding his... ers of the mood of the day, conf... claims exemption and excuse. Wit... stroke of his pen he agrees to al... has been said in praise of Strauss's... ing in tones, of a comic characteri... hardly to be matched within the ... and the means of symphonic music... as the years accumulate upon his... and "Till's"—to say nothing of the... poser's—he is coming to believe tha... ductors, keen for the details with... Strauss invariably tempts them, ... "Till" too little in the vein of fo... and broad humor. The folk-tale ... mistakable at the beginning and th... Till's tonal exercises in the market... and the court-room hardly accord... the wit and the irony of which we... to hear so much. To the contrary... are good comic stuff to tickle the r... well as the ears of hearers. Dr. ... sevitzky steers a middle course. H... well with the measures of folk-tale; ... the clowneries the superlative s... Strauss and his own orchestra pre... him to over-refinement. By all the l... and on more than one of Strauss's ... "Till" is brash.

Almost always Dr. Koussevitzk... news Beethoven. In the Fifth Symp... he gains his end by an eminently ... and simple version, high heroic nor... less; so makes play with the song... and the accents of the orchestra... tone and his pains, indeed, were t... covering to a slow movement that ... tains not a little Beethovenish com... place. . . . For the rest let th... viewer take his pleasure of a conce... its own sake and his; for once a ma... a brother and not—God save the ma... an oracle. He deserves it, at season's...

H. T.

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Herald May 2

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 24th and last Friday afternoon concert of the 50th season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, took place yesterday in Symphony hall. The program was as follows: Wagner, Prelude to "The Mastersingers of Nuremburg"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Strauss, "Till Eulenspiegel's "Merry Pranks"; Beethoven, Symphony No. 5, C Minor.

The concert will be repeated tonight. The 51st season, Dr. Koussevitzky, conductor, will open on Oct. 9.

There is little to be said of the works chosen for this concert; little that would be pertinent, for Dr. Koussevitzky, unlike some other conductors, does not pride himself on discovering or inventing "hidden" pasages of beauty or grandeur that have escaped the notice of even illustrious predecessors. It is enough for him to give admirable performances of works as they exist; not as this or that conductor thinks they should have been written, and is eager to supply the deficiencies, the oversights, the carelessness of the composer. Dr. Koussevitzky, having poetic and dramatic imagination, also that indefinable quality which for lack of a better word is called "magnetism," interprets a symphony, suite, symphonic poem, with due respect for the composer's text. He supplies what the composer could not indicate: the vivifying spirit. Music does not exist until it is performed. There are the notes, but they have no significance until the conductor sees in them so many aids in the revealing the composer's spiritual, dramatic, noble, lyrical or passionately sensuous thoughts as they found musical expression.

It is enough to say of the performance yesterday that it was of the finest virtuoso order in which there was full artistic appreciation of the different qualities that have given each composition its commanding place in the literature of music. The audience was enthusiastic. It rose in greeting Dr. Koussevitzky; it saw with unfeigned regret the end of the season; it rejoiced in the announcement that the conductor would again direct the superb, incomparable orchestra of brilliant musicians; the orchestra that he has formed and shaped.

It is customary to say a few words about a season brought to an end. The 50th was of an anniversary nature; conspicuous also for the Bach Festival. Musicians of European countries and of the United States were invited to enlarge the importance of the anniversary by their contribution of compositions. A piece d'occasion is too often only an expression of good will and honorable intention. Of all the more important contributions to the 50th anniversary Roussel's Symphony and Stravinsky's Symphonie de Psaumes were easily the first in rank. It seemed as if Prokofieff had taken his task too easily, hurriedly. His symphony was not worthy of him. The conductor and the audience had a right to expect from Respighi something better than his "Metamorphoseon"; a theme and variations in which variegated instrumentation clothed a poorly nourished body. These were the two conspicuous failures to seize the opportunity.

There has been some ill-considered talk about the undue prominence given to the works of the radical left wing: about the neglect of composers classed as orthodox. Bach was represented by 17 compositions at the regular concerts of the season; Beethoven by seven; Brahms by five; Mozart, Strauss, Wagner, each by four; Haydn by three; Schumann by three; Debussy, Handel, Loeffler, Ravel, Schubert, Sibelius, Tchaikovsky, each by two.

It is true that there were a few works by unfamiliar composers that were as the abomination of desolation; Lourie's "Sonate Liturgique" for example; but Nabokov's "Symphonie Lyrique" was not wholly negligible; Kremek's "Little Symphony" was pleasing, as were Pick-Mangiagalli's transcriptions of Bach; Pilati's pretty suite, while Lambert's "Rio Grande" was stormily applauded.

Nor were Americans neglected, shabbily treated. Griffes, Hadley, Hanson, Hill, Loeffler, McKinley, Steinert.

It was a graceful act to invite Sir George Henschel to conduct the first concert. Mr. Arbos is always a welcome visitor. Mr. Hadley showed routine ability as a conductor and had the pleasure of presenting two of his own works. Mr. Burgin gave an engrossing, highly dramatic interpretation of Sibelius's first symphony.

The list of soloists included two who made their first appearance in Boston; surely not their last if the pleasure of the audience has any weight with them: Mr. Milstein, the violinist; Mr. Piatigorsky, the violoncellist. Among the pianists were Messrs. Gieseking and Horowitz; and although Mr. Sanroma was not billed as a soloist, his playing the piano part of Stravinsky's Capriccio and of Lambert's "Rio Grande" was a marked feature of the season.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The Boston Symphony Orchestra gave the final program of its 50th season yesterday afternoon. The Friday subscribers applauded Dr Koussevitsky and the players very cordially at every opportunity. Wagner's prelude to "Die Meistersinger," Debussy's "Afternoon of a Faun," Richard Strauss' "Till Eulenspiegel" and Beethoven's Fifth Symphony were the chosen numbers. It has been customary in the past to end each season with such a program as this, made up entirely of masterpieces generally familiar and generally beloved.

No season of the entire 50 has been more warmly applauded than the one that ends tonight with the usual repetition of yesterday's program. Dr Koussevitzky's unflagging energy, the remarkable series of works commissioned by the orchestra from a number of the foremost living composers, and the monumental Bach festival in March, in honor of the orchestra's founder have made this a memorable year. The repetition, under Sir George Henschel of the initial program of the first season, was not the least notable feature of the anniversary celebration. To the players, the trustees and the contributors toward the annual deficit the public is also deeply indebted. But the prime mover in everything has been Dr Koussevitzky, to whom honor and gratitude are chiefly due.

Compelling Interpretations

Yesterday's concert showed the conductor at the height of his powers. His vividly-imagined and eloquently-carried-through interpretations of masterpieces were as compelling as ever. His increased mastery of the details of orchestral technique and the superlative excellence as a group of the present orchestra enabled Dr Koussevitzky to surpass yesterday his former achievement in each of the chosen pieces. Nobody sensitive to music could listen unmoved to this concert.

But for perfection in orchestral performances of such a list of masterpieces as yesterday's, something more than eloquence and emotional intensity is needed. Dr Koussevitzky's limitations as a conductor are as marked as his abilities. He does not even now invariably secure from the players the absolute precision of attack, the perfect balance of tone, the uniform clarity of musical texture one expects, and seldom in vain, to find in the work of the greatest conductors, such as Muck or Toscanini.

Inner voices are sometimes obscured by the tonal mass, choirs do not make their entrances absolutely at the same instant; even first desk soloists sometimes come in a moment too soon or too late. Great as has been the improvement in all these respects in Dr Koussevitzky's conducting, perfection is not yet attained.

Graver than these limitations of orchestral technique are certain clearly-marked limitations of imaginative intuition, or emotional sympathy. Here one is, of course, on more controversial ground. If the orchestra is momentarily not quite together that is a plain and indisputable fact. If one feels, as one felt yesterday in the C-minor Symphony, that Dr Koussevitzky's Beethoven is not the true Beethoven, that is a matter of opinion. It is clear that his tempo for the andante con moto is slower than that indicated by Beethoven's metronome marking. It is less demonstrable that he does not fully understand the nobility and serenity that underlie this music.

An Ethical Idealist

Its romanticism is superficial. At heart Beethoven was a classicist and an ethical idealist, not a stormy soul like Tchaikovsky, or, to pick a fairer comparison, Wagner. Dr Muck, with no more guidance from tradition and from the printed text than Dr Koussevitzky can command, could by the sheer force of interpretive genius come closer to the heart of Beethoven's mystery. At least, so one listener yesterday firmly believes.

Dr Koussevitzky's reading of "Till Eulenspiegel" yesterday was, on the other hand, the best one recalls from anyone. The whimsicality, the daredevil, irrepressible energy, the half mocking, half sentimental interludes of lyricism in this tone poem have never been more clearly revealed.

The programs carried the first announcement of the 51st season of Boston Symphony concerts, to begin Oct 9 and 10, with Dr Koussevitzky as conductor.

The renewal privilege of this year's subscribers is about to expire, but the very long waiting list will absorb most, if not all, of the few places released by those who fail to renew their season subscriptions. P. R.

SYMPHONY ENDS 50TH MUSIC YEAR

Post May 2

Popular Classics Fill List for Final Matinee

BY WARREN STOREY SMITH

With a programme of popular classics, Wagner's "Meistersinger" Prelude, Debussy's Prelude to "The Afternoon of a Faun," Strauss' "Till Eulenspiegel," and the Fifth Symphony of Beethoven, the 50th season of the Boston Symphony Orchestra formally ends this evening.

RESPONSIVE AUDIENCE

Yesterday afternoon the same programme found a responsive audience. There were the usual rites of welcome and of implied farewell, with audience and orchestra standing and clapping as Dr. Koussevitzky came upon the platform. The music of Wagner, Debussy and Strauss, though the performances were not of equal excellence, provoked warm applause, the "Meistersinger" Prelude in particular. And after the playing of the Symphony there were many recalls for the conductor; there was much stamping of feet as well as smiting of palms.

To return to the concert itself, Dr. Koussevitzky was yesterday at least in the first half of the programme, obsessed by a passion for detail and an unusual deliberation of pace. Wagner's Prelude, however, gains in dignity and in impressiveness when not rushed off its feet, as it all too often is nowadays. And if Debussy's Faun was more than commonly langorous, the music has seldom, if ever, been played here with such unfailing loveliness of tone, such a wealth of subtle nuance, such perfection of phrasing.

But not for Strauss' Till are such niceties and preciosities. Yet with him, too, Dr. Koussevitzky would be not merely painstaking but finicky and meticulous, and over-sentimental as well. From the performance yesterday there emerged not the super-rogue of German legend, but a spring-struck poet. Gone was much of the diablerie, the irony, the humor and the folksy quality that rightfully should distinguish this music, and a false emotionalism, a devitalizing refinement put in their place. But for these things the performance of the Symphony, like those of the Preludes of Wagner and De-

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...ovie bill at RKO Boston.

Jubilee Year Closes at Symphony

Amer May 2

By MOSES SMITH

The Boston Symphony Orchestra closes its fiftieth season tonight at Symphony Hall. This season has been in many respects memorable. There have been noted guests. There have been extraordinarily fine performances. A climax was the Bach Festival in March, partly to honor the founder of the orchestra, Henry Lee Higginson.

Perhaps the principal feature of the brilliant season has been the series of works commissioned by the orchestra and written especially for its jubilee season by some of the most eminent composers alive—men of the stature of Stravinsky, Prokofiev and Honegger, to name the most prominent. Not all, or perhaps even a majority, of these works pleased all listeners. Many were the subject of disagreement even among critics, who should know better. But every one found some of this new music to his taste. And certainly the effort was worth while—for the honor it bestowed on the Boston orchestra, for the opportunity it gave us to hear music of our time.

It would take a column to begin to distribute praise justly for this season. Let us therefore confine ourselves to singling out the moving spirit, Serge Koussevitzky, for the untiring energy and vivid imagination with which he planned the season as a whole and the similar qualities he put into the individual performances. The extent of his labors has been colossal. Without him, and without the co-operation of his hundred-odd musicians, the season just past is unthinkable.

The season began with ceremoney and sentiment, when Georg Henschel conducted almost the same program he had a half century before, when the orchestra began its life. The final program, fittingly enough, is without ceremony, and it is a collection of standard classics—Wagner's Prelude to "Die Meistersinger," Debussy's "Afternoon of a Faun," Strauss' "Till Eulenspiegel" and Beethoven's Fifth Symphony. Of course, the performance of these works at yesterday's matinee was in the brilliant vein which we have now come to expect as inevitable from onr virtuoso orchestra. May it live long!

Rounds Out 30 Years

Concert-Crier

May 2 '31 Trans

The Pops

The fiftieth year of the Symphony Concerts ends this evening. The forty-sixth year of The Pops will begin on Wednesday evening. For four days between, Symphony Hall will be dark outside, but bright and busy inside. Into the cellar will go the usual chairs on the floor. Small tables and other chairs will replace them. For a second summer, stage and auditorium will be "done over" in light, cool colors. Other changes in aspect will divert the eye. Whoever sits at the tables may smoke at will; talk as he chooses while the orchestra is still, but rather less while it is playing; take such "refreshments" as a card that obeys the law may proffer.

These preliminaries completed, eighty members of the Symphony Orchestra will file to their places on the stage. Among them are nearly all the abler players except the leaders of the several choirs. Until the beginning of July these players, with occasional changes, will be the orchestra of The Pops. Young Mr. Fiedler will again be the conductor. The players like him and will work for him. Last season his programs pleased nearly every one. They were neither too classic nor too modern, too light nor too heavy. There was room for Gershwin from a musical play and for Rimsky-Korsakov from Bagdad; for Viennese waltzes and Sousa's marches; for operatic and occasionally symphonic numbers. Nothing too much; nothing in routine; and everything done in lively fashion.

By the sign of his first five programs, Mr. Fiedler will please no less this summer. The first program arrays familiar numbers, plus a selection from Mr. Gershwin's current musical play, "Girl Crazy," and a potpourri from Johann Strauss's Viennese operattas, mixed by Korngold. Ravel's "Bolero" will return on Thursday evening, with a Suite from de Falla's ballet, "Love the Sorcerer," and two canons of Schumann, transcribed from piano to orchestra, for freshening numbers. Chabrier's "España" will be played anew on Friday and Dukas's Scherzo, "The Sorcerer's Apprentice," on Saturday. The program for the first Sunday concert, on May 10, is notable. It includes Lambert's "Rio Grande," warmly liked at three Symphony Concerts, with Mr. Sanromá again as pianist and The Cecilia for chorus; a neat little eighteenth-century Symphony by the Englishman, Boyce; Elgar's new march in the series he names "Pomp and Circumstance." There is room as well for three familiar numbers from Chaikovsky.

The Boston Orchestra's 50 Years

Monitor May 2

By L. A. SLOPER

FIFTY years of musical purveyance were rounded out by the Boston Symphony Orchestra with May Day, 1931. Much has been printed in these columns already about the celebrations of the festival year. Now that the tumult and the shouting only echo in memory, a few cursory remarks in retrospect may be in order.

The year has been notable, of course, for its novelties, and in particular for the works composed especially for the anniversary. The list of the authors of such works includes some of the most outstanding of contemporary composers. Surprisingly enough, many of these "occasional" pieces had exceptional merit. More surprisingly still, that which commended itself to this chronicler as the most significant of them all bore the name of the most famous among the composers of our day—Igor Stravinsky.

For one had all but given up hope of hearing anything that seemed fresh or original from the pen that set down the epochal "Sacre du Printemps." But the "Symphonie de Psaumes," for orchestra and chorus ---"composed to the glory of God and dedicated to the Boston Symphony Orchestra"—must rank, we believe, above the "Œdipus Rex," if below the "Sacre."

Jubilee Pieces

Other jubilee pieces that appeared to have had an inspiration more mandatory than the mere invitation to contribute were Roussel's Symphony in G minor, Prokofieff's Fourth Symphony, Honegger's Symphony and Hindemith's Konzertmusik for string and brass instruments. Dr. Serge Koussevitzky himself wrote an Overture for the occasion, which this commentator was unable to hear, but of which he heard complimentary reports. Edward Burlingame Hill's "Ode" labored, we felt, under the handicap of Robert Hillyer's verses. Other anniversary items were Howard Hanson's "Romantic" Symphony and Respighi's "Metamorphoseon Modi XII."

There were also a number of novelties not composed for the jubilee. Among these Pick-Mangiagalli's arrangement of Two Preludes by Bach, Hill's Second Symphony, Elgar's Introduction and Allegro, op. 47 (new to Boston!), Křenek's Little Symphony and Lambert's "The Rio Grande" left more than a passing, if not in every instance a favorable, impression. Nabokov's "Symphonie Lyrique" was another novelty which the present writer missed.

Other events were the return of Sir George Henschel, first conductor of the orchestra, to direct the opening concerts of the season; the Bach Festival, at which the B minor Mass and other works came to stirring performance, and the Beethoven Festival at Washington, D. C.

The final program, appropriately jubilant, contained the "Meistersinger" Prelude, Debussy's "L'Après-midi d'un Faune," Strauss's "Till Eulenspiegel" and, for fitting crown, Beethoven's Fifth Symphony in glorious divulgence.

A History of the Orchestra

In commemoration of the orchestra's birthday the Houghton Mifflin Company has just published "The Boston Symphony Orchestra, 1881-1931," by M. A. DeWolfe Howe. This is described on the title page as a "Semicentennial Edition" of Mr. Howe's history of the orchestra, which carried it down to 1914. It has been revised and extended in collaboration with John N. Burk of the Symphony Hall staff.

The period of this extension has been of course in many ways the most exciting in the history of the orchestra. It covers, first, the war period, which all but destroyed the orchestra, and second, the famous "strike" which necessitated its complete reorganization.

Mr. Howe has written, with remarkable restraint, the chapter on the "Interlude" of 1914-1918, which resulted in the withdrawal of Karl Muck under circumstances which it would do no good to rehearse here now; and then the relinquishment of control by Mr. Higginson and the retirement of Charles A. Ellis, the manager.

Mr. Burk then brings the chronicle to date in the two concluding chapters, "The Post-war Frenchmen" and "New Fires from Russia." With conspicuous discernment, justice and tact he describes the service of Henri Rabaud and Pierre Monteux, giving Mr. Monteux credit for rebuilding the orchestra after the "strike" of 1920, for drilling it again into a superb instrument and for introducing a generous number of modern works into the programs—it was he who brought Stravinsky's "Sacre" to its first Boston hearing. So, "the time was ripe for another Nikisch. And once more a superb orchestra was ready to do his bidding."

In the final chapter Mr. Burk rehearses the events of the Koussevitzkyan régime and pays his tribute to the Russian leader. If in these chapters Mr. Burk sometimes becomes the interpretive writer as well as editor and analyst, it is done with such discretion as to add to the value of the book. The volume contains lists of the works performed by the orchestra, the personnel and the soloists throughout its history.

Plans for the fifty-first season have not ripened. Dr. Koussevitzky's present contract, it is undersood, has several more years to run. If the custom of devoting an annual festival to the works of a single composer is to be continued, the choice of the musician next to be so honored has not been announced. The names of Mozart, Strauss, Stravinsky have been "mentioned." It is unlikely that the orchestra would be transferred to the opera house—after the Philadelphian manner—as would be necessary for at least part of the festival if Mozart were chosen. It is felt in some quarters that the name of Stravinsky is still too fearsome to appeal to the great public. Strauss, then, remains perhaps the most likely choice—if choice is made. In that event, the composer would be invited to visit Boston and to hold the baton for some performances. One school of opinion, however, would prefer a respite from festivals, with perhaps a repetition of Bach's B minor Mass instead. Whatever the decision, the next season, with Dr. Koussevitzky at the helm, will not be lacking in artistic adventure.

Music in May the Lightest

By Morris Hastings

THE music season came to an official and triumphant close as the strains of

MUSIC AND MUSICIANS

Boston Globe May 3

Boston Symphony Season

The Boston Symphony Orchestra ended last night its 50th season. Last week the revised edition of M. A. De Wolfe Howe's history of the orchestra was published, carrying the story through the 50th anniversary year now ended. This book was first published in 1914. An additional chapter by Mr Howe carries the story through to the end of Major Higginson's control of the orchestra, in 1918.

Admirably written additional chapters by Mr J. N. Burk of the Symphony Hall staff bring the narrative down to the present. Appendices, invaluable for musicologists, contain lists of works played, soloists, members of the orchestra and so on. Bliss Perry's fine address on Major Higginson, delivered at the recent Bach Festival, is also included. Nobody interested in American orchestras in general, or in our own in particular, can afford to be without this book. It is throughout a historical record, with no attempt at musical criticism. It is published by Houghton Mifflin, for the trustees of the Boston Symphony.

This sentence from Mr Howe's pen is deserving of quotation as a courageous, if belated act of justice on the part of the Boston Symphony to Dr Muck. It will be found on page 135.

"In justice to both Mr Higginson and Dr Muck, it should be said at this later day that, in respect to the charge on which Dr Muck was held, there has never been shown any reason why Mr Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy."

This being the case, one regrets that Dr Muck was not asked to share in the anniversary celebration now ended. If the Government has evidence that he was acting as a German spy, they should now publish it.

Mr Howe also explains once more in detail that the story that Muck refused to play the "Star Spangled Banner" at Providence was a lie spread abroad by an adroit English propagandist then serving as editor of a newspaper in that city.

A Brilliant Season

During the season just ended the Boston Symphony, thanks to the zeal and skill of its rebuilders, Pierre Monteux and Serge Koussevitzky, and to the generous support of the trustees and subscribers to the annual deficits, has regained a position comparable, if not yet quite equal to that it reached under Dr Muck. Under Dr Muck it was the finest orchestra the world has ever heard. Now, under Dr Koussevitzky, it is one of the three or four finest in existence.

The most notable feature of the remarkably brilliant season now ended is the unprecedented list of works commissioned by the Boston Symphony Orchestra from the pens of a number of the foremost living composers. Several of these new compositions are masterpieces. Others, as one would expect, have turned out to be mediocre and disappointing occasional pieces.

Stravinsky's "Symphonie de Psaumes," and the new symphonies by Roussel and Honegger seem likely to gain a permanent place in the orchestral repertory. Dr Koussevitzky, who commissioned these works, spared no pains to make the performance of them perfect. He has labored with un-

MUSIC AND MUSICIANS

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self nor the players throughout his seven seasons in Boston. Where many a man would rest on his laurels, content with a good routine performance, Dr Koussevitzky puts as much effort into rehearsing and conducting even the least exciting of repertory pieces as he gives to novelties, or to such events as the magnificent Bach Festival which crowned the season now ended.

This tribute is plainly due him, even from those who, like the writer of these remarks, often dissent from his interpretations. One may question Koussevitzky's taste, but nobody can deny him energy and eloquence. When he conducts music suited to his temperament, he is unsurpassed as an interpreter.

Koussevitzky's Progress

As a conductor he has gained notably in skill and authority in his seasons here. As an interpreter, his sympathies have broadened, his style has become more subtle and less mannered.

The orchestra is now a magnificent group of players, with few weak spots in its composition. Among the new members the first clarinet, Victor Polatschek, is an outstanding artist. His playing in the slow movement of Mozart's clarinet concerto was the finest individual performance given in Boston of the season just ended.

The public in Boston and New York has responded to the improvement in the Boston Symphony under Dr Koussevitzky. The concerts are invariably given to sold-out houses. Season tickets must be reserved far in advance. Single tickets are procurable only by chance, as the series are over-subscribed before they begin.

The orchestra has progressed far since the first concert in 1881, so interestingly reproduced last Fall, with Sir George Henschel, who conducted in 1881, again conducting the program of 50 years before. Mme Matzenauer, who sang the contralto solos at last Fall's repetition of the 1881 program, also sang magnificently in the B minor Mass of Bach at the Bach Festival.

The next half century seems likely to be as glorious a period for the Boston Symphony as the 50 years just ended have been. One hopes that the tragedy of 1918, which very nearly ended the orchestra's career, will not be paralleled by any other calamity of equal proportions. This city, as long as it has such an orchestra as we now boast, is sure of its position as a world capital of music.

The Pops Begin This Week

Next Wednesday night in Symphony Hall the Pop concerts will open their 46th season, following upon the 50th season of the Boston Symphony Orchestra.

Arthur Fiedler announces programs for this night and the remainder of the week, mingling past favorites with new numbers of interest.

Next Sunday, May 10, will bring the first Sunday night program, which is to be divided between English composers and the music of Tchaikovsky. Lambert's "The Rio Grande," with Sanroma as pianist and the Cecilia Society chorus assisting, will be a feature of this concert, as well as the new "Pomp and Circumstance" march, No. 5, which, just written by Sir Edward Elgar, was recently first performed in his own country. Fiedler will also revive the Fifth Symphony of William Boyce, the 18th century British composer.

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al groups in the schools of this country has been little short of extraordinary during the past 10 years, as Mrs. William Arms Fisher, honorary president of the New England Musical Festival Association, points out.

A decade ago, Mrs. Fisher says, there were very few bands and orchestras in the schools. Now there are 60,000 bands in American schools and 45,000 orchestras, which she rightly hails as a promising sign.

Among the more important ensembles to play at the Garden on May 23 are the Boston Public School Symphony Orchestra, consisting of 150 pieces, and the youthful band from the House of the Angel Guardian.

Mrs. Fisher thinks that the young people have been inspired to join these organizations because of the fame of such Americans as Paul Whiteman, George Gershwin and Rudy Vallee and the reports of the money which this trio earns.

Mrs. Fisher may be right. We find it pleasanter to think that the students play in these groups because they find it good fun.

self nor the players throughout his seven seasons in Boston. Where many a man would rest on his laurels, content with a good routine performance, Dr Koussevitzky puts as much effort into rehearsing and conducting even the least exciting of repertory pieces as he gives to novelties, or to such events as the magnificent Bach Festival which crowned the season now ended.

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of last season's concerts.

The programmes for Friday and Saturday include, as Pop programmes should, the best light pieces and the lightest good pieces. And on Sunday evening Mr. Fiedler will present a programme of symphonic calibre that promises to be distinctly entertaining. Constant Lambert's elaborate piece of choral and orchestral jazz, "The Rio Grande," which made such a stir at the end of the Symphony season, will be performed with the assistance of the Cecilia Chorus, Marie Murray, contralto, and Jesus Maria Sanroma, pianist, as before. Tchaikovsky's "Nutcracker" Suite, "Romeo and Juliet" Overture and Overture "1812" make the last portion of the programme, and Elgar's "Pomp and Circumstance," 1 Symphony by the 18th century English man, and Boyce and Harty's arrangement of the Londonderry Air make the beginning.

Herald May 7

Asked to revisit London this spring, where he has not conducted for six years, Dr. Koussevitzky declined the invitation. Nor will he resume his discontinued concerts in May and June at Paris. He has, however, accepted a proposal to journey to Milan and give two symphony concerts in the Scala Theater. His orchestra will be the renowned orchestra of that opera house. The dates are June 7 and 18. Now, Milan is Mr. Toscanini's home-city.

Herald May 11

The Trustees of the Symphony Orchestra have ordered the designing and the striking of a medal to mark this semi-centennial year. Each member of the orchestra will receive one.

The subscribers to the Symphony Concerts who bestowed a golden wreath upon Dr. Koussevitzky, having money still in hand, have added a golden clock for the conductor's study.

Concerts

Herald May 10

BY PHILIP HALE

"The Boston Symphony Orchestra—1881-1931 by M. A. De Wolfe Howe; semi-centennial edition, revised and extended in collaboration with John N. Burk," has been published by Houghton Mifflin Company. It is an attractively printed volume of 272 large octavo pages with portraits of Maj. Higginson and the conductors, and pictures of the orchestra under Henschel in the old Music Hall and under Koussevitzky in the season just ended. There are appendices of great value and a sufficient index. It is a pleasure to find Bliss Perry's admirable address "Henry L. Higginson," delivered at the recent Bach Festival, published in full as Appendix A.

The editor acknowledges the extension of three appendices by Miss Elizabeth Thompson of the Symphony Hall staff. Appendix B. The Repertoire. There is a list of all orchestral compositions performed in the Friday and Saturday series from the first concert in 1881 through May 2, 1931. The list also includes works performed only at other concerts. Figures in parentheses indicate the number of times the work has been played at the regular series, thus Beethoven's Fifth Symphony has been performed 37 times; Urack's Symphony only once. Does any one remember Otto Urack, at one time violoncellist of the orchestra, who, consumed by the desire to be a conductor, abandoned the career of a virtuoso?

Appendix C. Conductors and Players. An alphabetical list of all the members with the terms of service from A. Gloescher, trombone, 1891-1898, to Zung, violinist, 1925—The size of the orchestra under the conductors is also given. In 1881-82 the orchestra contained 72 players, including 4 temporary members. Last season there were 113, including the librarian.

Then comes Appendix D, the list of all soloists and assisting musicians who have taken part in the concerts of the orchestra in Boston and elsewhere, with dates of their assistance and the total number of appearances of each soloist: a long list from Joseph Achron to Paul Zimmerman. If one is surprised at finding the name of George Magrath, it is the name not of our distinguished friend Dr. Magrath, but of a pianist (1883). Yet Dr. Magraph has sung at Symphony concerts as a member of the Cecilia.

The Catalogue of the Casadesius Collection of Old Musical Instruments is in Appendix E.

The compilation of these appendices, a task requiring accuracy and what the Germans call Sitzfleisch, is even more than an indispensable addition to the history; it evokes memories, it might even invite discussion, as to why this or that work was thought worthy of performance; why this singer or that instrumentalist was allowed to appear at a Symphony concert.

Mr. Howe in the earlier edition ended his history of the orchestra with a short comparison of Dr. Muck and Mr. Fiedler, Dr. Muck's successor in 1908. This history was published in 1914. He told the story in a pleasing manner. In his preface to the semi-centennial edition he quotes a review of the earlier volume published in the Evening Transcript in which the reviewer noted with commendation that here was "not the work of a musical critic, but of an editor and annalist" and added: "Perhaps, when the 50th anniversary of the establishment of the orchestra befalls in 1931, some historian of aesthetic accomplishments may have his inning." Mr. Howe thinks that this might be possible at the end of another 50 years. "For the present . . . it has seemed well to the trustees of the orchestra to place before the public an extension of the original work of editor and annalist, carrying the story on from 1914 to the present time."

Yet a "Secret History" of the orchestra; a story of players' intrigues, of even scandals, well larded with anecdotes, would be entertaining: trivial historiettes — why Lichtenberg, the excellent violinist, lost favor with Gericke; how Nikisch was taught the game of poker; Mr. Paur's interest in his henyard; why Mme. van Endert, the sleek soprano, was engaged in 1914; all about Mr. Fradkin's behavior; the true reason for Dr. Muck's internment—readers might be amused but the historian would no doubt think it prudent to leave Boston between trains and with false whiskers.

In "Interlude: 1914-1918" Mr. Howe prudently remarks that Dr. Muck's internment was "technically as an alien enemy, though on grounds that were never made public." There were several absurd charges made against Dr. Muck; one with reference to Camp Devens, but the public could not be convinced of the absurdities. That there were alleged grounds for suspicion of his undue interest in the enemy's cause and his efforts to aid that cause were a matter of public and private dicussion. Maj. Higginson was loath to believe any charge brought against the conductor, even when he was shown certain letters in which Dr. Muck wrote about him in a most disrespectful and ungrateful manner. There was talk in 1917 of the United States government not allowing the orchestra to visit other cities. Maj. Higginson wrote to us on Dec. 17, 1917: "I should like to tell you this: that I myself have been to the department of justice in Washington this week and have talked with the officer who has had these particular questions in mind. He was kindly and courteous to a degree, knew all about our affairs, and told me that it was the decission of the department that we should not go to the District of Columbia but that we could go anywhere else; that there was no occasion for suspecting anything about the orchestra, and that they were entirely content . . . I say again that you can tell this to anybody you choose."

In spite of Major Higginson's loyalty to Dr. Muck there were times when his faith in him was shaken. He wrote to us on April 8, 1918, chiefly about a successor to Dr. Muck. Mentioning a man, who is now conductor of a prominent orchestra in this country, he asked: "How are we to know whether he is to be trusted politically? I should have said that Dr. Muck was safe, but apparently he isn't."

We should not bring up the subject at this late day, were it not for the chapter "Interlude," which to those unacquainted with the facts and reading only Mr. Howe's remark "there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy," would be conclusive evidence in Dr. Muck's favor. This statement is probably true; but there were other charges against the conductor which Mr. Howe perhaps necessarily ignores.

Mr. Burk's chapters, "The Post-War Frenchmen" and "New Fires from Russia," are sanely critical as well as historical. He pays due tribute to Charles A. Ellis, to whose shrewd and enlightened management the success of the orchestra at home and abroad was largely due, and to the present management continuing on the lines planned by Mr. Ellis. He sums up Mr. Rabaud's reign: "His conception of the music itself was just, intelligently balanced—ideal. . . . a year pleasantly spent with a delightful visitor from France." The finer qualities of Mr. Monteux, musician and conductor, are pointed out. Dr. Koussevitzky has a chapter to himself. There is discussion about the invasion of contemporary composers of the ultra-radical school. Mr. Burk treats the question without partisanship; as one observing the gradual acceptance by the audience of new and unfamiliar forms and expressions of musical ideas, though some found in certain compositions neither music nor ideas. "Koussevitzky," says Mr. Burk, "is but fulfilling the conductor's duty of using his keener artistic and technical insight to descry and perform what may be outstanding in the music of his day; of leading his audience into new paths, gradually accustoming them to change."

Boston Symphony Orchestra has from its beginnings combined a singularly constant ideal of æsthetic rectitude and dignity with a liberality of attutde toward the unorthodox and the experimental which has immensely enriched the musical life of America and stimulated its receptiveness.

"Great is the Orchestra's reward. It is honored as an institution which justifies the civilization that nutured and perfected it. May it live to make increasingly glad the hearts of those for whom such triumphs of the spirit outlast the drums and tramplings of a half century of material conquests."

INFORMATION OBSCURED

MOVIE FACTS AND FANCIES

Continued from the Preceding Page

in Possession." This is Montgomery's first picture since returning from New York, following a week's illness with grippe.

Beryl Mercer recently completed prominent roles in "Always Goodbye" for Fox, and "The Miracle Woman" for Columbia.

A studio visitor was recently introduced to Ricardo Cortez on the First National lot.

"Senor Cortez," began the young lady—and then she rattled along in excellent Spanish for some minutes. Cortez smiled and replied in English, "I don't speak Spanish."

Undaunted, the girl started to talk in exquisite French. This time Ricardo called a studio aid. "Say," he begged, "tell this lady that the only language I know is English."

She was disappointed, but nearly all the film folk know that Ric's real name is Jacob Krantz and he comes from Brooklyn.

"Lost Ecstasy," the Mary Roberts Rinehart story, will be released under the title, "I Take This Woman." The working title has been "In Defense of Love." Gary Cooper and Carol Lombard have the leads.

Richard Talmadge will start shooting this month on "Dancing Dynamite," which is being made at Catalina Island.

Georges Metaxa, who is playing opposite Claudette Colbert in "Secrets of a Secretary," will leave for Hollywood to be leading man to Dolores Del Rio in "Rose of the Rancho."

Lowell Sherman has been borrowed by Samuel Goldwyn for the male lead opposite Ina Claire in "The Greeks Had a Word for It." Sherman will also direct this United Artists release. Jean Harlow and Carol Lombard will be in the cast.

Radio Pictures have purchased "The Last Virtue" from I. A. R. Wylie, magazine writer. The author is well known for her stories from which "Four Sons" and "Young Nowhere" were made. Among the scenarios which she wrote expressly for pictures were "Evenings for Sale," "The Foreign Legion" and "Temple of Dawn."

Alison Skipworth, stage player of distinction, will be a prominent member of the cast of William Powell's forthcoming picture, tentatively titled "The Co-respondent." Marian Marsh will play the feminine lead opposite Mr Powell.

The title of Edward G. Robinson's picture has been changed from "The Four Flusher" to "Smart Money." The picture is completed. Evalyn Knapp plays opposite Robinson and James Cagney also has a prominent role.

Paul Muni will not play the title role in "Scarface," but expects to return to the legitimate stage.

The first scenes of the new Charlie Chan picture, "The Black Camel," were made in the shadow of Aloha Tower on the beach of Honolulu. Among the players who made the trip to Hawaii were Warner Oland, Sally Eilers, J. M. Kerrigan, Victor Varconi and Dorothy Revier.

Marjorie White takes her Great Dane along when she goes riding in her pint-size roadster. "If the car breaks down Dick can tow us home," says Marjorie.

Joan Bennett doesn't take

Stories of

TOM MOORE WAS BORN IN LAND OF SHAMROCK

Tom Moore, who plays the handsome "cop" in "The Last Parade" at the Bowdoin Square Theatre, has probably portrayed more film Irishmen than any actor now in talkies. This is as it should be. Moore was born with shamrocks outside his door in County Meath, Ire, and has inherited the ready wit and charm of his race.

Moore comes from a family of actors. His brother Owen is well known in the talkies and for a time Matt and Owen Moore were popular in the silent films.

GEORGE ARLISS MOST DECORATED MAN OF FILM

George Arliss, star of "The Millionaire" at the Fenway Theatre, has the title of the most decorated man in motion pictures. His performance in "Disraeli" won him the award of the Academy of Motion Picture Arts and Sciences, the Photoplay gold medal and the gold medal awarded for fine diction by the American Academy of Arts and Sciences.

Born in England, Arliss came to America with Mrs Patrick Campbell to stay six months, and remained 3 years to become the dean of American stage stars, famous for such memorable performances as those he gave in "Disraeli," "The Green Goddess," "Old English," "Hamilton," "The Devil," "Darling of the Gods," "Septimus," "Paganini," "Merchant of Venice" and many others.

He is married to Florence Montgomery who plays the wife in "The Millionaire" as she did in "Disraeli." The Arlisses have two homes in England and an apartment in New York. They have no children.

DRAMATIC EDITOR URGED CARILLO TO GO ON STAGE

Leo Carillo, star of "Hell Bound" at the Washington Street Olympia and Uptown Theatres, was formerly a newspaper cartoonist and submitted daily sketches to a Los Angeles paper. These sketches obtained a permanent job in the art department, until the paper's dramatic editor met him. The editor was much impressed with Carillo's ability as an impersonator and urged him to go on the stage. Eventually the editor persuaded a vaudeville manager to give Leo a try-out. This was the beginning of a theatrical career that has endured many years.

For some time Carillo was a headline attraction on the Orpheum circuit and he left vaudeville only to star on the stage. His principal role was the title part in "Lombardi, Ltd" and he has not only played this part on the stage but in pictures. He was one of the original four stars to appear in the talkies.

Strange to say, Carillo didn't study for a professional career, and had no intention of either drawing or acting. On the contrary, his boyhood ambition was to be a civil engineer and his first job was with the Southern Pacific Railway. He was a humble member of a construction gang.

AMERICAN ACTRESS MADE SUCCESS IN ENGLAND

Despite the fact that Tallulah Bankhead, star of "Tarnished Lady" at the Metropolitan Theatre, made her greatest success in England, she is an American girl. Miss Bankhead has

Music in May the Lightest

May 3

By Morris Hastings

THE season came to an official and triumphant close as the strains of Beethoven's Fifth Symphony died away in Symphony Hall last evening. Which is not to say, however, that Boston is to be devoid of melody during the summer months.

On Wednesday, as a matter of fact, Arthur Fiedler and some 80 men from the Boston Symphony commence the 46th season of Pops concerts. And the week of May 18 is known as "Music Week" all over the country.

Arthur Fiedler, who last year proved himself a capable and popular Pops conductor, has once more selected programs which are designed to suit every taste, no matter how varied. On the opening evening, for example, Berlioz in his most militant mood is tempered by the soothing melody of the "Londonderry Air."

Wagner's Valkyrie maidens shriek lustily to one another across the composer's tonal mountain peaks; while, on the same program, George Gershwin's tunes from "Girl Crazy" toss their saucy heels most delectably. And the dainty measures of Bolzoni's Minuet contrast strongly with Liszt's boisterous and impassioned utterance in "Les Preludes."

A Novelty

One of the more interesting items on Fiedler's programs for the first week is a performance of Constant Lambert's "The Rio Grande," which occurs next Sunday evening. The Cecilia Society sings the choral part and Sanroma will be at the piano.

The score was one of the most entertaining novelties which Dr. Koussevitzky presented during the past season. With its facile jazz rhythms and its frequently rich texture, Lambert's work well merits that friendly phrase, "a good piece."

The culminating event of "Music Week" is the concert to be held in Boston Garden on Saturday night, May 23. School bands and orchestras of New England will perform in it. As it would obviously be impossible for all 200 existing bands of this description to play in a single evening, even though each one should only play for 10 minutes, a rigid selection will be made during the week.

Besides these separate organizations, an orchestra formed from the best musicians in the school orchestras of the six New England states will play a 20-minute program under the direction of Francis Findlay, teacher at the New England Conservatory of Music.

The development of instrumental groups in the schools of this country has been little short of extraordinary during the past 10 years, as Mrs. William Arms Fisher, honorary president of the New England Musical Festival Association, points out.

A decade ago, Mrs. Fisher says, there were very few bands and orchestras in the schools. Now there are 60,000 bands in American schools and 45,000 orchestras, which she rightly hails as a promising sign.

Among the more important ensembles to play at the Garden on May 23 are the Boston Public School Symphony Orchestra, consisting of 150 pieces, and the youthful band from the House of the Angel Guardian.

Mrs. Fisher thinks that the young people have been inspired to join these organizations because of the fame of such Americans as Paul Whiteman, George Gershwin and Rudy Vallee and the reports of the money which this trio earns.

Mrs. Fisher may be right. We find it pleasanter to think that the students play in these groups because they find it good fun.

MUSIC AND MUSICIANS

Boston Globe May 3

Boston Symphony Season

The Boston Symphony Orchestra ended last night its 50th season. Last week the revised edition of M. A. De Wolfe Howe's history of the orchestra was published, carrying the story through the 50th anniversary year now ended. This book was first published in 1914. An additional chapter by Mr Howe carries the story through to the end of Major Higginson's control of the orchestra, in 1918.

Admirably written additional chapters by Mr J. N. Burk of the Symphony Hall staff bring the narrative down to the present. Appendices, invaluable for musicologists, contain lists of works played, soloists, members of the orchestra and so on. Bliss Perry's fine address on Major Higginson, delivered at the recent Bach Festival, is also included. Nobody interested in American orchestras in general, or in our own in particular, can afford to be without this book. It is throughout a historical record, with no attempt at musical criticism. It is published by Houghton Mifflin, for the trustees of the Boston Symphony.

This sentence from Mr Howe's pen is deserving of quotation as a courageous, if belated act of justice on the part of the Boston Symphony to Dr Muck. It will be found on page 135.

"In justice to both Mr Higginson and Dr Muck, it should be said at this later day that, in respect to the charge on which Dr Muck was held, there has never been shown any reason why Mr Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy."

This being the case, one regrets that Dr Muck was not asked to share in the anniversary celebration now ended. If the Government has evidence that he was acting as a German spy, they should now publish it.

Mr Howe also explains once more in detail that the story that Muck refused to play the "Star Spangled Banner" at Providence was a lie spread abroad by an adroit English propagandist then serving as editor of a newspaper in that city.

A Brilliant Season

During the season just ended the Boston Symphony, thanks to the zeal and skill of its rebuilders, Pierre Monteux and Serge Koussevitzky, and to the generous support of the trustees and subscribers to the annual deficits, has regained a position comparable, if not yet quite equal to that it reached under Dr Muck. Under Dr Muck it was the finest orchestra the world has ever heard. Now, under Dr Koussevitzky, it is one of the three or four finest in existence.

The most notable feature of the remarkably brilliant season now ended is the unprecedented list of works commissioned by the Boston Symphony Orchestra from the pens of a number of the foremost living composers. Several of these new compositions are masterpieces. Others, as one would expect, have turned out to be mediocre and disappointing occasional pieces.

Stravinsky's "Symphonie de Psaumes," and the new symphonies by Roussel and Honegger seem likely to gain a permanent place in the orchestral repertory. Dr Koussevitzky, who commissioned these works, spared no pains to make the performance of them perfect. He has labored with unflagging energy, sparing neither himself nor the players throughout his seven seasons in Boston. Where many a man would rest on his laurels, content with a good routine performance, Dr Koussevitzky puts as much effort into rehearsing and conducting even the least exciting of repertory pieces as he gives to novelties, or to such events as the magnificent Bach Festival which crowned the season now ended.

This tribute is plainly due him, even from those who, like the writer of these remarks, often dissent from his interpretations. One may question Koussevitzky's taste, but nobody can deny him energy and eloquence. When he conducts music suited to his temperament, he is unsurpassed as an interpreter.

Koussevitzky's Progress

As a conductor he has gained notably in skill and authority in his seasons here. As an interpreter, his sympathies have broadened, his style has become more subtle and less mannered.

The orchestra is now a magnificent group of players, with few weak spots in its composition. Among the new members the first clarinet, Victor Polatschek, is an outstanding artist. His playing in the slow movement of Mozart's clarinet concerto was the finest individual performance given in Boston of the season just ended.

The public in Boston and New York has responded to the improvement in the Boston Symphony under Dr Koussevitzky. The concerts are invariably given to sold-out houses. Season tickets must be reserved far in advance. Single tickets are procurable only by chance, as the series are oversubscribed before they begin.

The orchestra has progressed far since the first concert in 1881, so interestingly reproduced last Fall, with Sir George Henschel, who conducted in 1881, again conducting the program of 50 years before. Mme Matzenauer, who sang the contralto solos at last Fall's repetition of the 1881 program, also sang magnificently in the B minor Mass of Bach at the Bach Festival.

The next half century seems likely to be as glorious a period for the Boston Symphony as the 50 years just ended have been. One hopes that the tragedy of 1918, which very nearly ended the orchestra's career, will not be paralleled by any other calamity of equal proportions. This city, as long as it has such an orchestra as we now boast, is sure of its position as a world capital of music.

The Pops Begin This Week

Next Wednesday night in Symphony Hall the Pop concerts will open their 46th season, following upon the 50th season of the Boston Symphony Orchestra.

Arthur Fiedler announces programs for this night and the remainder of the week, mingling past favorites with new numbers of interest.

Next Sunday, May 10, will bring the first Sunday night program, which is to be divided between English composers and the music of Tchaikovsky. Lambert's "The Rio Grande," with Sanroma as pianist and the Cecilia Society chorus assisting, will be a feature of this concert, as well as the new "Pomp and Circumstance" march, No. 5, which, just written by Sir Edward Elgar, was recently first performed in his own country. Fiedler will also revive the Fifth Symphony of William Boyce, the 18th century British composer.

"POPS" SEASON OPENS ON WED.—MUSIC NOTES

Post May 3

Next Wednesday evening the Pops begin at Symphony Hall. Arthur Fiedler's first programme ranges from Gershwin to Wagner, and those for the remainder of the week give further evidence of the breadth of his sympathies. Last year Mr. Fiedler proved his skill in suiting all tastes and won back to the Pop concerts some who had been frightened away by the uncompromising standards of his distinguished predecessor, Alfredo Casella.

Thursday's list, to be sure, contains nothing lighter than a Strauss Waltz and a Schubert March. Yet it abounds in music that is tuneful and rhythmic, including the most insistently rhythmic piece in the modern repertory, Ravel's Bolero, which was the outstanding hit of last season's concerts.

The programmes for Friday and Saturday include, as Pop programmes should, the best light pieces and the lightest good pieces. And on Sunday evening Mr. Fiedler will present a programme of symphonic calibre that yet promises to be distinctly entertaining. Constant Lambert's elaborate piece of choral and orchestral jazz, "The Rio Grande," which made such a stir at the end of the Symphony season, will be performed with the assistance of the Cecilia Chorus, Marie Murray, contralto, and Jesus Maria Sanroma, pianist, as before. Tchaikovsky's "Nutcracker" Suite, "Romeo and Juliet" Overture and Overture "1812" make the last portion of the programme, and Elgar's "Pomp and Circumstance," a Symphony by the 18th century Englishman, and Boyce and Harty's arrangement of the Londonderry Air make the beginning.

Trans May 7

Asked to revisit London this spring, where he has not conducted for six years, Dr. Koussevitzky declined the invitation. Nor will he resume his discontinued concerts in May and June at Paris. He has, however, accepted a proposal to journey to Milan and give two symphony concerts in the Scala Theater. His orchestra will be the renowned orchestra of that opera house. The dates are June 7 and 18. Now, Milan is Mr. Toscanini's home-city.

Trans May 11

The Trustees of the Symphony Orchestra have ordered the designing and the striking of a medal to mark this semi-centennial year. Each member of the orchestra will receive one.

The subscribers to the Symphony Concerts who bestowed a golden wreath upon Dr. Koussevitzky, having money still in hand, have added a golden clock for the conductor's study.

Concerts

May 10

BY PHILIP HALE

"The Boston Symphony Orchestra—1881-1931 by M. A. De Wolfe Howe; semi-centennial edition, revised and extended in collaboration with John N. Burk," has been published by Houghton Mifflin Company. It is an attractively printed volume of 272 large octavo pages with portraits of Maj. Higginson and the conductors, and pictures of the orchestra under Henschel in the old Music Hall and under Koussevitzky in the season just ended. There are appendices of great value and a sufficient index. It is a pleasure to find Bliss Perry's admirable address "Henry L. Higginson," delivered at the recent Bach Festival, published in full as Appendix A.

The editor ackrowledges the extension of three appendices by Miss Elizabeth Thompson of the Symphony Hall staff. Appendix B. The Repertoire. There is a list of all orchestral compositions performed in the Friday and Saturday series from the first concert in 1881 through May 2, 1931. The list also includes works performed only at other concerts. Figures in parentheses indicate the number of times the work has been played at the regular series, thus Beethoven's Fifth Symphony has been performed 37 times; Urack's Symphony only once. Does any one remember Otto Urack, at one time violoncellist of the orchestra, who, consumed by the desire to be a conductor, abandoned the career of a virtuoso?

Appendix C. Conductors and Players. An alphabetical list of all the members with the terms of service from A. Gloescher, trombone, 1891-1898, to Zung, violinist, 1925—The size of the orchestra under the conductors is also given. In 1881-82 the orchestra contained 72 players, including 4 temporary members. Last season there were 113, including the librarian.

Then comes Appendix D, the list of all soloists and assisting musicians who have taken part in the concerts of the orchestra in Boston and elsewhere, with dates of their assistance and the total number of appearances of each soloist: a long list from Joseph Achron to Paul Zimmerman. If one is surprised at finding the name of George Magrath, it is the name not of our distinguished friend Dr. Magrath, but of a pianist (1883). Yet Dr. Magrath has sung at Symphony concerts as a member of the Cecilia.

The Catalogue of the Casadesius Collection of Old Musical Instruments is in Appendix E.

The compilation of these appendices, a task requiring accuracy and what the Germans call Sitzfleisch, is even more than an indispensable addition to the history; it evokes memories, it might even invite discussion, as to why this or that work was thought worthy of performance; why this singer or that instrumentalist was allowed to appear at a Symphony concert.

Mr. Howe in the earlier edition ended his history of the orchestra with a short comparison of Dr. Muck and Mr. Fiedler, Dr. Muck's successor in 1908. This history was published in 1914. He told the story in a pleasing manner. In his preface to the semi-centennial edition he quotes a review of the earlier volume published in the Evening Transcript in which the reviewer noted with commendation that here was "not the work of a musical critic, but of an editor and annalist" and added: "Perhaps, when the 50th anniversary of the establishment of the orchestra befalls in 1931, some historian of aesthetic accomplishments may have his inning." Mr. Howe thinks that this might be possible at the end of another 50 years. "For the present . . . it has seemed well to the trustees of the orchestra to place before the public an extension of the original work of editor and annalist, carrying the story on from 1914 to the present time."

Yet a "Secret History" of the orchestra; a story of players' intrigues, of even scandals, well larded with anecdotes, would be entertaining: trivial historiettes — why Lichtenberg, the excellent violinist, lost favor with Gericke; how Nikisch was taught the game of poker; Mr. Paur's interest in his henyard; why Mme. van Endert, the sleek soprano, was engaged in 1914; all about Mr. Fradkin's behavior; the true reason for Dr. Muck's internment—readers might be amused but the historian would no doubt think it prudent to leave Boston between trains and with false whiskers.

In "Interlude: 1914-1918" Mr. Howe prudently remarks that Dr. Muck's internment was "technically as an alien enemy, though on grounds that were never made public." There were several absurd charges made against Dr. Muck; one with reference to Camp Devens, but the public could not be convinced of the absurdities. That there were alleged grounds for suspicion of his undue interest in the enemy's cause and his efforts to aid that cause were a matter of public and private dicussion. Maj. Higginson was loath to believe any charge brought against the conductor, even when he was shown certain letters in which Dr. Muck wrote about him in a most disrespectful and ungrateful manner. There was talk in 1917 of the United States government not allowing the orchestra to visit other cities. Maj. Higginson wrote to us on Dec. 17, 1917: "I should like to tell you this: that I myself have been to the department of justice in Washington this week and have talked with the officer who has had these particular questions in mind. He was kindly and courteous to a degree, knew all about our affairs, and told me that it was the decission of the department that we should not go to the District of Columbia but that we could go anywhere else; that there was no occasion for suspecting anything about the orchestra, and that they were entirely content . . . I say again that you can tell this to anybody you choose."

In spite of Major Higginson's loyalty to Dr. Muck there were times when his faith in him was shaken. He wrote to us on April 8, 1918, chiefly about a successor to Dr. Muck. Mentioning a man, who is now conductor of a prominent orchestra in this country, he asked: "How are we to know whether he is to be trusted politically? I should have said that Dr. Muck was safe, but apparently he isn't."

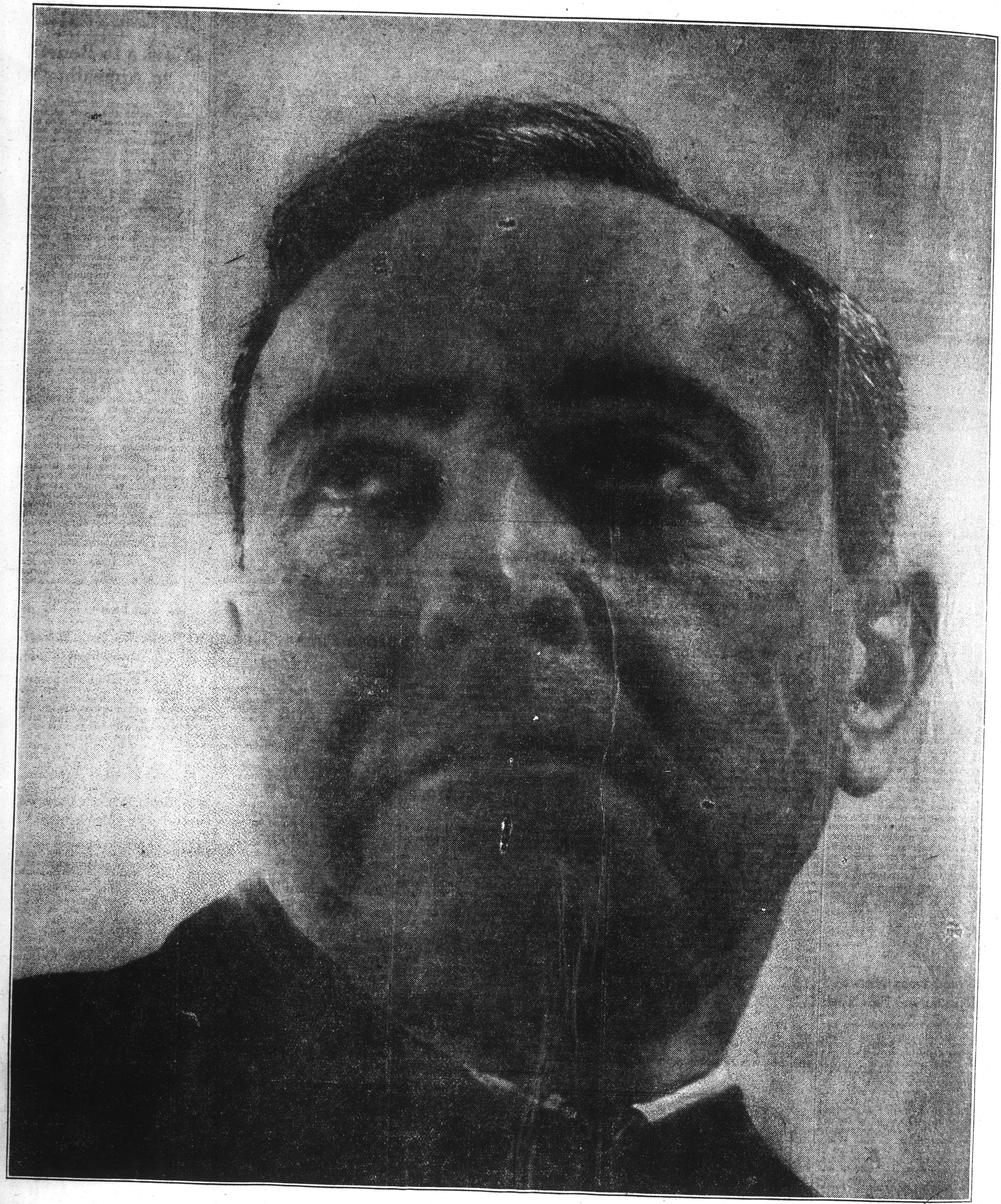
We should not bring up the subject at this late day, were it not for the chapter "Interlude," which to those unacquainted with the facts and reading only Mr. Howe's remark "there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy," would be conclusive evidence in Dr. Muck's favor. This statement is probably true; but there were other charges against the conductor which Mr. Howe perhaps necessarily ignores.

Mr. Burk's chapters, "The Post-War Frenchmen" and "New Fires from Russia," are sanely critical as well as historical. He pays due tribute to Charles A. Ellis, to whose shrewd and enlightened management the success of the orchestra at home and abroad was largely due, and to the present management continuing on the lines planned by Mr. Ellis. He sums up Mr. Rabaud's reign: "His conception of the music itself was just, intelligently balanced—ideal. . . . a year pleasantly spent with a delightful visitor from France." The finer qualities of Mr. Monteux, musician and conductor, are pointed out. Dr. Koussevitzky has a chapter to himself. There is discussion about the invasion of contemporary composers of the ultra-radical school. Mr. Burk treats the question without partisanship; as one observing the gradual acceptance by the audience of new and unfamiliar forms and expressions of musical ideas, though some found in certain compositions neither music nor ideas. "Koussevitzky," says Mr. Burk, "is but fulfilling the conductor's duty of using his keener artistic and technical insight to descry and perform what may be outstanding in the music of his day; of leading his audience into new paths, gradually accustoming them to change."

Boston Symphony Orchestra has from its beginnings combined a singularly constant ideal of æsthetic rectitude and dignity with a liberality of attutde toward the unorthodox and the experimental which has immensely enriched the musical life of America and stimulated its receptiveness.

"Great is the Orchestra's reward. It is honored as an institution which justifies the civilization that nutured and perfected it. May it live to make increasingly glad the hearts of those for whom such triumphs of the spirit outlast the drums and tramplings of a half century of material conquests."

The Vision and The Will



Serge Koussevitzky

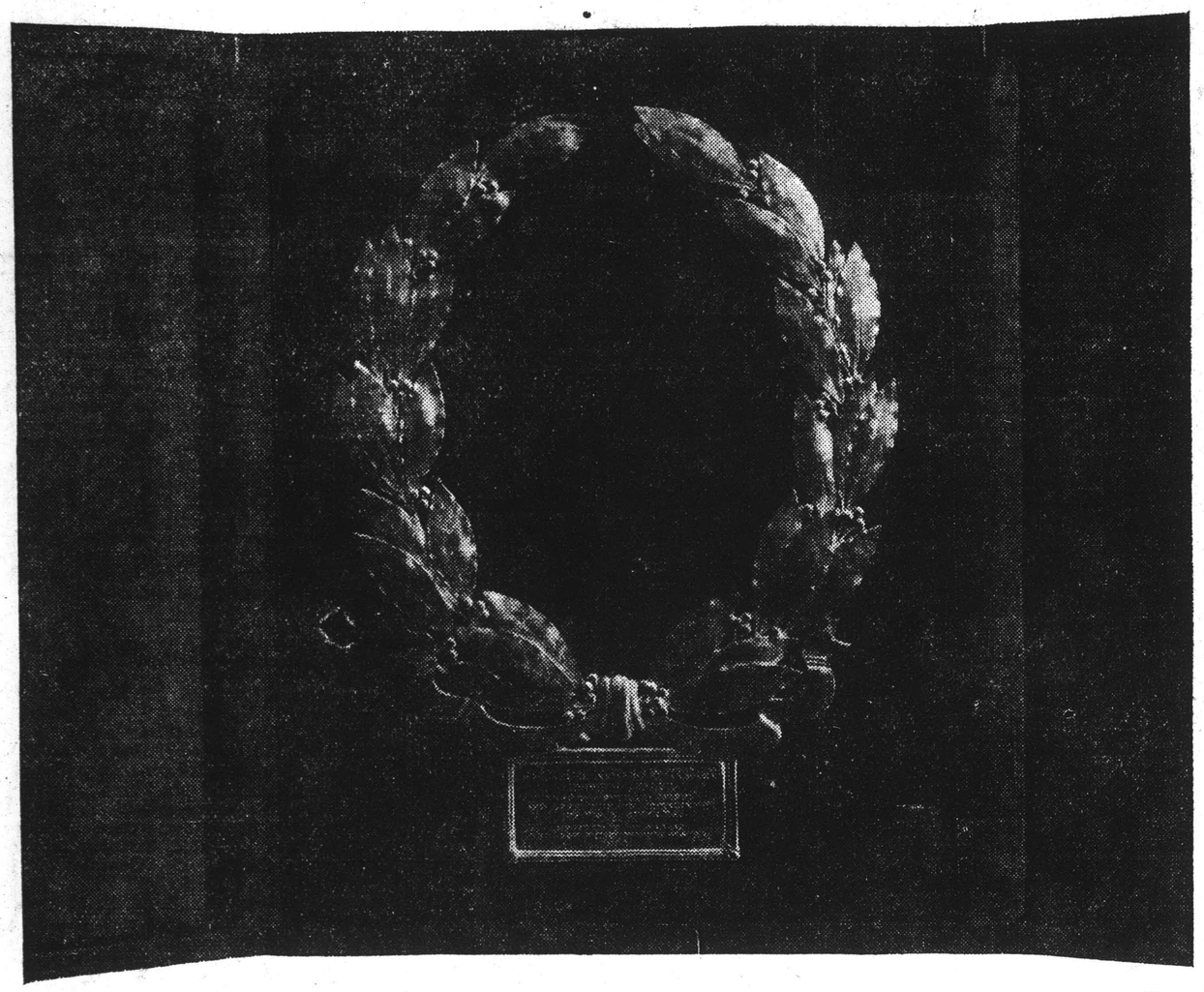
From a Photographic Study, Posed and Made in April, 1931 by Hamas

Trans-Mage

BOSTON EVENING TRANSCRIPT, MONDAY, MAY 4, 1931

Players === Music and Musicians === The Scr

"He Who Deserves It Bears the Palm"



(Horner)

Wreath for Dr. Koussevitzky

Given to Him, on Saturday Last, at the Final Concert in the Fiftieth Year of the Boston Orchestra. A Committee of Subscribers to the Various Series Proposed It and Collected Subscriptions at One Dollar Apiece. It is a Design of Olive Leaves Cut in Gold by Tiffany & Co. It Bears this Inscription: "Sergei Koussevitzky Inspired Leader with the Ever Grateful and Affectionate Appreciation of His Audiences. . . . Fiftieth Anniversary Boston Symphony Orchestra 1931."

MUSIC

Globe May 17

Music Notes and Comment

The Pop concert tomorrow evening has been taken over by the Sisterhood of Temple Kehillath Israel of Brookline. At this concert Esther Miller, local pianist who made her Boston debut with the People's Symphony Orchestra last Winter, will play Liszt's A-major concerto. No seats are available for this concert, but the remaining programs of the week are open to the public.

Mr Fiedler will play two scores new to Boston at the second Sunday evening Pop concert a week from tonight. These are Alexander Tansman's "Sonatine Transatlantique" and Abram Chasins' "Parade." Excerpts from the "Sonatine" were played here on the piano during the season just past by Mr Iturbi, but the orchestral version has never been heard in Boston. The premiere of "Parade" took place at a concert this past season by the New York Philharmonic-Symphony, under Toscanini.

Jesus Maria Sanroma will be the soloist in Gershwin's "Rhapsody in Blue" at this Sunday concert. The remainder of the program will comprise music by Wagner.

The amount of the contributions by Boston Symphony subscribers for the presentation of a gold wreath to Dr Koussevitzky at the conclusion of the season, May 2, was considerably in excess of the cost of the wreath. The additional funds were used to purchase a gold clock, which likewise was presented to the Boston Symphony conductor. The clock bears the inscription: "To Serge Koussevitzky, from his devoted admirers, 50th anniversary, Boston Symphony Orchestra, 1931."

In a speech to the orchestra, Judge Frederick P. Cabot, president of the board of trustees, announced that a commemorative medal was being designed, and when struck off, a copy would be presented to each member of the orchestra.

Wreathed Rites For Season's End

The Final Symphony Concert, With a Golden Circlet For Dr. Koussevitzky

THE AUDIENCE of Saturday at the Symphony Concerts does better by farewells. It is not in haste to be off and away like the company on Friday, which often seems to share the belief of sated reviewers that the high point of any concert is the end. It is less self-conscious, more eager and expansive; in any concerted action unanimous. Last Saturday, for example, it rose to a man and a woman when Dr. Koussevitzky came first to the stage; joined the standing orchestra in hearty plaudits. It received the Prelude to "Die Meistersinger" with pleasure rather than excitement; restored "The Afternoon of a Faun" to the favor denied it on Friday; reserved its warmest applause for "Till Eulenspiegel." Clapping piece and performance to the echo and bringing the orchestra to its feet, it also testified to one of the conductor's most individual characteristics.

Seldom does Dr. Koussevitzky take the same piece in exactly the same way. Almost always he receives some new impression from it; conveys it to the orchestra; so imparts it to more sensitive and accustomed hearers. Twice last week, on a Monday and on a Thursday, he led in Brahms's Symphony in C minor. By reliable report, on both occasions there were differences in the readings—not only each to each, but in comparison with that, early in April, at the subscription concerts. Similarly with "Till" though the two performances were only a day apart. On Friday the conductor tended to be virtuoso-like with the tonal clowneries. On Saturday he took them more heartily, with the comic gusto of the folk-tale and of Strauss's music. Almost before the eye as well as the ear Till strutted the market-place; pranked it with the women; thumbed his nose by and large.

At the end of Beethoven's Fifth Symphony, the farewell rites began in usual course. Unitedly the audience rose again, unitedly applauded conductor and orchestra, hardly noticing that Judge Cabot was on his way to the stage, a leathern case in his hand. He had scarcely mounted it before Dr. Koussevitsky turned to go. A louder clapping soon recalled him. Before him Judge Cabot opened the case; disclosed the golden wreath, pictured elsewhere on this page; laid it, finally, on the music-stand. Subscribers to the Friday, Saturday, Monday and Tuesday series had made it ready, at the end of this anniversary year, as token of the regard in which his audiences hold the conductor who has brought the Symphony Concerts again to acme.

Judge Cabot spoke briefly in short, warm sentences that avoided the commonplace of such occasions. Dr. Koussevitzky replied as one who struggles less with a strange language than with deep emotion. The audience added a commotion of cheers and clapping; the orchestra swelled the acclaim. The conductor shook whatever hands were within easy reach; waved grateful and excited arms; finally departed, bearing his wreath before him. . . . The dispersal was slow. In the corridors many lingered—with an event on their tongues. . . . "The orchestra that Henry Higginson created half a century ago has stood unswerving for those esthetic virtues. . . . which reflect honor upon the public whose spirit they reveal and express."

H. T. P.

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Again Lambert and "The Rio Grande"

With Bach and Brahms to End The Season of Monday Symphonies

Globe Apr 27

FOR his last program for the Monday audience Dr. Koussevitzky and the Boston Symphony Orchestra last evening played three movements--the overture, air, gigue—from Bach's Suite in D major, pleasurably heard at the recent Bach festival; Constant Lambert's work for chorus, orchestra and solo pianoforte, "The Rio Grande," so well received on Friday and Saturday last; Brahms's Symphony in C minor, perennial favorite at Symphony Hall these latter years.

As at the concerts of the week-end Lambert's new piece of symphonic jazz occupied the center of attention. It is too early to write a fresh review on this work, these columns having discussed it extensively on Thursday and Saturday and briefly yesterday. It is characteristic that young Lambert omits all woodwinds and mellow brass from his orchestration, that he fills his percussion section to the brim and that he demands (and at Symphony Hall receives) virtuoso performance from it. It is noteworthy also that from a score which exploits all the fifty-seven possible varieties of cross-rhythms which one associates with jazz and its parent, rag-time, the one instrument which the popular mind first thinks of as being part and parcel with these styles, the saxophone, is entirely omitted. Apparently Mr. Lambert thinks more of his music than of conventional jazz style. For in passing through one's mind the entire thematic content of the piece, one cannot think of a single theme or passage which seems to demand or would be enhanced by saxophone tone.

It has often been noted that performance improves with repetition with Dr. Koussevitzky. (Indeed with whom would not repetition—up to a reasonable point—improve performance?). Lambert's "The Rio Grande" was only one more case in point. To one listener who heard it both Saturday and yesterday, it sounded last evening more brilliant, more rhythmically pointed, of an increased abandon and elasticity, with climaxes more firmly and broadly placed, but with the gentler measures in the middle and at the end not a whit less suave or less humanly appealing. In retrospect one recalls Lambert's direction. "The chorus should aim at a rather more theatrical and pungent style of singing than is usual with choral societies." One can only answer, "He should have heard the Cecilia Society." They labored (at rehearsal) arduously and at times almost desperately with these unaccustomed rhythms and emphasis. They achieved magnificently. Nothing sounded labored or difficult in their singing; the opposite effect, of verve, of dash, of unbelievable ebullient spirits, came from them. Whether the young composer would have called this singing sufficiently "theatrical" one cannot venture to say. But of its "pungency" there can be no manner of doubt. Also, of Mr. Lambert's powers of vital and original and forceful and worth-while expression there can be no doubt after these performances. One can only hope that this work will be heard reasonably often; and that Mr. Lambert can maintain the high level which he has set for himself in his maiden work of this degree of importance.

With Bach's suite—or the three movements from it—Dr. Koussevitzky was now forceful, now spirited, now suave and expressive, always, in whatever style he and Bach essayed, always eloquent. The air (so often played as a solo "for the G-string") aroused specially the approval of the audience.—And Brahms's symphony brought to a fitting conclusion a notable year in this series of concerts. To some of us it seemed as if Dr. Koussevitzky had placed for himself last evening a new high level with this work. To us it seemed as if the stately beginning had never been quite so stately; as if the melodies had never been sung so penetratingly ("from the heart to the heart"); as if the loftiness and the nobility of the last movement came from new and more deeply conceived bases. It is a piece of good fortune that a series of concerts can end thus.

A. H. M.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 24th and last Friday afternoon concert of the 50th season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, took place yesterday in Symphony hall. The program was as follows: Wagner, Prelude to "The Mastersingers of Nuremburg"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Strauss, "Till Eulenspiegel's "Merry Pranks"; Beethoven, Symphony No. 5, C Minor.

The concert will be repeated tonight. The 51st season, Dr. Koussevitzky, conductor, will open on Oct. 9.

There is little to be said of the works chosen for this concert; little that would be pertinent, for Dr. Koussevitzky, unlike some other conductors, does not pride himself on discovering or inventing "hidden" pasages of beauty or grandeur that have escaped the notice of even illustrious predecessors. It is enough for him to give admirable performances of works as they exist; not as this or that conductor thinks they should have been written, and is eager to supply the deficiencies, the oversights, the carelessness of the composer. Dr. Koussevitzky, having poetic and dramatic imagination, also that indefinable quality which for lack of a better word is called "magnetism," interprets a symphony, suite, symphonic poem, with due respect for the composer's text. He supplies what the composer could not indicate: the vivifying spirit. Music does not exist until it is performed. There are the notes, but they have no significance until the conductor sees in them so many aids in the revealing the composer's spiritual, dramatic, noble, lyrical or passionately sensuous thoughts as they found musical expression.

It is enough to say of the performance yesterday that it was of the finest virtuoso order in which there was full artistic appreciation of the different qualities that have given each composition its commanding place in the literature of music. The audience was enthusiastic. It rose in greeting Dr. Koussevitzky; it saw with unfeigned regret the end of the season; it rejoiced in the announcement that the conductor would again direct the superb, incomparable orchestra of brilliant musicians; the orchestra that he has formed and shaped.

It is customary to say a few words about a season brought to an end. The 50th was of an anniversary nature; conspicuous also for the Bach Festival. Musicians of European countries and of the United States were invited to enlarge the importance of the anniversary by their contribution of compositions. A piece d'occasion is too often only an expression of good will and honorable intention. Of all the more important contributions to the 50th anniversary Roussel's Symphony and Stravinsky's Symphonie de Psaumes were easily the first in rank. It seemed as if Prokofieff had taken his task too easily, hurriedly. His symphony was not worthy of him. The conductor and the audience had a right to expect from Respighi something better than his "Metamorphoseon"; a theme and variations in which variegated instrumentation clothed a poorly nourished body. These were the two conspicuous failures to seize the opportunity.

There has been some ill-considered talk about the undue prominence given to the works of the radical left wing; about the neglect of composers classed as orthodox. Bach was represented by 17 compositions at the regular concerts of the season; Beethoven by seven; Brahms by five; Mozart, Strauss, Wagner, each by four; Haydn by three; Schumann by three; Debussy, Handel, Loeffler, Ravel, Schubert, Sibelius, Tchaikovsky, each by two.

It is true that there were a few works by unfamiliar composers that were as the abomination of desolation; Lourie's "Sonate Liturgique" for example; but Nabokov's "Symphonie Lyrique" was not wholly negligible; Kremek's "Little Symphony" was pleasing, as were Pick-Mangiagalli's transcriptions of Bach; Pilati's pretty suite, while Lambert's "Rio Grande" was stormily applauded.

Nor were Americans neglected, shabbily treated. Griffes, Hadley, Hanson, Hill, Loeffler, McKinley, Steinert.

It was a graceful act to invite Sir George Henschel to conduct the first concert. Mr. Arbos is always a welcome visitor. Mr. Hadley showed routine ability as a conductor and had the pleasure of presenting two of his own works. Mr. Burgin gave an engrossing, highly dramatic interpretation of Sibelius's first symphony.

The list of soloists included two who made their first appearance in Boston; surely not their last if the pleasure of the audience has any weight with them: Mr. Milstein, the violinist; Mr. Piatigorsky, the violoncellist. Among the pianists were Messrs. Gieseking and Horowitz; and although Mr. Sanroma was not billed as a soloist, his playing the piano part of Stravinsky's Capriccio and of Lambert's "Rio Grande" was a marked feature of the season.

SYMPHONY ENDS 50TH MUSIC YEAR

Popular Classics Fill List for Final Matinee

BY WARREN STOREY SMITH

With a programme of popular classics, Wagner's "Meistersinger" Prelude, Debussy's Prelude to "The Afternoon of a Faun," Strauss' "Till Eulenspiegel," and the Fifth Symphony of Beethoven, the 50th season of the Boston Symphony Orchestra formally ends this evening.

RESPONSIVE AUDIENCE

Yesterday afternoon the same programme found a responsive audience. There were the usual rites of welcome and of implied farewell, with audience and orchestra standing and clapping as Dr. Koussevitzky came upon the platform. The music of Wagner, Debussy and Strauss, though the performances were not of equal excellence, provoked warm applause, the "Meistersinger" Prelude in particular. And after the playing of the Symphony there were many recalls for the conductor; there was much stamping of feet as well as smiting of palms.

To return to the concert itself, Dr. Koussevitzky was yesterday at least in the first half of the programme, obsessed by a passion for detail and an unusual deliberation of pace. Wagner's Prelude, however, gains in dignity and in impressiveness when not rushed off its feet, as it all too often is nowadays. And if Debussy's Faun was more than commonly langorous, the music has seldom, if ever, been played here with such unfailing loveliness of tone, such a wealth of subtle nuance, such perfection of phrasing.

But not for Strauss' Till are such niceties and preciosities. Yet with him, too, Dr. Koussevitzky would be not merely painstaking but finicky and meticulous, and over-sentimental as well. From the performance yesterday there emerged not the super-rogue of German legend, but a spring-struck poet. Gone was much of the diablerie, the irony, the humor and the folksy quality that rightfully should distinguish this music, and a false emotionalism, a devitalizing refinement put in their place. But for these things the performance of the Symphony, like those of the Preludes of Wagner and Debussy, made ample amends, and the audience departed well content.

Music

Monday Symphony Concert

Last night in Symphony Hall came the sixth and final concert in the current series of Monday night performances of the Boston Symphony Orchestra, under the direction of Dr. Koussevitzky. The conductor made an eleventh hour change in his program; thus it contained the Bach Suite for Orchestra No. 3 in D major, instead of the announced "Suite Borodin" by Tcherepnin—an arrangement philosophically accepted by the audience, despite the disappointment it felt. The remaining numbers included the promised repetition of Constant Lambert's "The Rio Grande," for chorus, orchestra and solo pianoforte (J. M.

Monitor Apr. 28

IENCE MONITOR,

Sanromá) and the Brahms Symphony in C minor.

If in the minds of those who listened last night, there may have lurked a doubt concerning the complete enjoyment of the Bach suite that doubt must have been dispelled upon the conclusion of the famous Air, intensified by the perfect unison of the violin choir. Too seldom does the concert-goer find opportunity to hear many of these charming Bach arias in their original form and setting.

Mr. Lambert found himself in august company last night, and a on a very recent occasion, again acquitted himself, through the medium of orchestra and voices, with no little credit. The performance again reached a remarkably high peak and occasioned prolonged applause for conductor, pianist, the Cecilia Society which sang, and the orchestra which played with verve and enthusiasm.

The symphony had a superb presentation, albeit the baton seemed at moments a bit heavy. But there could be no mistaking the richness of the climax which brought to a close a program than which these Monday patrons have probably had no finer.

G. M. S.

Symphony in Last of Series

Globe Apr. 28

By MOSES SMITH

The beginning of the end of the music season was the last of the Monday night concerts of the Boston Symphony Orchestra. Serge Koussevitzky, conducting a band that has been surpassingly brilliant in these closing weeks, had arranged a program consisting of the Bach D major suite, Brahms' C minor Symphony and Constant Lambert's "Rio Grande."

Lambert's apotheosis of jazz, first played here last Friday, and which we were hearing for the third time in four days, wears well. The principle reason for its novelty sustains it on repeated hearing, namely the fact that a composer has at last appeared who not only has worth-while ideas to express in the language of jazz but who also thinks in this language, finds it, in fact, his inevitable means of expression for the particular piece in hand.

The sole piano passages, cadenza-like — brilliantly played by Jesus Maria Sanroma — the colorful yet essentially economized jazz orchestration, the forceful (though somewhat weaker) pages for chorus — all these things gave evidence of a sure mastery of craft. There are sentimental pages, too, as in the music for solo contralto, but even these weave a theatrical spell. The whole performance, under Dr. Koussevitzky's inspired leadership, was remarkably effective.

The virtuosity with which the other two pieces were played was

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MAY 6 1931

In the Wor

Boston Symphony Orchestra's History of Half a Century

SOME interesting figures may be gleaned from M. A. De Wolfe Howe's revision of his history of the Boston Symphony Orchestra published in 1914, bringing the history up to the close of the fiftieth season, which ended last month. The longest consecutive term of service in the orchestra is that of C. Barth, 'cellist, who has been a member from 1894, a term of thirty-seven seasons, under Paur, Gericke, Muck Fiedler, Rabaud, Monteux and Koussevitzky, the only conductors under whom he did not play being Henschel 1881-84, and Nikisch, 1889-93.

In Georg Henschel's term as conductor, 1881 to 1884, there were seventy two men in the orchestra. During the terms of Wilhelm Gericke, Arthur Nikisch, and Emil Paur, from 1884 to 1906, the size of the orchestra varied from eighty-one to eighty-four. Karl Muck, 1906-1902, raised the number to ninety-six and Max Fiedler, 1908-1912, made the membership 100. Under Henry Rabaud, 1918-1919, it was 103, and Pierre Monteux, 1919-1924, made it ninety-nine. Serge Koussevitzky in 1924 made it 105, increasing the number to 113 for the jubilee year, just ended.

Beginning with Annie Louise Cary, contralto, at the opening concert of 1881, the list of soloists is long, too long to print here, but in the last decade were such other notable singers as Henrietta Beebe, Anna Drasdil, Julia Eames, Emmy Fursch-Madi, Frieda Juch, Lilli Lehman, and Lillian Nordica, sopranos; Sofia Scalchi, Louise Winant, Zelie Trebelli, Agnes Hunton, Mary H. How and Mathilde Phillips, contraltos; Theodore J. Toedt, tenor; Georg Henschel, baritone, and Emil Fischer, basso.

Pianists included Adele Aus der Ohe, Mrs. H. H. A. Beach, Fanny Bloomfield-Zeisler, Teresa Carreno, Helen Hopekirk, B. J. Lang, Adele Marguiles, Julia Rive-King, Carl Baerman, Henry H. Huss, Rafael Joseffy, E. A. MacDowell, and Moritz Rosenthal. Violinists included, T. Adamowski, Henry Heindl, Franz Kneisel, Charles Martin Loeffler, Maud Powell and Camilla Urso. 'Cellists were Fritz Giese and Wilhelm Muller and others were E. M. Heindl, flute, and Alexander Freygang, harp.

In later years came the sopranos Frances Alda, Lillian Blauvelt, Emma Eames, Olga Samaroff, Harold Samuel, Jesus Maria Sanroma, Emil Sauer, Xavier Scharwenka, E. Robert Schmitz, Martinus Sieviking, Alexander Siloti, Sigismond Stojowski, Antoinette Szumowska, Alexander Tansman and Olga von Radicki.

Violinists have been E. Fernandez Arbos, Richard Burgin, Mischa Elman, Georges Enesco, Samuel Gardner, Cecilia Hansen, Jascha Heifetz, Willy Hess, Franz Kneisel, Fritz Kreisler, Sylvain Nowak, Emile Sauret, Toscha Seidel, Albert Spalding, Albert Stoessel, Joseph Szigeti, Jacques Thibaud, Anton Witek and Efrem Zimbalist. 'Cellists have been Jean Bedetti, Jean Guardy, Fritz Giese, Rudolf Krasselt, Josef Malkin

MUSIC

Globe May 2

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra gave the final program of its 50th season yesterday afternoon. The Friday subscribers applauded Dr Koussevitsky and the players very cordially at every opportunity. Wagner's prelude to "Die Meistersinger," Debussy's "Afternoon of a Faun," Richard Strauss' "Till Eulenspiegel" and Beethoven's Fifth Symphony were the chosen numbers. It has been customary in the past to end each season with such a program as this, made up entirely of masterpieces generally familiar and generally beloved.

No season of the entire 50 has been more warmly applauded than the one that ends tonight with the usual repetition of yesterday's program. Dr Koussevitzky's unflagging energy, the remarkable series of works commissioned by the orchestra from a number of the foremost living composers, and the monumental Bach festival in March, in honor of the orchestra's founder have made this a memorable year. The repetition, under Sir George Henschel of the initial program of the first season, was not the least notable feature of the anniversary celebration. To the players, the trustees and the contributors toward the annual deficit the public is also deeply indebted. But the prime mover in everything has been Dr Koussevitzky, to whom honor and gratitude are chiefly due.

Compelling Interpretations

Yesterday's concert showed the conductor at the height of his powers. His vividly-imagined and eloquently-carried-through interpretations of masterpieces were as compelling as ever. His increased mastery of the details of orchestral technique and the superlative excellence as a group of the present orchestra enabled Dr Koussevitzky to surpass yesterday his former achievement in each of the chosen pieces. Nobody sensitive to music could listen unmoved to this concert.

But for perfection in orchestral performances of such a list of masterpieces as yesterday's, something more than eloquence and emotional intensity is needed. Dr Koussevitzky's limitations as a conductor are as marked as his abilities. He does not even now invariably secure from the players the absolute precision of attack, the perfect balance of tone, the uniform clarity of musical texture one expects, and seldom in vain, to find in the work of the greatest conductors, such as Muck or Toscanini.

Inner voices are sometimes obscured by the tonal mass, choirs do not make their entrances absolutely at the same instant; even first desk soloists sometimes come in a moment too soon or too late. Great as has been the improvement in all these respects in Dr Koussevitzky's conducting, perfection is not yet attained.

Graver than these limitations of orchestral technique are certain clearly-marked limitations of imaginative intuition, or emotional sympathy. Here one is, of course, on more controversial ground. If the orchestra is momentarily not quite together that is a plain and indisputable fact. If one feels, as one felt yesterday in the C-minor Symphony, that Dr Koussevitzky's Beethoven is not the true Beethoven, that is a matter of opinion. It is clear that his tempo for the andante con moto is slower than that indicated by Beethoven's metronome marking. It is less demonstrable that he does not fully understand the nobility and serenity that underlie this music.

An Ethical Idealist

Its romanticism is superficial. At heart Beethoven was a classicist and an ethical idealist, not a stormy soul like Tchaikovsky, or, to pick a fairer comparison, Wagner. Dr Muck, with no more guidance from tradition and from the printed text than Dr Koussevitzky can command, could by the sheer force of interpretive genius come closer to the heart of Beethoven's mystery. At least, so one listener yesterday firmly believes.

Dr Koussevitzky's reading of "Till Eulenspiegel" yesterday was, on the other hand, the best one recalls from anyone. The whimsicality, the daredevil, irrepressible energy, the half mocking, half sentimental interludes of lyricism in this tone poem have never been more clearly revealed.

The programs carried the first announcement of the 51st season of Boston Symphony concerts, to begin Oct 9 and 10, with Dr Koussevitzky as conductor.

The renewal privilege of this year's subscribers is about to expire, but the very long waiting list will absorb most, if not all, of the few places released by those who fail to renew their season subscriptions.

P. R.

Maurice Marechal, Felix Salmond, Alwin Schroeder and Heinrich Warnke.

Mozart leads the list of composers in the fifty years with forty-three compositions, "The Magic Flute" Overture having been played the greatest number of times, nineteen. Wagner is next with thirty-eight numbers, "Die Meistersinger" Prelude leading with thirty-nine performances, the greatest number of times for one piece. Beethoven is next with thirty-six performances, the Fifth Symphony having been played thirty-seven times. Saint-Saens and Bach follow with thirty-two each, Liszt being next with thirty.

Tchaikovsky is represented by twenty-five numbers and the "Pathetic" Symphony has been played fifteen times; Dvorak by twenty-four pieces, "From the New World" Symphony having been played thirteen times; Haydn by twenty-two pieces, Symphonies No. 2, 13 having been played eleven times each; Mendelssohn with twenty-one and the "A Midsummer Night's Dream" music played twenty-three times; Schumann with twenty and Symphonies No. 1, 4 played twenty-three times each. Other composers with number of pieces and most popular compositions are:

Richard Strauss, 19; "Death and the Transfiguration," 17; Brahms, 18; Symphony No. 2, 30; Chadwick, 18; "Melpomene," 6; Sibelius, 18; Symphony No. 1, 9; Handel, 17; Concerto Grosso

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Again Lambert and "The Rio Grande"

With Bach and Brahms to End The Season of Monday Symphonies

Apr 28 Herald

FOR his last program for the Monday audience Dr. Koussevitzky and the Boston Symphony Orchestra last evening played three movements—the overture, air, gigue—from Bach's Suite in D major, pleasurably heard at the recent Bach festival; Constant Lambert's work for chorus, orchestra and solo pianoforte, "The Rio Grande," so well received on Friday and Saturday last; Brahms's Symphony in C minor, perennial favorite at Symphony Hall these latter years.

As at the concerts of the week-end Lambert's new piece of symphonic jazz occupied the center of attention. It is too early to write a fresh review on this work, these columns having discussed it extensively on Thursday and Saturday and briefly yesterday. It is characteristic that young Lambert omits all woodwinds and mellow brass from his orchestration, that he fills his percussion section to the brim and that he demands (and at Symphony Hall receives) virtuoso performance from it. It is noteworthy also that from a score which exploits all the fifty-seven possible varieties of cross-rhythms which one associates with jazz and its parent, rag-time, the one instrument which the popular mind first thinks of as being part and parcel with these styles, the saxophone, is entirely omitted. Apparently Mr. Lambert thinks more of his music than of conventional jazz style. For in passing through one's mind the entire thematic content of the piece, one cannot think of a single theme or passage which seems to demand or would be enhanced by saxophone tone.

It has often been noted that performance improves with repetition with Dr. Koussevitzky. (Indeed with whom would not repetition—up to a reasonable point—improve performance?). Lambert's "The Rio Grande" was only one more case in point. To one listener who heard it both Saturday and yesterday, it sounded last evening more brilliant, more rhythmically pointed, of an increased abandon and elasticity, with climaxes more firmly and broadly placed, but with the gentler measures in the middle and at the end not a whit less suave or less humanly appealing. In retrospect one recalls Lambert's direction. "The chorus should aim at a rather more theatrical and pungent style of singing than is usual with choral societies." One can only answer, "He should have heard the Cecilia Society." They labored (at rehearsal) arduously and at times almost desperately with these unaccustomed rhythms and emphasis. They achieved magnificently. Nothing sounded labored or difficult in their singing; the opposite effect, of verve, of dash, of unbelievable ebullient spirits, came from them. Whether the young composer would have called this singing sufficiently "theatrical" one cannot venture to say. But of its "pungency" there can be no manner of doubt. Also, of Mr. Lambert's powers of vital and original and forceful and worth-while expression there can be no doubt after these performances. One can only hope that this work will be heard reasonably often; and that Mr. Lambert can maintain the high level which he has set for himself in his maiden work of this degree of importance.

With Bach's suite—or the three movements from it—Dr. Koussevitzky was now forceful, now spirited, now suave and expressive, always, in whatever style he and Bach essayed, always eloquent. The air (so often played as a solo "for the G-string") aroused specially the approval of the audience.—And Brahms's symphony brought to a fitting conclusion a notable year in this series of concerts. To some of us it seemed as if Dr. Koussevitzky had placed for himself last evening a new high level with this work. To us it seemed as if the stately beginning had never been quite so stately; as if the melodies had never been sung so penetratingly ("from the heart to the heart"); as if the loftiness and the nobility of the last movement came from new and more deeply conceived bases. It is a piece of good fortune that a series of concerts can end thus.

A. H. M.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 24th and last Friday afternoon concert of the 50th season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, took place yesterday in Symphony hall. The program was as follows: Wagner, Prelude to "The Mastersingers of Nuremburg"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Strauss, "Till Eulenspiegel's "Merry Pranks"; Beethoven, Symphony No. 5, C Minor.

The concert will be repeated tonight. The 51st season, Dr. Koussevitzky, conductor, will open on Oct. 9.

There is little to be said of the works chosen for this concert; little that would be pertinent, for Dr. Koussevitzky, unlike some other conductors, does not pride himself on discovering or inventing "hidden" pasages of beauty or grandeur that have escaped the notice of even illustrious predecessors. It is enough for him to give admirable performances of works as they exist; not as this or that conductor thinks they should have been written, and is eager to supply the deficiencies, the oversights, the carelessness of the composer. Dr. Koussevitzky, having poetic and dramatic imagination, also that indefinable quality which for lack of a better word is called "magnetism," interprets a symphony, suite, symphonic poem, with due respect for the composer's text. He supplies what the composer could not indicate: the vivifying spirit. Music does not exist until it is performed. There are the notes, but they have no significance until the conductor sees in them so many aids in the revealing the composer's spiritual, dramatic, noble, lyrical or passionately sensuous thoughts as they found musical expression.

It is enough to say of the performance yesterday that it was of the finest virtuoso order in which there was full artistic appreciation of the different qualities that have given each composition its commanding place in the literature of music. The audience was enthusiastic. It rose in greeting Dr. Koussevitzky; it saw with unfeigned regret the end of the season; it rejoiced in the announcement that the conductor would again direct the superb, incomparable orchestra of brilliant musicians; the orchestra that he has formed and shaped.

It is customary to say a few words about a season brought to an end. The 50th was of an anniversary nature; conspicuous also for the Bach Festival. Musicians of European countries and of the United States were invited to enlarge the importance of the anniversary by their contribution of compositions. A piece d'occasion is too often only an expression of good will and honorable intention. Of all the more important contributions to the 50th anniversary Roussel's Symphony and Stravinsky's Symphonie de Psaumes were easily the first in rank. It seemed as if Prokofieff had taken his task too easily, hurriedly. His symphony was not worthy of him. The conductor and the audience had a right to expect from Respighi something better than his "Metamorphoseon"; a theme and variations in which variegated instrumentation clothed a poorly nourished body. These were the two conspicuous failures to seize the opportunity.

There has been some ill-considered talk about the undue prominence given to the works of the radical left wing; about the neglect of composers classed as orthodox. Bach was represented by 17 compositions at the regular concerts of the season; Beethoven by seven; Brahms by five; Mozart, Strauss, Wagner, each by four; Haydn by three; Schumann by three; Debussy, Handel, Loeffler, Ravel, Schubert, Sibelius, Tchaikovsky, each by two.

It is true that there were a few works by unfamiliar composers that were as the abomination of desolation; Lourie's "Sonate Liturgique" for example; but Nabokov's "Symphonie Lyrique" was not wholly negligible: Kremek's "Little Symphony" was pleasing, as were Pick-Mangiagalli's transcriptions of Bach: Pilati's pretty suite, while Lambert's "Rio Grande" was stormily applauded.

Nor were Americans neglected, shabbily treated. Griffes, Hadley, Hanson, Hill, Loeffler, McKinley, Steinert.

It was a graceful act to invite Sir George Henschel to conduct the first concert. Mr. Arbos is always a welcome visitor. Mr. Hadley showed routine ability as a conductor and had the pleasure of presenting two of his own works. Mr. Burgin gave an engrossing, highly dramatic interpretation of Sibelius's first symphony.

The list of soloists included two who made their first appearance in Boston; surely not their last if the pleasure of the audience has any weight with them: Mr. Milstein, the violinist; Mr. Piatigorsky, the violoncellist. Among the pianists were Messrs. Gieseking and Horowitz; and although Mr. Sanroma was not billed as a soloist, his playing the piano part of Stravinsky's Capriccio and of Lambert's "Rio Grande" was a marked feature of the season.

SYMPHONY ENDS 50TH MUSIC YEAR

Popular Classics Fill List for Final Matinee

BY WARREN STOREY SMITH

With a programme of popular classics, Wagner's "Meistersinger" Prelude, Debussy's Prelude to "The Afternoon of a Faun," Strauss' "Till Eulenspiegel," and the Fifth Symphony of Beethoven, the 50th season of the Boston Symphony Orchestra formally ends this evening.

RESPONSIVE AUDIENCE

Yesterday afternoon the same programme found a responsive audience. There were the usual rites of welcome and of implied farewell, with audience and orchestra standing and clapping as Dr. Koussevitzky came upon the platform. The music of Wagner, Debussy and Strauss, though the performances were not of equal excellence, provoked warm applause, the "Meistersinger" Prelude in particular. And after the playing of the Symphony there were many recalls for the conducto.; there was much stamping of feet as well as smiting of palms.

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Beginning with Annie Louise Cary, contralto, at the opening concert in 1881, the list of soloists is long, much too long to print here, but in the first decade were such other notable singers as Henrietta Beebe, Anna Drasdil, Emma Eames, Emmy Fursch-Madi, Emma Juch, Lilli Lehman, and Lillian Nordica, sopranos; Sofia Scalchi, Emily Winant, Zelie Trebelli, Agnes Huntington, Mary H. How and Mathilde Phillips, contraltos; Theodore J. Toedt, tenor; Georg Henschel, baritone, and Emil Fischer, basso.

Pianists included Adele Aus der Ohe, Mrs. H. H. A. Beach, Fanny Bloomfield-Zeisler, Teresa Carreno, Helen Hopekirk, B. J. Lang, Adele Marguiles, Julia Rive-King, Carl Baerman, Henry H. Huss, Rafael Joseffy, E. A. MacDowell, and Moritz Rosenthal. Violinists included, T. Adamowski, Henry Heindl, Franz Kneisel, Charles Martin Loeffler, Maud Powell and Camilla Urso. 'Cellists were Fritz Giese and Wilhelm Muller and others were E. M. Heindl, flute, and Alexander Freygang, harp.

In later years came the sopranos Frances Alda, Lillian Blauvelt, Emma Calve, Clementine De Vere, Geraldine Farrar, Olive Fremstadt, Johanna Gadski, Ethyl Hayden, Frieda Hempel, Georgine von Januschowsky, Nellie Melba, Alice Nielsen, Milka Ternina, Maggie Teyte, Jeannette Vreeland and Julie Wyman; the contraltos Merle Alcock, Sophie Braslau, Marguerite D'Alvarez, Jeanne Gerville-Reache, Louise Homer, Louise Kirby-Lunn, Margaret Matzenauer, Kathryn Meisle, Sigrid Onegin, Ernestine Schumann-Heink, Nevada Van der Veer and Emily Winant.

Tenors have been Daniel Beddoe, Italo Campanini, Edmond Clement, Richard Crooks, Ben Davies, Tudor Davies, Andreas Dippel, Arthur Hackett, George Hamlin, Roland Hayes, Paul Kalisch, George Meader, Lambert Murphy, John McCormack and Ellison van Hoose. Baritones and bassos have been Pasquale Amato, David Bispham, O. C. Bushnell, Giuseppe Campanari (also 'cellist in the orchestra from 1885 to 1893), Frangcon Davies, Charles Gilibert, Max Heinrich, Arthur Middleton, Fred Patton, Francis Rogers, Joseph Standigl, John Charles Thomas, Reinald Werrenrath and Herbert Witherspoon.

Some of the pianists have been Martha Baird, Harold Bauer, Richard Burmeister, Ferruccio Busoni, Alfredo Casella, Alfred Cortot, Eugen d'Albert, Vladimir de Pachmann, Vincent d'Indy, Ernst von Dohnanyi, Carl Friedberg, Ossip Gabrilowitsch, Rudolph Ganz, Heinrich Gebhard, Walter Gieseking, Leopold Godowski, Katharine Goodson, Mark Hambourg, Myra Hess, Josef Hofmann, Helen Hopekirk, Ernest Hutcheson, Josef Lhevinne, Maier and Pattison, Guiomar Novaes, Ignace Jan Paderewski, John Powell, George Proctor, Serge Prokofieff, Sergei Rachmaninoff, Franz Rummel, Camille Saint-Saens, Olga Samaroff, Harold Samuel, Jesus Maria Sanroma, Emil Sauer, Xavier Scharwenka, E. Robert Schmitz, Martinus Sieviking, Alexander Siloti, Sigismond Stojowski, Antoinette Szumowska, Alexander Tansman and Olga von Radicki.

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Page 22 Queen and governess risk lives at bedside of little Crown Prince Michael, ill with diphtheria at Bucharest. North End school children have May Day program on Common. Mayor Curley sounds keynote of Child Health Day in radio address. Dr George H. Bigelow reads children's charter in Child Health Day address.

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RADIO PROGRAMS

PAGE 6

From Globe Studio of WEEI

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12:15 P M—News bulletins.
4:00 P M—News bulletins.
6:35 P M—News bulletins.
11:06 P M—News bulletins.

INFORMATION OBSCURED

194

Again Lambert and "The Rio Grande"

With Bach and Brahms to End The Season of Monday Symphonies

Globe Apr 27

FOR his last program for the Monday audience Dr. Koussevitzky and the Boston Symphony Orchestra last evening played three movements--the overture, air, gigue—from Bach's Suite in D major, pleasurably heard at the recent Bach festival; Constant Lambert's work for chorus, orchestra and solo pianoforte, "The Rio Grande," so well received on Friday and Saturday last; Brahms's Symphony in C minor, perennial favorite at Symphony Hall these latter years.

As at the concerts of the week-end Lambert's new piece of symphonic jazz occupied the center of attention. It is too early to write a fresh review on this work, these columns having discussed it extensively on Thursday and Saturday and briefly yesterday. It is characteristic that young Lambert omits all woodwinds and mellow brass from his orchestration, that he fills his percussion section to the brim and that he demands (and at Symphony Hall receives) virtuoso performance from it. It is noteworthy also that from a score which exploits all the fifty-seven possible varieties of cross-rhythms which one associates with jazz and its parent, rag-time, the one instrument which the popular mind first thinks of as being part and parcel with these styles, the saxophone, is entirely omitted. Apparently Mr. Lambert thinks more of his music than of conventional jazz style. For in passing through one's mind the entire thematic content of the piece, one cannot think of a single theme or passage which seems to demand or would be enhanced by saxophone tone.

It has often been noted that performance improves with repetition with Dr. Koussevitzky. (Indeed with whom would not repetition—up to a reasonable point—improve performance?). Lambert's "The Rio Grande" was only one more case in point. To one listener who heard it both Saturday and yesterday, it sounded last evening more brilliant, more rhythmically pointed, of an increased abandon and elasticity, with climaxes more firmly and broadly placed, but with the gentler measures in the middle and at the end not a whit less suave or less humanly appealing. In retrospect one recalls Lambert's direction. "The chorus should aim at a rather more theatrical and pungent style of singing than is usual with choral societies." One can only answer, "He should have heard the Cecilia Society." They labored (at rehearsal) arduously and at times almost desperately with these unaccustomed rhythms and emphasis. They achieved magnificently. Nothing sounded labored or difficult in their singing; the opposite effect, of verve, of dash, of unbelievable ebullient spirits, came from them. Whether the young composer would have called this singing sufficiently "theatrical" one cannot venture to say. But of its "pungency" there can be no manner of doubt. Also, of Mr. Lambert's powers of vital and original and forceful and worth-while expression there can be no doubt after these performances. One can only hope that this work will be heard reasonably often; and that Mr. Lambert can maintain the high level which he has set for himself in his maiden work of this degree of importance.

With Bach's suite—or the three movements from it—Dr. Koussevitzky was now forceful, now spirited, now suave and expressive, always, in whatever style he and Bach essayed, always eloquent. The air (so often played as a solo "for the G-string") aroused specially the approval of the audience.—And Brahms's symphony brought to a fitting conclusion a notable year in this series of concerts. To some of us it seemed as if Dr. Koussevitzky had placed for himself last evening a new high level with this work. To us it seemed as if the stately beginning had never been quite so stately; as if the melodies had never been sung so penetratingly ("from the heart to the heart"); as if the loftiness and the nobility of the last movement came from new and more deeply conceived bases. It is a piece of good fortune that a series of concerts can end thus.

A. H. M.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The 24th and last Friday afternoon concert of the 50th season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, took place yesterday in Symphony hall. The program was as follows: Wagner, Prelude to "The Mastersingers of Nuremburg"; Debussy, Prelude to Mallarme's "Afternoon of a Faun"; Strauss, "Till Eulenspiegel's "Merry Pranks"; Beethoven, Symphony No. 5, C Minor.

The concert will be repeated tonight. The 51st season, Dr. Koussevitzky, conductor, will open on Oct. 9.

There is little to be said of the works chosen for this concert; little that would be pertinent, for Dr. Koussevitzky, unlike some other conductors, does not pride himself on discovering or inventing "hidden" pasages of beauty or grandeur that have escaped the notice of even illustrious predecessors. It is enough for him to give admirable performances of works as they exist; not as this or that conductor thinks they should have been written, and is eager to supply the deficiencies, the oversights, the carelessness of the composer. Dr. Koussevitzky, having poetic and dramatic imagination, also that indefinable quality which for lack of a better word is called "magnetism," interprets a symphony, suite, symphonic poem, with due respect for the composer's text. He supplies what the composer could not indicate: the vivifying spirit. Music does not exist until it is performed. There are the notes, but they have no significance until the conductor sees in them so many aids in the revealing the composer's spiritual, dramatic, noble, lyrical or passionately sensuous thoughts as they found musical expression.

It is enough to say of the performance yesterday that it was of the finest virtuoso order in which there was full artistic appreciation of the different qualities that have given each composition its commanding place in the literature of music. The audience was enthusiastic. It rose in greeting Dr. Koussevitzky; it saw with unfeigned regret the end of the season; it rejoiced in the announcement that the conductor would again direct the superb, incomparable orchestra of brilliant musicians; the orchestra that he has formed and shaped.

It is customary to say a few words about a season brought to an end. The 50th was of an anniversary nature; conspicuous also for the Bach Festival. Musicians of European countries and of the United States were invited to enlarge the importance of the anniversary by their contribution of compositions. A piece d'occasion is too often only an expression of good will and honorable intention. Of all the more important contributions to the 50th anniversary Roussel's Symphony and Stravinsky's Symphonie de Psaumes were easily the first in rank. It seemed as if Prokofieff had taken his task too easily, hurriedly. His symphony was not worthy of him. The conductor and the audience had a right to expect from Respighi something better than his "Metamorphoseon"; a theme and variations in which variegated instrumentation clothed a poorly nourished body. These were the two conspicuous failures to seize the opportunity.

There has been some ill-considered talk about the undue prominence given to the works of the radical left wing; about the neglect of composers classed as orthodox. Bach was represented by 17 compositions at the regular concerts of the season; Beethoven by seven; Brahms by five; Mozart, Strauss, Wagner, each by four; Haydn by three; Schumann by three; Debussy, Handel, Loeffler, Ravel, Schubert, Sibelius, Tchaikovsky, each by two.

It is true that there were a few works by unfamiliar composers that were as the abomination of desolation; Lourie's "Sonate Liturgique" for example; but Nabokov's "Symphonie Lyrique" was not wholly negligible; Kremek's "Little Symphony" was pleasing, as were Pick-Mangiagalli's transcriptions of Bach; Pilati's pretty suite, while Lambert's "Rio Grande" was stormily applauded.

Nor were Americans neglected, shabbily treated. Griffes, Hadley, Hanson, Hill, Loeffler, McKinley, Steinert.

It was a graceful act to invite Sir George Henschel to conduct the first concert. Mr. Arbos is always a welcome visitor. Mr. Hadley showed routine ability as a conductor and had the pleasure of presenting two of his own works. Mr. Burgin gave an engrossing, highly dramatic interpretation of Sibelius's first symphony.

The list of soloists included two who made their first appearance in Boston; surely not their last if the pleasure of the audience has any weight with them: Mr. Milstein, the violinist; Mr. Piatigorsky, the violoncellist. Among the pianists were Messrs. Gieseking and Horowitz; and although Mr. Sanroma was not billed as a soloist, his playing the piano part of Stravinsky's Capriccio and of Lambert's "Rio Grande" was a marked feature of the season.

SYMPHONY ENDS 50TH MUSIC YEAR

Popular Classics Fill List for Final Matinee

BY WARREN STOREY SMITH

With a programme of popular classics, Wagner's "Meistersinger" Prelude, Debussy's Prelude to "The Afternoon of a Faun," Strauss' "Till Eulenspiegel," and the Fifth Symphony of Beethoven, the 50th season of the Boston Symphony Orchestra formally ends this evening.

RESPONSIVE AUDIENCE

Yesterday afternoon the same programme found a responsive audience. There were the usual rites of welcome and of implied farewell, with audience and orchestra standing and clapping as Dr. Koussevitzky came upon the platform. The music of Wagner, Debussy and Strauss, though the performances were not of equal excellence, provoked warm applause, the "Meistersinger" Prelude in particular. And after the playing of the Symphony there were many recalls for the conductor; there was much stamping of feet as well as smiting of palms.

To return to the concert itself, Dr. Koussevitzky was yesterday at least in the first half of the programme, obsessed by a passion for detail and an unusual deliberation of pace. Wagner's Prelude, however, gains in dignity and in impressiveness when not rushed off its feet, as it all too often is nowadays. And if Debussy's Faun was more than commonly langorous, the music has seldom, if ever, been played here with such unfailing loveliness of tone, such a wealth of subtle nuance, such perfection of phrasing.

But not for Strauss' Till are such niceties and preciosities. Yet with him, too, Dr. Koussevitzky would be not merely painstaking but finicky and meticulous, and over-sentimental as well. From the performance yesterday there emerged not the super-rogue of German legend, but a spring-struck poet. Gone was much of the diablerie, the irony, the humor and the folksy quality that rightfully should distinguish this music, and a false emotionalism, a devitalizing refinement put in their place. But for these things the performance of the Symphony, like those of the Preludes of Wagner and Debussy, made ample amends, and the audience departed well content.

Music

Monday Symphony Concert

Last night in Symphony Hall came the sixth and final concert in the current series of Monday night performances of the Boston Symphony Orchestra, under the direction of Dr. Koussevitzky. The conductor made an eleventh hour change in his program; thus it contained the Bach Suite for Orchestra No. 3 in D major, instead of the announced "Suite Borodin" by Tcherepnin—an arrangement philosophically accepted by the audience, despite the disappointment it felt. The remaining numbers included the promised repetition of Constant Lambert's "The Rio Grande," for chorus, orchestra and solo pianoforte (J. M. Sanromá) and the Brahms Symphony in C minor.

Monitor Apr. 28

IENCE MONITOR,

If in the minds of those who listened last night, there may have lurked a doubt concerning the complete enjoyment of the Bach suite that doubt must have been dispelled upon the conclusion of the famous Air, intensified by the perfect unison of the violin choir. Too seldom does the concert-goer find opportunity to hear many of these charming Bach arias in their original form and setting.

Mr. Lambert found himself in august company last night, and on a very recent occasion, again acquitted himself, through the medium of orchestra and voices, with no little credit. The performance again reached a remarkably high peak and occasioned prolonged applause for conductor, pianist, the Cecilia Society which sang, and the orchestra, which played with verve and enthusiasm.

The symphony had a superb presentation, albeit the baton seemed at moments a bit heavy. But there could be no mistaking the richness of the climax which brought to a close a program than which these Monday patrons have probably had no finer.

G. M. S.

Symphony in Last of Series

Globe Apr. 28

By MOSES SMITH

The beginning of the end of the music season was the last of the Monday night concerts of the Boston Symphony Orchestra. Serge Koussevitzky, conducting a band that has been surpassingly brilliant in these closing weeks, had arranged a program consisting of the Bach D major suite, Brahms' C minor Symphony and Constant Lambert's "Rio Grande."

Lambert's apotheosis of jazz, first played here last Friday, and which we were hearing for the third time in four days, wears well. The principle reason for its novelty sustains it on repeated hearing, namely the fact that a composer has at last appeared who not only has worth-while ideas to express in the language of jazz but who also thinks in this language, finds it, in fact, his inevitable means of expression for the particular piece in hand.

The sole piano passages, cadenza-like — brilliantly played by Jesus Maria Sanroma — the colorful yet essentially economized jazz orchestration, the forceful (though somewhat weaker) pages for chorus — all these things gave evidence of a sure mastery of craft. There are sentimental pages, too, as in the music for solo contralto, but even these weave a theatrical spell. The whole performance, under Dr. Koussevitzky's inspired leadership, was remarkably effective.

The virtuosity with which the other two pieces were played was at some sacrifice of musical finesse. The last movement of the symphony, especially, was a bit over-blown. The audience was very enthusiastic throughout the concert.

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ld of Music

SOME interesting figures may be gleaned from M. A. De Wolfe Howe's revision of his history of the Boston Symphony Orchestra published in 1914, bringing the history up to the close of the fiftieth season, which ended last month. The longest consecutive term of service in the orchestra is that of C. Barth, 'cellist, who has been a member from 1894, a term of thirty-seven seasons, under Paur, Gericke, Much, Fiedler, Rabaud, Monteux and Koussevitzky, the only conductors under whom he did not play being Henschel, 1881-84, and Nikisch, 1889-93.

In Georg Henschel's term as conductor, 1881 to 1884, there were seventy-two men in the orchestra. During the terms of Wilhelm Gericke, Arthur Nikisch, and Emil Paur, from 1884 to 1906, the size of the orchestra varied from eighty-one to eighty-four. Karl Much, 1906-1902, raised the number to ninety-six and Max Fiedler, 1908-1912, made the membership 100. Under Henry Rabaud, 1918-1919, it was 102, and Pierre Monteux, 1919-1924, made it ninety-nine. Serge Koussevitzky in 1924 made it 105, increasing the number to 113 for the jubilee year, just ended.

Beginning with Annie Louise Cary, contralto, at the opening concert in 1881, the list of soloists is long, much too long to print here, but in the first decade were such other notable singers as Henrietta Beebe, Anna Drasdil, Emma Eames, Emmy Fursch-Madi, Emma Juch, Lilli Lehman, and Lillian Nordica, sopranos; Sofia Scalchi, Emily Winant, Zelie Trebelli, Agnes Huntington, Mary H. How and Mathilde Phillips, contraltos; Theodore J. Toedt, tenor; Georg Henschel, baritone, and Emil Fischer, basso.

Pianists included Adele Aus der Ohe, Mrs. H. H. A. Beach, Fanny Bloomfield-Zeisler, Teresa Carreno, Helen Hopekirk, B. J. Lang, Adele Marguiles, Julia Rive-King, Carl Baerman, Henry H. ss, Rafael Joseffy, E. A. MacDowell, Moritz Rosenthal. Violinists in- T. Adamowski, Henry Heindl, eisel, Charles Martin Loeffler, ll and Camilla Urso. 'Cel- itz Giese and Wilhelm rs were E. M. Heindl, der Freygang, harp. rs came the sopranos a, Lillian Blauvelt, Emma Calve, Clementine De Vere, Geraldine Farrar, Olive Fremstadt, Johanna Gadski, Ethyl Hayden, Frieda Hempel, Georgine von Januschowsky, Nellie Melba, Alice Nielsen, Milka Ternina, Maggie Teyte, Jeannette Vreeland and Julie Wyman; the contraltos Merle Alcock, Sophie Braslau, Marguerite D'Alvarez, Jeanne Gerville-Reache, Louise Homer, Louise Kirby-Lunn, Margaret Matzenauer, Kathryn Meisle, Sigrid Onegin, Ernestine Schumann-Heink, Nevada Van der Veer and Emily Winant.

Tenors have been Daniel Beddoe, Italo Campanini, Edmond Clement, Richard Crooks, Ben Davies, Tudor Davies, Andreas Dippel, Arthur Hackett, George Hamlin, Roland Hayes, Paul Kalisch, George Meader, Lambert Murphy, John McCormack and Ellison van Hoose. Baritones and bassos have been Pasquale Amato, David Bispham, O. C. Bushnell, Giuseppe Campanari (also 'cellist in the orchestra from 1885 to 1893), Frangcon Davies, Charles Gilibert, Max Heinrich, Arthur Middleton, Fred Patton, Francis Rogers, Joseph Standigl, John Charles Thomas, Reinald Werrenrath and Herbert Witherspoon.

Some of the pianists have been Martha Baird, Harold Bauer, Richard Burmeister, Ferruccio Busoni, Alfredo Casella, Alfred Cortot, Eugen d'Albert, Vladimir de Pachmann, Vincent d'Indy, Ernst von Dohnanyi, Carl Friedberg, Ossip Gabrilowitsch, Rudolph Ganz, Heinrich Gebhard, Walter Gieseking, Leopold Godowski, Katharine Goodson, Mark Hambourg, Myra Hess, Josef Hofmann, Helen Hopekirk, Ernest Hutcheson, Josef Lhevinne, Maier and Pattison, Guiomar Novaes, Ignace Jan Paderewski, John Powell, George Proctor, Serge Prokofieff, Sergei Rachmaninoff, Franz Rummel, Camille Saint-Saens, Olga Samaroff, Harold Samuel, Jesus Maria Sanroma, Emil Sauer, Xavier Scharwenka, E. Robert Schmitz, Martinus Sieviking, Alexander Siloti, Sigismond Stojowski, Antoinette Szumowska, Alexander Tansman and Olga von Radicki.

Violinists have been E. Fernandez Arbos, Richard Burgin, Mischa Elman, Georges Enesco, Samuel Gardner, Cecilia Hansen, Jascha Heifetz, Willy Hess, Franz Kneisel, Fritz Kreisler, Sylvain Nowak, Emile Sauret, Toscha Seidel, Albert Spalding, Albert Stoessel, Joseph Szigeti, Jacques Thibaud, Anton Witek and Efrem Zimbalist. 'Cellists have been Jean Bedetti, Jean Guardy, Fritz Giese, Rudolf Krasselt, Josef Malkin, Maurice Marechal, Felix Salmond, Alwin Schroeder and Heinrich Warnke.

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THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
MAY 1 1931

ELABORATE HISTORY OF BOSTON SYMPHONY

The new book, "The Boston Symphony Orchestra: 1881-1931," by M. A. de Wolfe Howe, will be issued this week, the last of the Symphony season. The book combines a revision of the narrative published in 1914, with new chapters carrying the fortunes of the orchestra through the 17 ensuing years. The complete lists of the works played, the soloists and the personnel through the 50th season are recorded.

THIS CLIPPING FROM
NEW YORK
TIMES
MAY 1 1931

MUSIC NOTES.

The Boston Symphony Orchestra begins its final week of the season at Symphony Hall in Boston this afternoon. Works by Beethoven, Wagner, Debussy and Richard Strauss will be played.

The New York Little Symphony, Hans Bruno Meyer conductor, will present a program of compositions by Gretry, Haydn, Elgar, Albeniz and the conductor himself at Roerich Hall tonight.

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THIS CLIPPING FROM
WILMINGTON, DEL.
STAR
MAY 3 - 1931

BOSTON SYMPHONY IS HEARD IN JAZZ PIECE

Introduces Popular Music During Concert Season in Massachusetts

Critics and music lovers debated today over the merits or demerits of the first 100 per cent jazz composition ever played by the Boston Symphony Orchestra during a regular symphony season.

For half a century there had been a ritual-like atmosphere among audiences attending concerts of this 105-piece virtuoso orchestra, now led by the elegant and superbly-tailored Serge Koussevitzky. Such titillating numbers as George Gershwin's "Rhapsody in Blue" had been relegated to the popular or "pops" programs.

But in this golden jubilee year Koussevitzky has dared to bring echoes of tin pan alley within the limits of a symphony program, and even the most conservative auditors surrendered to the foot-shuffling impulse.

The piece, a jazz composition for orchestra, chorus and solo piano, was "Rio Grande," composed by the brilliant young Englishman, Constant Lambert, to a ragged-lined poem by Sacheverell Sitwell.

The composer left no doubt as to the jazz classification, using two trumpets, two French horns, three trombones, one bass tuba, percussion with five players, three kittle drums, side drum, tenor drum, bass drum, cymbals, Turkish crash, tam-tam, tambourine, castanets, triangle, Chinese tom- tom, combells, Chinese block, xylophone, and jeu de timbres. There were a few strings.

The singing was by the staid cecilia society, broken to jazz rhythms by Arthur Fielder. Here's a sample of "Rio Grande":

"By...the Rio Grande
"They dance—no...Sara...Bande
"On level banks—like...lawns above—
the...glassy lolling...tide.
"Nor sing they forlorn madrigals
"Whose sad note Sti—rs the sleep-I—ng gales,
"Till...they wake
"Among—the—trees
"And—shake...shake
"The boughs
"And fright
"The night-in-gales."

"Seldom in symphony hall," wrote Philip Hale of the Herald, dean of Boston's music critics, "has there been so instant, spontaneous, so prolonged, so tumultuous recognition of an unfamiliar composition signed with un unfamiliar name."

H. T. Parker, of the Transcript, spoke of "a beatified jabb of music texture and imaginative suggestion."

Penfield Roberts, of the Globe, thought both verses and music were "rather tame and conventional."

Wrote Warren Storey Smith, of the Post, himself a composer: "Some of Mr. Lambert's jazz seems to American ears merely tawdry."

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
MAY 3 - 1931

THE SYMPHONIC SEASON: A RETROSPECTIVE VIEW

By FRANCIS D. PERKINS

WHEN the training orchestra of the National Orchestral Association, under Leon Barzin's direction, played the last note of Ravel's "Bolero," it also closed New York's orchestral season of 1930-'31, as far as large orchestras are concerned, unless some as yet unscheduled concerts of this type should take place before the Philharmonic-Symphony's musicians reassemble early in July to open the annual symphonic season at the Lewisohn Stadium.

As before, the major part of the season's local orchestral activities was provided by the Philharmonic-Symphony Orchestra, which gave 114 concerts in its various subscription series in New York and Brooklyn. The Boston Symphony Orchestra gave ten concerts at Carnegie Hall and five in Brooklyn, the Philadelphia Orchestra again gave a series of ten concerts here, nine of a primarily orchestral type. The Manhattan Symphony again offered ten concerts, which makes the subscription total of concerts of a strictly orchestral character 148, as compared with 154 last season.

The Philharmonic-Symphony also gave its usual two concerts for the benefit of its pension fund, and its members also took part in the annual concert presenting the Schubert memorial's soloists. The Cleveland Orchestra gave its annual Carnegie Hall concert; two new organizations each offered a performance, while the Roxy Orchestra, enlarged to nearly 200 members for this series, gave fourteen Sunday morning concerts at the Roxy Theater for the benefit of unemployed musicians, offering programs mainly of standard orchestral works. A new Brooklyn orchestra, the Symphony Society of Brooklyn, gave two performances, increasing the total to 170 concerts, the same figure as last season's on a similar basis. Orchestral works were also played in certain concerts of the Society of the Friends of Music, but all its concerts this season belong to the choral rather than the orchestral class.

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TELEGRAPH HERALD
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CINCINNATI, OHIO
TIMES STAR
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THIS CLIPPING FROM
NEW YORK SUN
MAY 6 - 1931

A LOVER OF ORCHESTRAS.

Musical Editor of The Sun—Thank you for your article on the Boston Symphony Orchestra in yesterday's Sun. New York is fortunate that for so many years it has had the opportunity of hearing this organiza- [illegible] the tale to the end of the current season.

"To this narrative appendices will add a detailed list, with dates, of the numbers played at the regular concerts of the orchestra from October, 1881, to May, 1931; a roster of the personnel through these fifty years; a roll of 'assisting artists.' Professor Bliss Perry's address at the recent concert in memory of Henry Lee Higginson will also be included."

The Houghton Mifflin Company are the publishers and the book was to be ready for issue last week according to previous announcement.

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A number of years ago I lived near Philadelphia and the series of the Boston Symphony were concerts I remember with much pleasure. It is regrettable to me that these concerts have been discontinued and that there seems to be an attitude of hostility to symphony music other than that published by the Philadelphia Symphony Orchestra in Philadelphia.

I am the last to say that the Philadelphia Symphony Orchestra is not of the great elect. The wider the field, the broader should our vision be and the larger our capacity to enjoy that which is set before us.

L. S.

Musical Notes

BOSTON SYMPHONY ORCHESTRA HISTORY PUBLISHED BY HOUGHTON MIFFLIN CO.

History of Boston Symphony Orchestra Published by Houghton Mifflin Company.

"The fiftieth year of the Symphony Orchestra will be rounded with the publication of a complete history of its half century," says the Transcript. Mr. M. A. De Wolfe Howe's 'Boston Symphony Orchestra,' published in 1914, brought such a chronicle to the beginning of the late war. He has now continued it through the troubled war-period to the withdrawal of Mr. Higginson from active control. Mr. J. N. Burk of the staff at Symphony Hall then takes [illegible] seven)

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LOWELL, MASS.
COURIER CITIZEN
MAY 6 1931

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THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
MAY 1 1931

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THIS CLIPPING FROM
NEW YORK
TIMES
MAY 1 1931

MUSIC NOTES.

The Boston Symphony Orchestra begins its final week of the season at Symphony Hall in Boston this afternoon. Works by Beethoven, Wagner, Debussy and Richard Strauss will be played.

The New York Little Symphony, Hans Bruno Meyer conductor, will present a program of compositions by Gretry, Haydn, Elgar, Albeniz and the conductor himself at Roerich Hall tonight.

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EAGLE
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THIS CLIPPING FROM
WILMINGTON, DEL.
STAR
MAY 3 - 1931

BOSTON SYMPHONY IS HEARD IN JAZZ PIECE

Introduces Popular Music During Concert Season in Massachusetts

Critics and music lovers debated today over the merits or demerits of the first 100 per cent jazz composition ever played by the Boston Symphony Orchestra during a regular symphony season.

For half a century there had been a ritual-like atmosphere among audiences attending concerts of this 105-piece virtuoso orchestra, now led by the elegant and superbly-tailored Serge Koussevitzky. Such titillating numbers as George Gershwin's "Rhapsody in Blue" had been relegated to the popular or "pops" programs.

But in this golden jubilee year Koussevitzky has dared to bring echoes of tin pan alley within the limits of a symphony program, and even the most conservative auditors surrendered to the foot-shuffling impulse.

The piece, a jazz composition for orchestra, chorus and solo piano, was "Rio Grande," composed by the brilliant young Englishman, Constant Lambert, to a ragged-lined poem by Sacheverell Sitwell.

The composer left no doubt as to the jazz classification, using two trumpets, two French horns, three trombones, one bass tuba, percussion with five players, three little drums

"They dance—
"On level ba
the...
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gales,
"Till...they

hurston, magician . . . photo
where he has experimented wi
touch with distant plane

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
MAY 3 - 1931

THE SYMPHONIC SEASON: A RETROSPECTIVE VIEW

By FRANCIS D. PERKINS

WHEN the training orchestra of the National Orchestral Association, under Leon Barzin's direction, played the last note of Ravel's "Bolero," it also closed New York's orchestral season of 1930-'31, as far as large orchestras are concerned, unless some as yet unscheduled concerts of this type should take place before the Philharmonic-Symphony's musicians reassemble early in July to open the annual symphonic season at the Lewisohn Stadium.

As before, the major part of the season's local orchestral activities was provided by the Philharmonic-Symphony Orchestra, which gave 114 concerts in its various subscription series in New York and Brooklyn. The Boston Symphony Orchestra gave ten concerts at Carnegie Hall and five in Brooklyn, the Philadelphia Orchestra again gave a series of ten concerts here, nine of a primarily orchestral type. The Manhattan Symphony again offered ten concerts, which makes the subscription total of concerts of a strictly orchestral character 148, as compared with 154 last season.

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Boston Symphony—Hill, Symphony No. 2; Honegger, symphony; Nabokov, "Lyric" Symphony; Roussel, Symphony in G minor; Stravinsky, "Symphonie de Psaumes," Capriccio for piano and orchestra.

Cleveland Orchestra—Mosoloff, "Factory"; Shepherd, "Horizons."

National Orchestral Association — Maganini, "Night on an Island of Phantasy"; Paniagua, "Mayan Legend."

This makes twenty-nine novelties, as compared with thirty-nine last season and thirty-six in 1928-'29. How many of them, if any, will be more or less permanently adopted into the regular repertoire remains to be seen, but among those of major interest might be classed the excerpts from Berg's "Wozzeck" and Stravinsky's Psalm Symphony, a source of much discussion when presented here by Dr. Koussevitzky last winter. Among the most interesting new American works presented we might list Professor Hill's second symphony and Arthur Shepherd's "Horizons."

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(Continued from page seven)

to New York some, but far from all, of the new works composed for its fiftieth home season.

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THIS CLIPPING FROM
LEWISTON, ME.
SUN
MAY 4 1931

THE L

News

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n play, first prize being won b
Miss Mary-Ann Swasey and conso-
ation by Miss Helen Hamlin. Re-
freshments were served at the
small tables after the play.

Other guests were Miss Mavis
Curtis, Miss Norma Hinds, Miss
Florence Ogden, Miss Dawn Or-
cutt, Miss Virginia Moulton, Mis
Marcella Shapiro, Miss Charlotte
Butts, Miss Ruth Benham, Miss
Dagmar Augustinus, Miss Evelyn
Rolfe and Miss Eleanor Wilson.

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HS JUNIOR SENIOR
TO BE HELD FRIDAY

The Jordan high

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Musical Editor of The Sun—Thank you for your article on the Boston Symphony Orchestra in yesterday's Sun. New York is fortunate that for so many years it has had the opportunity of hearing this organization which has always stood for the highest in its field.

I am one of those who recall their troubles during and subsequent to the world war. Your tribute to Mr. Monteux for building a solid foundation from which Mr. Koussevitzky was able to reach the heights of the past season was a fine tribute and richly deserved.

As to whether the Boston Symphony Orchestra is the best, I agree with you, is beside the point. The Philharmonic-Symphony Orchestra in New York, the Philadelphia Symphony here, and the Boston Symphony are all great enough to forget any idea of rivalry or which conductor is the greatest.

What New York should be really grateful for is the opportunity it has for hearing these orchestras frequently during the season, together with occasional concerts by the Cincinnati, Detroit and Cleveland orchestras.

A number of years ago I lived near Philadelphia and the series of the Boston Symphony were concerts I remember with much pleasure. It is regrettable to me that these concerts have been discontinued and that there seems to be an attitude of hostility to symphony music other than that published by the Philadelphia Symphony Orchestra in Philadelphia.

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L. S.

196

Oratorio Socie

May 3
NY Tribune

FIFTY YEARS OF A GREAT ORCHESTRA

By LAWRENCE GILMAN

IT IS half a century since that resolute and intelligent Macaenas, Henry L. Higginson, aroused the citizens of Boston by issuing a statement in which he set forth in detail his plan for supplying the capital of Massachusetts with a permanent symphony orchestra. His intention, he announced, was "to hire an orchestra of sixty men and a conductor [there were seventy-four at the opening concert of October 22, 1881] paying them all by the year," reserving to himself "the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time." The orchestra was "to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance music; to do the same in neighboring towns and cities as far as is practicable, but certainly to give Harvard University all that she needs in this line, to keep the prices low always, and especially where the lighter concerts are in question, because to them may come the poorer people; 50 cents and 25 cents being the measure of prices."

Last night in Boston the orchestra of which Henry L. Higginson dreamed, which he brought into being, which he developed and cherished for more than a generation, concluded its fiftieth season.

The great Mr. Higginson, could he have been present in the flesh to take a bow from the platform of Symphony Hall with Mr. Koussevitzky, might have been pardoned for feeling satisfied with the issue of his labors and his dreams. He would have been justified in telling himself (though it is difficult to fancy his doing so) that he had been a prime agent in the accomplishment of that ideal which he exposed in the earlier days of the Orchestra's existence when he said: "The Civil War taught a great many men that if we were to have a country worthy of the name we must work for it and educate it, as well as fight for it; and that duty lies upon every individual citizen."

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Those works were not then adjudged "unworthy," and their presentation involved no decline from Mr. Higginson's ideal. The point to stress is not merely the progressive elevation and refinement of public taste which has relegated such music to its proper place, but the much more striking fact that it was precisely such agencies of popular culture as the Boston Symphony Orchestra (and, in New York, the orchestras conducted by Theodore Thomas and Leopold Damrosch) that created and developed the public taste by which their own activities were ultimately approved. It was an act of genuine faith and courage for Henschel to offer the audiences of 1881 the C minor Symphony of Brahms, and to subject them a year later, in the orchestra's second season, to the "cacophonous dreariness" of the Prelude to "Tristan." In so doing he was adhering to an exalted tradition. "I do not like Wagner's music, and take little interest in much of the newer composers," Mr. Higginson had declared frankly in his announcement of 1881; "but," he added, "I should not like to bar them out of our programs." One remembers the attachment of another great and liberal citizen of Boston, Justice Holmes, to that principle which he defined as "freedom of thought not for those who agree with us, but freedom for the thought that we hate."

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Instructing the Unwilling

A CONSTANT recognition of the truth that a great orchestra is obligated to function unceasingly not alone as a custodian but as a herald and a prophet, has guided the activities of the Boston organization from the start. Obedient to the more dangerous clause of this obligation, Henschel brought forward Brahms; Gericke ventured Bruckner and Strauss (during the first

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MR. HOWE has placed the musical world under a debt of gratitude by bringing his work up to date. Boston has always held a peculiarly influential position in the center of musical activities in this country. The city is not now and never was an operatic community. Boston's musical culture has radiated from the symphony concerts and has enjoyed the benefit of a sound basis. There has been very little scope for sensationalism, even if there had been a desire for it. There has been even less in recent years since the appearance of soloists has been made rare. The orchestra is Boston's own splendid virtuoso and upon the beauty and eloquence of its playing the city depends for its most intense musical enjoyment.

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performance of the latter's "Aus Italien" the auditors "walked out by platoons"); Muck presented "La Mer" of Debussy—though he is known to have had no love for that composer—and the even less accessible "Five Orchestral Pieces" of Schönberg. Monteux exhibited Stravinsky's "Petrouchka" and "Sacre du Printemps" in the days before they had become accepted modern classics. As for Mr. Koussevitzky, he has been sleeplessly on the trail of the significant and the innovating, indifferent to the certainty that they would affront inhospitable ears, disregarding the indignant subscriber who wrote to a newspaper, "I refuse to pay more than a nickel for subway noises."

The orchestra continues in its triumphant present what Mr. M. A. De Wolfe Howe in the admirable new edition of his chronicle* so felicitously calls "the old story of the instruction of the unwilling—the gradual and difficult direction of desire."

We have observed before, and it is pertinent to observe again, that the Boston Symphony Orchestra has from its beginnings combined a singularly constant ideal of esthetic rectitude and dignity with a liberality of attitude toward the unorthodox and the experimental which has immensely enriched the musical life of America and stimulated its receptiveness.

Great is the Orchestra's reward. It is honored as an institution which justifies the civilization that nutured and perfected it. May it live to make increasingly glad the hearts of those for whom such triumphs of the spirit outlast the drums and tramplings of a half century of material conquests.

*"The Boston Symphony Orchestra: 1881-1931," by M. A. De Wolfe Howe. Semicentennial edition. Revised and extended in collaboration with John N. Burk. Houghton Mifflin Company, Boston and New York, 1931.

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Oratorio Socie

Fifty Years of a Great Orchestra

May 3 NY Tribune

By LAWRENCE GILMAN

IT IS half a century since that resolute and intelligent Macaenas, Henry L. Higginson, aroused the citizens of Boston by issuing a statement in which he set forth in detail his plan for supplying the capital of Massachusetts with a permanent symphony orchestra. His intention, he announced, was "to hire an orchestra of sixty men and a conductor [there were seventy-four at the opening concert of October 22, 1881] paying them all by the year," reserving to himself "the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time." The orchestra was "to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance music; to do the same in neighboring towns and cities as far as is practicable, but certainly to give Harvard University all that she needs in this line, to keep the prices low always, and especially where the lighter concerts are in question, because to them may come the poorer people; 50 cents and 25 cents being the measure of prices."

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The great Mr. Higginson, could he have been present in the flesh to take a bow from the platform of Symphony Hall with Mr. Koussevitzky, might have been pardoned for feeling satisfied with the issue of his labors and his dreams. He would have been justified in telling himself (though it is difficult to fancy his doing so) that he had been a prime agent in the accomplishment of that ideal which he exposed in the earlier days of the Orchestra's existence when he said: "The Civil War taught a great many men that if we were to have a country worthy of the name we must work for it and educate it, as well as fight for it; and that duty lies upon every individual citizen."

That duty, no one more devotedly and unselfishly discharged than Henry Higginson. "I have had my day," he wrote, shortly before his death, to his friend Judge Cabot, "and have had great comfort from the Orchestra." One can believe that, as he added, the burden had become "almost intolerable": it must indeed have seemed so in the tragic spring of 1918; but one likes to fancy that before he came to his end, a year and a half later, the comfort had begun to seem more memorable than the burden.

The orchestra that Henry Higginson created half a century ago has stood unswervingly throughout its existence for those esthetic virtues which not only contribute to the glory of musical art, but which reflect honor upon the public whose spirit they reveal and express. Other makers of music amongst us, other musical institutions—certain of them august and pretentious and, alas, unashamed—have sometimes lowered their standards, have compromised with expediency; merchants have occasionally trafficked in their souls. We recall no instance of such lapses or perversions in the history of the Boston Symphony Orchestra. The prodigious effort made and sustained by Higginson was, as he expressed it, "simply in the interest of good music." The Orchestra has had no other aim throughout its half-century of existence.

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good drawing, sober color and a broad feeling for dignity. West saw to that in his frequent encounters with juniors come to him from America for instruction, and his philosophy was pretty well diffused among all the practitioners on these shores in his time and later. That a respect for honest craftsmanship is in the blood of American artists—it is not too fanciful to surmise—is partly due to the fact that the pioneers were strong in a certain technical integrity.

It would be idle to pretend that all our "old masters" were truly masters. The primitives were often map-like and wooden. There are some dull moments to be had in a survey of the Clarke collection, a fact which Clarke himself would admit to the present writer, with a twinkle in his eye. But there are long hours to be had also in the enjoyment of good painting. Stuart was no dabster, nor was Mather Brown, nor John Trumbull, nor Thomas Sully, nor John Neagle, nor S. F. B. Morse. Sometimes, too, they touched the plane of virtuosity, as Mather Brown did

(Continued on page nine)

George Elmer Browne is opening exhibition on Tuesday at the Gra Central Galleries, consisting of rec water colors. At the Arden gall there is a showing of decorative pai ings by George Ashley which will main throughout the month.

A number of interesting portraits H. Willard Ortlip are being shown the Fifteen gallery in company wi still life paintings by Aimee E. Ortl This is the third New York exhibiti the two have held in as many yea the former appearances having be made at the Art Center. Mr. Ortl besides painting portraits of conve tional size and character, has complet several striking group arrangement including in one instance as many as six figures. This portrait of "Mrs. Harold Leinbach and Children" is treated in a happy illustrative vein, showing a charming young mother escorting her equally charming family of boys and girls on a picnic party. In this and other similar groups Mr. Ortlip catches skilfully the spirit of vivacity and movement in his subjects, giving them a fairly authentic embodiment of

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MR. HOWE has placed the musical world under a debt of gratitude by bringing his work up to date. Boston has always held a peculiarly influential position in the center of musical activities in this country. The city is not now and never was an operatic community. Boston's musical culture has radiated from the symphony concerts and has enjoyed the benefit of a sound basis. There has been very little scope for sensationalism, even if there had been a desire for it. There has been even less in recent years since the appearance of soloists has been made rare. The orchestra is Boston's own splendid virtuoso and upon the beauty and eloquence of its playing the city depends for its most intense musical enjoyment.

The writer has frequently been asked if the Boston organization was not the best in the country. The answer is that he does not know and would not tell if he did. It is a bad American habit to ask who is the best singer, violinist, pianist or actor and then refuse to support any other. As far as the Boston orchestra is concerned it should be enough for any one of us to be convinced that it is without a superior. That we may venture to say, although we have not recently heard the Chicago ensemble. The substantial fact is that this is a great orchestra conducted with enthusiasm and brilliant musicianship by one of the foremost conductors of this time.

There were concerts last winter in which the orchestra rose to thrilling power, to a magnificence of tone impossible to surpass, and to a certainty and finish of technic arousing the admiration of every hearer. That we had to listen to some feeble compositions was due to the conductor's general invitation to the most prominent composers to contribute items to the anniversary. Mr. Koussevitzky got the best that was procurable, and should not be blamed because some of it was hardly worth while.

The Bostonians will next season begin their second half century. May they be as successful at its conclusion as they are now.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
MAY 9 - 1931

Boston Symphony's Story Is Brilliantly Related by M. A. De Wolfe Howe

Famous Musical Organization and Its Unique Position in America Traced from Its Founding in 1881 by Higginson.

By PITTS SANBORN.

THIS is a period of biography, of a "New Biography" that psychoanalyzes its subjects and, wherever the material runs short, supplies the lack with ready fiction. It is a period of biographical epigrammatists, who select an angle of approach and never budge from it though truth be thrice a liar. It is a period of interpretations of an accepted set of facts which may turn out as antipodal as those pronounced in praise by Romain Rolland and in blame by Emil Ludwig upon Bettina von Arnim the friend of Goethe and of Beethoven. But at any rate the "new" biographers are never dull—at least superficially.

Before me is the biography not of a man but of an orchestra. I suppose it would be possible to "psyche" an orchestra, but it would not be easy. It is easier to probe the souls of the men who have made it. The orchestra, however, takes on with the years a life of its own, becomes a sentient, responsive entity. It is such a life that M. A. DeWolfe Howe recounts in the semicentennial edition of "The Boston Symphony Orchestra" (Houghton Mifflin Co.), and he makes it as engrossing as any "new" biography in which the iniquities of Abraham Lincoln are vividly set forth or Lucretia Borgia is endowed with the chief attributes of sainthood.

* * *

Logical Subject For Such a Book.

THE Boston Symphony is the logical subject for such a book. It long held a unique position among American orchestras. Indeed, there were those who maintained that it was the finest orchestra in the world. The present century has witnessed the rise of the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic (nearly forty years older than the Boston Orchestra, by the way) to dispute this primacy. Still the Boston remains, if no longer the admitted first, in any case second to none. Furthermore, during the greater part of its fifty years this orchestra was the personal property of one man, the late Henry Lee Higginson, who founded it in 1881 and cherished and sustained it until 1918.

Writing an "Account of the Boston Symphony Orchestra" in October, 1911, Higginson explained the inception of his project:—"During some years of my youth, spent in Germany and especially in Austria, whither I went to study music, I conceived a hope to see an orchestra in Boston which should play as well as the great orchestras of Europe and give concerts at a reasonable price. . . . The end of the Civil War left me without an occupation or money and with a wife whom it was my first duty to support; so for many years my hope for music lay asleep. At last, in one or two years ending in 1880, luck had turned my way and enabled me to take up this project in earnest in 1881."

The result was, in words ascribed by Richard Aldrich to Higginson himself, that the Boston Symphony Orchestra became Higginson's yacht, his racing stable, his library, and his art gallery, or it took the place of what those things were to other men of wealth with other tastes. And so it continued until Higginson, then in his eighty-fifth year, laid down the burden of his own making during a peculiarly painful episode of the World War, to be succeeded by a committee of Bostonians headed by Judge Frederick P. Cabot.

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Henschel First Conductor.

TO conduct the new orchestra Higginson chose a young musician of extraordinary gifts, though he lacked experience as a conductor, namely, Georg Henschel, who, as Sir George Henschel, returned to conduct last October the program (with a single exception) of the first concert of all in 1881. Says Mr. Howe:—"What other conductor, one wondered, has ever lived to do just this?

"Through rehearsals, concerts, receptions, he moved, buoyant, keen, tireless, his beat as sure as his step was springy. Time, taking no ravages, had but given this man a sharper musical zest, a broader understanding."

The inaugural program comprised Beethoven's overture "The Dedication of the House," an air from Gluck's "Orpheus," a symphony in B flat by Haydn (B. & H. No. 12), the ballet music from Schubert's "Rosamunde," a scena from Max Bruch's "Odysseus," and Weber's "Festival" overture. For the last item Henschel fifty years later substituted the prelude to "Die Meistersinger." Soloists are no longer the fashion of Boston Symphony concerts, but in earlier days they helped lure the public. On the inaugural occasion that distinguished American contralto, Annie Louise Cary, sang the numbers by Gluck and by Bruch.

In 1884 Wilhelm Gericke of the Vienna Court Opera succeeded Henschel. Gericke was a man of valuable experience and a remarkable drill master. After his second concert he remarked to Higginson:—"There are some musicians, but it is hardly an orchestra." So he set out to make it one, and when he relinquished it in 1889 he had succeeded in raising it to the first rank. It was commonly and deservedly said:—"Gericke made our orchestra."

* * *

"Nothing Left for Me."

YET when Gericke reached Boston he was by no means prepared for what had already been done in the musical capital of America. The following illuminating anecdote was related by W. F. Apthorp, the eminent musical critic:—

"Shortly after Mr. Gericke's arrival in Boston, B. J. Lang asked him if he would not be interested to see the programs of past symphony concerts in our city; to which he replied he had already seen them all and studied them carefully. 'All' sounded rather startling; so Lang asked him how many seasons of programs he had seen. 'Oh, there have been only three,' answered Mr. Gericke.

"'Ah, I see,' said Lang, 'you mean the programs of the Boston Symphony Orchestra; but wouldn't you like to see the programs for the seventeen years of concerts given by the Harvard Musical Association, before the Symphony Orchestra existed?' Mr. Gericke's eyes opened wide at this, and he eagerly accepted the offer. So Lang gave him the two bound volumes of programs, which he returned in a few days, saying, 'I'm completely dumfounded! I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna!'"

Gericke returned for the period from 1898 to 1906. During his absence Arthur Nikisch and Emil Paur successively held sway. Nikisch, who was only 34 when he took up Gericke's baton, brought to the podium a new species of animal. He was America's first "prima donna of the baton." "It is credibly reported," Mr. Howe informs us, "that when Mr. Nikisch first heard the orchestra the technical beauty of its performance led him to exclaim:—'All I have to do is to poetize!' The results were inevitably telling." In fact, there was such a pouring of new wine into old bottles that Boston was profoundly stirred, and the public became as much exercised over the romantic and vigorous personality of the conductor as over the music that he directed.

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Craze Abated in Time.

LITTLE dreaming what was eventually to happen on the rock-ribbed Island of Manhattan, a New York critic spoke of the "conductor cult" as a "phase of social activity which flourishes only in Boston." The regular morning salutation of Bostonians got to be, "Well, what do you think of Nikisch?" Eventually, however, the craze abated "and at the end of the season it was possible gently to criticise the new conductor without being stoned to death in Hamilton Place by infuriated buyers of season tickets." It seems that at the beginning of his first season in [illegible] Nikisch was much given to conducting without a score—a practice that some naive souls have supposed the invention of Arturo Toscanini.

The five years' reign of Emil Paur was altogether less noteworthy. Then Gericke came back for a second period of high distinction. His successor was Dr. Karl Muck, who occupied the podium from 1906 to 1908 and again from 1912 to 1918. Somebody whom Mr. Howe identifies only as "an accurate observer" wrote:— "Mr. Gericke left the Symphony Orchestra a perfect instrument; Dr. Muck has given it a living voice."

Greeted as an old friend upon his return in 1912, Dr. Muck, a conductor of splendid quality, presided over the orchestra with complete success until he was arrested and interned during the World War. Mr. Howe's comment on that mysterious and distressing occurrence is interesting:—"The agitation against the conductor as a German bore its fruits in his arrest by the federal government and his internment technically as an alien enemy, though on grounds that were never made public. In justice to both Mr. Higginson and Dr. Muck, it should be said at this later day that, in respect to the charge on which Dr. Muck was held, there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy.

* * *

Restored Orchestra's Prestige.

THE reorganization of the orchestra after German citizens had been eliminated, the brief conductorship of the Frenchman Henri Rabaud and the longer one of another Frenchman, Pierre Monteux, who had to weather a smash-up of the personnel, are duly recounted. Finally we are treated to an enthusiastic chapter on Serge Koussevitzky, the Russian who came to the orchestra in 1924, restoring its prestige with the public of other cities as well as of Boston.

"Now," Mr. Howe says, "it is not hard to perceive a conservative tendency in this conductor who, being congenitally unable to rest upon assumptions, has developed much in the succession of seasons. His fires burn no less brilliantly, but he has stabilized them to a steadier glow. T[illegible] artist whom a London reviewer described as making the orchestra [illegible] through hedges backwards' in Beethoven's Ninth Symphony has gi[illegible] whole festivals of Beethoven and Brahms in which there has been [illegible] noticeable upsetting of academic decorum."

In an appendix is quoted the eloquent tribute to Higginson p[illegible] nounced by Bliss Perry in the course of the orchestra's recent Bach F[illegible] tival in Symphony Hall, Boston. Other appendices furnish invaluab[illegible] lists of the compositions played by the orchestra, the conductors an[illegible] members of the orchestra, and the soloists who have appeared with it.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAY 12 1931

The Observation Post

By Walter Brown, Dramatic Editor

A Reprint, With Additions.

THE BOSTON SYMPHONY ORCHESTRA, by M. A. DeWolfe Howe; a revised and extended edition of a book published in 1914; commemorating the Fiftieth season of the Orchestra's work.

Through the courtesy of the Press Department of the Boston Symphony Orchestra, The Observation Post finds itself possessed of a copy of the new and revised Howe history of the great organization, which includes the comprehensive work so admirably done carrying the full story of the Boston Symphony up to 1914, plus additional chapters covering the later seasons to the end of 1930-31 with revised appendices that give a complete list of all compositions played in the fifty seasons of the orchestra's life; a complete list of soloists appearing with the orchestra and a complete roster of the personnel from 1881 to 1931, inclusive. Furthermore the admirable address made by Bliss Perry on Henry Lee Higginson, at the beginning of the Bach Festival, in March of this year, has its proper inclusion in the book and there is an excellent index. All of which means that the new book should be immensely valuable for reference as well as interesting to all music lovers.

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I wonder how many of the thousands who have heard the Boston Symphony Orchestra play—unless they have read the Howe book in its 1914 or 1931 editions—realize that it is possible that they may owe their joy in the music in some measure to the "bleeder" (a barber) in Vienna 'way back in 1857, who essayed the cure of the recurring headaches of Henry Lee Higginson by taking eight ounces of that young man's blood from his left arm?

But it seems quite likely that that [illegible]ude surgery may have made Henry [illegible]gginson into a patron, instead of a [illegible]actitioner, of the art of music; and [illegible] Boston Symphony Orchestra cer[illegible]nly came into life because Henry [illegible]ginson was the ideal patron of [illegible]sic of his time—a man of sure [illegible]on, culture and knowledge; possed of wealth to make that vision [illegible]lity, that culture wide-spreading, [illegible]t knowledge to acquisition by [illegible]ers, unknown in numbers, while [illegible] great orchestra he founded shall [illegible]ure.

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[illegible]fter that heroic bleeding young [illegible]ginson returned at once to strenuous piano-practice, over-exerted his [illegible]bled arm, ruined his chances of [illegible]oming a player; then he traveled, [illegible]ied, thought and lived music [illegible]out producing it; and in 1860 [illegible]e back to Boston for the war[illegible]ce that gave him his well-won [illegible]ary title, went into the business [illegible] gave him his fortune, found him[illegible] in 1881 in a money-position that [illegible] him the choice of retirement [illegible] business activity and a life of [illegible] or the continuation of business [illegible] the founding and supporting of [illegible]nphony orchestra. The choice he [illegible] has been of immeasurable im[illegible]nce to the cause of music in [illegible]ica.

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Howe in his book traces the [illegible]y of the Boston Symphony Or[illegible]a in scholarly fashion through [illegible]ears; in the first season of the [illegible]stra there were twenty concerts [illegible]wenty public rehearsals under [illegible]e Henschel, and all was not [illegible]h sailing for the new orchestra [illegible]e new conductor, though both [illegible] and Mr. Gericke had come the complainers found that they had a stern classicist to deal with. Programs had less "popular" appeal than ever; discipline in the orchestra was tighter; and here was a man who, when all arrangements had been made to take the orchestra to New York for its first appearance before a new and unfriendly public, was big enough to ask that the concert be cancelled "because the orchestra wasn't good enough." His first five-year term built up the orchestra amazingly; and he had a second reign of eight years beginning in 1898. Incidentally it is said that Mr. Gericke in 1885, found this new young concertmaster, Franz Kneisel, so young that he did not know how to smoke. Mr. Gericke patiently instructed him on the voyage to Boston, Mr. Kneisel acquiring a technique that lasted throughout his long and useful life!

And, in passing, I found an item new to me as to the Kneisel Quartet, formed during that first Gericke reign. That fine organizations deficits in its early seasons were met by the man who was meeting the larger ones of the parent organization, the orchestra!

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Another note of the early years, of interest as one turns the excellent pages, is the reproduction of the program played February 17, 1883, in memory of Wagner's death four days previously—an all-Wagner program with the exception of the Weber "Oberon" scena and aria with a citation of Wagner's words at Weber's grave.

The program included the "Tristan" prelude, Lohengrin's "Legend and Farewell", the Siegfried Idyll, Elizabeth's "Dich teure Halle", the overture and Pogner's Address from "Meistersinger", the "Parsifal" prelude and the Death March from "Goetterdaemmerung"— a program that now might seem almost "popular" and that certainly would receive critical approval except from the modernists. But one criticism at the time gave voice to the thought that the program was "gloomy enough, in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonous dreariness within the same length of time"!

And on the note of anti-Wagnerism I must leave the book in today's column, having already overstayed my leave. But there's more to say—a lot more—about the history of the Boston Symphony Orchestra, which I think will be of interest to readers of The Observation Post and which I shall endeavor, shortly, to say. For I feel that in talking of the great orchestra now fifty years old one may realize, in no small measure, the history of the development of musical appreciation not only in Boston but all over the United tSates. Because for more than forty years the Boston Symphony Orchestra has really been a national, rather than a strictly local, asset.

[illegible] great orchestra. That they succeeded is in universal musical knowledge and in the testimony of this book.

A long appendix lists the entire personnel of the orchestra from the beginning, its whole répertoire, and all the soloists who have appeared in fifty years. They are by no means [illegible] important of the documenence.

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THIS CLIPPING FROM THE
GAZETTE
MAY [illegible] 1931

"America is more appreciative of good music than any other country in the world today," states Dr. Serge Koussevitzky, director of Boston Symphony Orchestra. "Thanks to that enthusiastic appreciation, America harbors the three most splendid orchestras I have ever heard."

And Dr. Koussevitzky names the New York Philharmonic, the Philadelphia Orchestra and the Boston Symphony, and continues:

"The greatest of these three is, to my mind, the Boston organization. I marvel more than ever at its sensitiveness, the ethereal quality of the wood-winds and the deep richness of the strings.

"But I very much doubt whether America, for all its superb musical institutions can yet be called a 'musical' nation. To be that, a country must produce a number of distinctive and, for want of a better word, 'nationalistic' composers. America has not yet done that.

"It seems to me that the American composer's development would be more rapid if conservatories of this country would invite more distinguished European professors of harmony, counterpoint and composition to these shores."

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THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
MAY 9 1931

BOSTON SYMPHONY HISTORY IS CITED

Fiftieth Season of Great Organization Brings Revised Book.

By HELEN de MOTTE.

Because the Boston Symphony Orchestra has been an annual visitor to Richmond during the past several years, there will be undoubted interest in the new edition of M. A. DeWolfe's Howe's history of the orchestra just published. It is seventeen years since the history was first published, and the fiftieth season of this great orchestral organization has served as a fitting time to revise and republish it as a "Semi-centennial Edition," and it has been revised and extended in collaboration with John N. Burke of the Symphony hall staff.

The period of this extension has been in many ways the most exciting in the history of the orchestra, covering, first, the war period, which all but destroyed the orchestra along with so much that was fine and aspiring in the art life of this country, and second, the famous strike which necessitated its complete reorganization. The early book narrated how Col. Higginson first made his signal venture, and how the orchestra gradually grew to fame.

Strengthened Orchestra.

A few months ago the first concert of the fiftieth season was heard in a new hall and by a vastly strengthened orchestra. The same program was played and the conductor, Sir George Henschel, at eighty, stood before the men where George Henschel, at thirty-one, had stood as conductor in 1881. Henry Higginson was then forty-seven years of age, and heard in that concert a realization of the dreams of youth and the provocation of dreams for the future, and the widespread influence that the orchestra should exert.

There is a chapter headed "Preliminary," which is to us one of the most ineresting of the book, because it gives emphasis to the attitude of Col. Higginson toward the study of music which might well find echo in the lives of many young men now preparing for a life of business.

In 1857, Charles Russell Lowell, travelling in Europe with Mr. Higginson, wrote to a mutual friend: "Henry is going to study music for three years . . . with immense good sense he sees that he will be far more of a man and no less of a merchant when he has duly cultivated the best gift nature gave him. It is the first good fruit of his coming abroad."

Later this young man wrote to his father: "When I came out here I had no plans, as you know. Trade was not satisfying to the inner life of man as a life-occupation. . . . If I find I am not profiting at all by my work I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, 'What is to come of it if successful?' I do not know. But this is clear. I have then improved my own powers, which is every man's duty.

"I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. . . . This I wish to be most clearly expressed and understood, should anyone ask about me. I am studying for my own good and pleasure . . . It is carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me."

Music As Profession.

An injury to his arm and ill-health as well as the necessity to make money, precluded the idea of music as a profession, and it was years later when, as a successful business man, he said to his family: "I can drop business now, retire and lead a life of comparative leisure; or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Chapters are devoted to the beginnings under George Henschel, from 1881 to 1884; establishing under Wilhelm Gericke, 1884-'89; the service of Arthur Nickisch and Emil Paur, 1889-'98; the second term of Gericke, 1898-1906; Dr. Karl Muck, Max Fiedler and again Dr. Muck, 1906-1914; an interlude, which deals with the unhappy war period and the tragic arrest and deportation of Dr. Muck, dating from 1914 to 1918; the post-war Frenchmen, Henri Rabaud and Pierre Monteux, 1918-1924; new fires from Russia, Serge Koussevitsky, 1924.

It is a thrilling history and one which well repays the thoughtful reading of a non-musical public, as well as of those musicians who keep abreast with American musical history. It is by no means and essembly of dry statistics.

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER
MAY 9 - 1931

THIS CLIPPING FROM
JAMESTOWN, N. Y.
EVE. JOURNAL
MAY 9 1931

LEBRATED ORCHESTRA

Boston Symphony orchestra [illegible]tly commemorated its 50th [illegible] This organization has for [illegible]n considered one of the [illegible]reatest orchestras. It was [illegible] in 1881, largely thru the [illegible]nd efforts of Colonel Henry [illegible]son. Its first conductor was [illegible]ge Henschel, and amongst [illegible]brated leaders, it has been [illegible]y Gericke, Nikisch, Muck, [illegible]d Monteux. It is at pres[illegible] the direction of a great [illegible]rge Koussevitzky.

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[illegible]orge, as may be imagined, [illegible] a tremendous ovation from [illegible] concert devotees. The Bos[illegible]phony has done splendid [illegible] the cause of music's ad[illegible]t in the United States.

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Craze Abated in Time.

LITTLE dreaming what was eventually to happen on the rock-ribbed Island of Manhattan, a New York critic spoke of the "conductor cult" as a "phase of social activity which flourishes only in Boston." The regular morning salutation of Bostonians got to be, "Well, what do you think of Nikisch?" Eventually, however, the craze abated "and at the end of the season it was possible gently to criticise the new conductor without being stoned to death in Hamilton Place by infuriated buyers of season tickets." It seems that at the beginning of his first season in Boston Nikisch was much given to conducting without a score—a practice that some naive souls have supposed the invention of Arturo Toscanini.

The five years' reign of Emil Paur was altogether less noteworthy. Then Gericke came back for a second period of high distinction. His successor was Dr. Karl Muck, who occupied the podium from 1906 to 1908 and again from 1912 to 1918. Somebody whom Mr. Howe identifies as "an accurate observer" wrote:— "Mr. Gericke left the Symphony Orchestra a perfect instrument; Dr. Muck has given it a living soul."

Greeted as an old friend upon his return in 1912, Dr. Muck, conductor of splendid quality, presided over the orchestra with [illegible] success until he was arrested and interned during the World War. Howe's comment on that mysterious and distressing occurrence is interesting:—"The agitation against the conductor as a German bore fruit in his arrest by the federal government and his internment [illegible] as an alien enemy, though on grounds that were never made [illegible] justice to both Mr. Higginson and Dr. Muck, it should be said to-day that, in respect to the charge on which Dr. Muck was [illegible] never been shown any reason why Mr. Higginson should [illegible] behind him, or any reason why he should have been [illegible] alien enemy.

* * *

Restored Orchestra's Prestige.

THE reorganization of the orchestra after German [illegible] eliminated, the brief conductorship of the French [illegible] and the longer one of another Frenchman, Pierre [illegible] to weather a smash-up of the personnel, are duly [illegible] are treated to an enthusiastic chapter on Serge [illegible] sian who came to the orchestra in 1924, restor[illegible] public of other cities as well as of Boston.

"Now," Mr. Howe says, "it is not hard to p[illegible] ency in this conductor who, being congenita[illegible] sumptions, has developed much in the succ[illegible] burn no less brilliantly, but he has stabilized [illegible] artist whom a London reviewer described as [illegible] through hedges backwards' in Beethoven's Ninth [illegible] whole festivals of Beethoven and Brahms in which [illegible] noticeable upsetting of academic decorum."

In an appendix is quoted the eloquent tribute to Higgin[illegible] nounced by Bliss Perry in the course of the orchestra's recent Bach [illegible] tival in Symphony Hall, Boston. Other appendices furnish invaluab[illegible] lists of the compositions played by the orchestra, the conductors an[illegible] members of the orchestra, and the soloists who have appeared with it.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAY 12 1931

for Your H

where he was staying he had seen two ladders, which could be lashed together. He borrowed a car and with the two ladders lashed to the side of it he returned to the big cactus in which he had discovered the lowest hole he had yet found. Cousin Tom came with him to help him raise the long ladder made by lashing the two together. It was just long enough and no more.

While Cousin Tom steadied it and Flip looked on, barking excitedly, Farmer Brown's Boy went up it until he could reach that hole. He thought it probably empty, but he meant to have the satisfaction of finding out. He had seen no bird in or near that hole since finding it, so he had no expectation of finding anything inside. He would, however, be able to find out what one was like inside and this was his real purpose.

It was all he could do to squeeze his hand through the opening. Once it was in he felt of the wall and was surprised to find how hard it was. Then he reached down to find out how deep it was. The tips of his fingers touched feathers, and then Farmer Brown's Boy let out a yell that caused Cousin Tom to grin.

"There must be someone at home," said he, and grinned again as Farmer Brown's Boy, forgetting where he was, clutched at the prickly cactus with his free hand as he tried to withdraw his other hand. This brought forth another yell, whereat Flip began to bark.

"Ouch!" cried Farmer Brown's Boy ruefully as he tried to withdraw his hand from that hole. "Someone at home is right, and that someone apparently doesn't intend to let me go."

"Steady there!" cried Cousin Tom. "If you dance about on that ladder much more you'll get into worse trouble than you are now. Have you got hold of whoever it is in there?"

"No. Whoever it is has got hold of me, and believe me, it hurts," replied Farmer Brown's Boy.

Cousin Tom unfeelingly chuckled. "Serves you right for intruding where you wasn't invited and wasn't wanted," said he.

The next story: "A Plucky Midget."

New Haven Woman Among Jobless Relief White House Callers

Washington, May 11.—(AP.)—A delegation of six women and five children called at the White House today to urge President Hoover to call a special session of Congress "to do something for the unemployed."

They were received by Walter Newton, one of the president's secretaries who said he would give their petition to the President.

Those who called were:

Mrs. Anna Coppola of New Haven, Conn., and her son, Michael. Mrs. Armita Johnson, of Cedar Grove, W. Va; Mrs. Pearl Shiflet and her boy Joseph, of Ward, West Va., Mrs. J. O.

Mr. Howe in his book traces the history of the Boston Symphony Orchestra in scholarly fashion through the years; in the first season of the orchestra there were twenty concerts and twenty public rehearsals under George Henschel, and all was not smooth sailing for the new orchestra or the new conductor, though both were popularly acclaimed. And, what seems very strange now, the proposals made to the players by Major Higginson for the second season, that they agree not to play under other conductors (except for the Handel-Haydn Society) and not to play dance music, were taken as a "stab at the older organizations and conductors" in Boston. In the second season the number of concerts and rehearsals for the public was raised to twenty-six—and it is interesting to note that during the orchestra's second season the old custom of a large sign giving the name of the piano used at the concert gave way to the dignified program note, despite very strong "trade" protests!

But when Mr. Henschel had gone it grew to be a habit. But Maj. Higginson and the board of trustees that picked up the reins after he laid them down were always preoccupied with the problem of putting together a great orchestra. That they succeeded is in universal musical knowledge and in the testimony of this book.

A long appendix lists the entire personnel of the orchestra from the beginning, its whole répertoire, and all the soloists who have appeared in fifty years. They are by no means the least important of the documentary evidence.

* *

THIS CLIPPING FROM
JAMESTOWN, N. Y.
EVE. JOURNAL
MAY 9 1931

A CELEBRATED ORCHESTRA

The Boston Symphony orchestra has recently commemorated its 50th birthday. This organization has for years been considered one of the world's greatest orchestras. It was organized in 1881, largely thru the interest and efforts of Colonel Henry L. Higginson. Its first conductor was Sir George Henschel, and amongst other celebrated leaders, it has been directed by Gericke, Nikisch, Muck, Rabaud and Monteux. It is at present under the direction of a great leader, Serge Koussevitzky.

An interesting feature of the birthday exercises was the return to the conductor's desk of Henschel, who altho 80 years of age, is still vigorous enough to cross the ocean from England to conduct the orchestra's first program of 1881, with only one change.

Sad to relate, not one of the original orchestra sat under his anniversary direction, altho two were able to be present at the concert.

Sir George, as may be imagined, received a tremendous ovation from Boston's concert devotees. The Boston Symphony has done splendid work in the cause of music's advancement in the United States.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
MAY 10 1931

Book Tells of Boston Symphony.

The Boston Symphony orchestra is 50 years old, exactly ten years older than the Chicago Symphony, and to commemorate its semi-centennial M. A. De Wolfe Howe has written a book, "The Boston Symphony Orchestra: 1881-1931" [Houghton-Mifflin]. Or, to speak more accurately, he has extended a book, for in August, 1914, he completed his first manuscript. The present volume takes up the narrative at that exciting date and brings it down to the present.

There is a lot of interesting and well told musical history in the book. In great part it centers around Henry Lee Higginson, for Maj. Higginson was responsible for the famous organization. He founded it, nursed it through babyhood, saw to its development and care, and for nearly forty years, until his death Nov. 14, 1919, exercised a strict but kindly paternal supervision, exactly as Louis Eckstein is doing for Ravinia now.

The orchestra has had a succession of conductors, at least two of them serving more than one term. Georg Henschel was the first, taking the baton for three seasons and, by a most interesting chain of circumstances, being able to return last season at the age of 80 to conduct again the very first program the orchestra ever played. Then came Wilhelm Gericke, 1884-'89 (there is a typographical error in the index of illustrations here); Arthur Nikisch, 1889-'93; Emil Paur, 1893-'98; Gericke again, 1898-1906; Karl Muck, 1906-'08; Max Fiedler, 1908-'12; Muck again, 1912-'18; Henri Rabaud, 1918-'19; Pierre Monteux, 1919-'24; and, finally, Serge Koussevitzky, who has wielded the baton up to the present time.

All these conductors made their impress upon the orchestra, and each one had his effect on making it what it is today. Not all were of the same merit, of course. But Mr. Howe, wisely feeling that the orchestra is far more important than any of its parts, gently glosses over certain conductorial shortcomings and then releases his eloquence over the musical virtues of Gericke, Nikisch, and Muck. Dr. Koussevitzky meets his approval: "The direct road to the glories of the past has been once more taken." For after the war the orchestra fell upon sad days. A series of unfortunate events nearly wrecked it, and years were necessary before scattered pieces could be put together again.

The Boston Symphony orchestra has always been composed in great part of importations from Europe, both players and conductors. In the beginning this course was necessary;

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER
MAY 9 - 1931

BOSTON SYMPHONY HISTORY IS CITED

Fiftieth Season of Great Organization Brings Revised Book.

By HELEN de MOTTE.

Because the Boston Symphony Orchestra has been an annual visitor to Richmond during the past several years, there will be undoubted interest in the new edition of M. A. DeWolfe's Howe's history of the orchestra just published. It is seventeen years since the history was first published, and the fiftieth season of this great orchestral organization has served as a fitting time to revise and republish it as a "Semi-centennial Edition," and it has been revised and extended in collaboration with John N. Burke of the Symphony hall staff.

The period of this extension has been in many ways the most exciting in the history of the orchestra, covering, first, the war period, which all but destroyed the orchestra along with so much that was fine and aspiring in the art life of this country, and second, the famous strike which necessitated its complete reorganization. The early book narrated how Col. Higginson first made his signal venture, and how the orchestra gradually grew to fame.

Strengthened Orchestra.

A few months ago the first concert of the fiftieth season was heard in a new hall and by a vastly strengthened orchestra. The same program was played and the conductor, Sir George Henschel, at eighty, stood before the men where George Henschel, at thirty-one, had stood as conductor in 1881. Henry Higginson was then forty-seven years of age, and heard in that concert a realization of the dreams of youth and the provocation of dreams for the future, and the widespread influence that the orchestra should exert.

There is a chapter headed "Preliminary," which is to us one of the most ineresting of the book, because it gives emphasis to the attitude of Col. Higginson toward the study of music which might well find echo in the lives of many young men now preparing for a life of business.

In 1857, Charles Russell Lowell, travelling in Europe with Mr. Higginson, wrote to a mutual friend: "Henry is going to study music for three years . . . with immense good sense he sees that he will be far more of a man and no less of a merchant when he has duly cultivated the best gift nature gave him. It is the first good fruit of his coming abroad."

Later this young man wrote to his father: "When I came out here I had no plans, as you know. Trade was not satisfying to the inner life of man as a life-occupation. . . . If I find I am not profiting at all by my work I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, 'What is to come of it if successful?' I do not know. But this is clear. I have then improved my own powers, which is every man's duty.

"I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. . . . This I wish to be most clearly expressed and understood, should anyone ask about me. I am studying for my own good and pleasure . . . It is carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me."

Music As Profession.

An injury to his arm and ill-health as well as the necessity to make money, precluded the idea of music as a profession, and it was years later when, as a successful business man, he said to his family: "I can drop business now, retire and lead a life of comparative leisure; or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Chapters are devoted to the beginnings under George Henschel, from 1881 to 1884; establishing under Wilhelm Gericke, 1884-'89; the service of Arthur Nickisch and Emil Paur, 1889-'98; the second term of Gericke, 1898-1906; Dr. Karl Muck, Max Fiedler and again Dr. Muck, 1906-1914; an interlude, which deals with the unhappy war period and the tragic arrest and deportation of Dr. Muck, dating from 1914 to 1918; the post-war Frenchmen, Henri Rabaud and Pierre Monteux, 1918-1924; new fires from Russia, Serge Koussevitsky, 1924.

It is a thrilling history and one which well repays the thoughtful reading of a non-musical public, as well as of those musicians who keep abreast with American musical history. It is by no means and assembly of dry statistics.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
STAR
MAY 9 - 1931

'Pictures at an Exhibition' Now on Record List

In view of its recent performance by the Minneapolis Symphony orchestra under Eugene Goossens, the Moussorgsky "Pictures at an Exhibition,' transcribed by Ravel (Victor, M-102) should find many eager and appreciative hearers in this city.

There are no faults to find in this recording, for it is a perfect combination of fine orchestra, great conductor and incomparable reproduction. It is played by the Boston Symphony under Koussevitzky—who, it will be remembered, gave the work its first orchestral performance in this country—and it represents what is perhaps the best work this superlative group and equally superlative conductor has done for the phonograph.

The composition, written originally as a suite for piano, is a series of tonal descriptions of various watercolors and drawings by Victor Hartmann, a friend of the composer, that were exhibited in the Academy of Fine Arts, St. Petersburg, in 1874. The music interprets the scenes and incidents

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

The World of Music

Boston Symphony Orchestra Has Lived Gloriously for a Half Century.

By W. J. HENDERSON

THE Boston Symphony orchestra spent most of last winter celebrating its fiftieth anniversary. Stravinsky, of course, led the procession with his symphony of psalms, written to "the glory of God" and dedicated to the Boston organization.

One product of the anniversary is "The Boston Symphony Orchestra: 1881-1931," by M. A. De Wolfe Howe. The work is not entirely new; but this edition has been revised and brought up to date. It is naturally a vital contribution to the musical history of this country. Its pages teem with interesting matter about the distinguished founder of the orchestra and the various conductors who have presided over its artistic activities. Not the least sympathetic portion is that dealing with the return to the conductor's desk of Sir George Henschel after 50 years.

Henschel was the first wielder of its baton and it was a happy fortune that at 80 years of age he was still vigorous enough to cross the ocean from England and conduct his first program of 1881, making but one change in it. Not one of the original orchestra sat under his anniversary direction and only two were able to be present.

* * *

There is much in the book about Col. Henry L. Higginson, who founded the orchestra. Rich men have their toys, and, as Richard Aldrich said long ago, this orchestra was Col. Higginson's yacht, racing stable, or what you will. There was no pose in his attitude as the creator of a noble musical instrument. Col. Higginson was a good musician and a fervent lover of good music.

Col Higginson exercised the most scrupulous care in selecting conductors for the orchestra. That he was not always fortunate cannot be denied. Mr. Howe has been lenient in his treatment of some of the conductors, undoubtedly because he recognized the fact that not one of them was without some individual merit, but there were certain generals of the little army who were almost in the rough rider class.

* * *

Mr. Howe has placed the musical world under a debt of gratitude by bringing his work up to date. Boston has always held a peculiarly influential position in the center of musical activities in this country. The city is not now and never was an operatic community. Boston's musical culture has radiated from the symphony concerts and has enjoyed the benefit of a sound basis. There has been very little scope for sensationalism, even if there had been a desire for it. The orchestra is Boston's own splendid virtuoso and upon the beauty and eloquence of its playing the city depends for its most intense musical enjoyment.

There were concerts last winter in which the orchestra rose to thrilling power, to a magnificence of tone impossible to surpass, and to a certainty and finish of technic arousing the admiration of every hearer. That we had to listen to some feeble compositions was due to the conductor's general invitation to the most prominent composers to contribute items to the anniversary. Mr. Koussevitzy got the best that was procurable, and should not be blamed because some of it was hardly worth while.

The Bostonians will next season begin their second half century. May they be as successful at its conclusion as they are now.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
MAY 13 1931

The Boston Way

The city of Boston will always be itself and it does not care who knows it. There are still echoes of the recent event when the Prince and Princess of Japan were forced to sit in the second balcony at a regular Friday afternoon performance of the Boston Symphony Orchestra, because regular subscribers to the Friday afternoon concert could not be expected to give up their seats downstairs. Indeed, it would have been almost lese majeste to suggest it, for the Friday afternoon concert is much like a ritual with some people.

Long ago some wise cracker said that the total equipment of a Boston woman was a Boston bag, an account at Hovey's, a symphony ticket and a moral purpose. Well, Boston bags have gone out of style—in other places at least—and they have been disappearing from Boston. Other big stores have competed with Hovey's so that even the born and bred Boston woman may have accounts in other shops. But the moral purpose and the symphony ticket remain. Of course it is the women folk who mainly go to the Friday afternoon concerts, for even Boston men must go to business and there are few positions, executive or more humble, that permit a man to go to afternoon concerts. So it may be the women rather than the other sex that has surrounded the Friday afternoon symphony with the ritualistic atmosphere.

It is said that the Prince and Princess of Japan did not mind the second balcony at all. They seemed to realize that "it happened in Boston," and was not meant for any disrespect to royalty. As the New York Herald Tribune so aptly says, "If Judgment Day itself should fall on a Friday in the season, it is probable that the Angel Gabriel would be roundly shushed by good Bostonians for introducing a discord into the regular performance of the symphony."

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE
MAY 16 1931

Music No

Edward Weiss to Join Fillion—Jeanne Brideson Violinist—String Ensemble—A Two-Piano Recital—New Organ Compositions—Ray McClintock Sings—Boston Symphony History — Rebecca Davidson Coming.

By HARVEY GAUL.

Boston Symphony Orchestra.

Would you know the history of the Boston Symphony? Well, here it is and published by Houghton Mifflin Company, and an impressive history it is.

M. A. DeWolfe Howe wrote the book and it is the work of an editor, a compiler and not the product of a music critic—thank what Boston Brahmins may be. The book was prepared for the semi-centennial celebration and is a worthy tribute to that outstanding orchestra.

Here one finds Colonel Henry Higginson and the early days, his great dream and its ultimate consummation. Each epoch is fully covered, ranging from those early days under Georg Henschel, and then Wilhelm Gericke, and on down to Arthur Nikisch, Emil Pauer, and then Dr. Karl Muck, and a shift to France and Henri Rabaud and Pierre Monteux and finally Serge Koussevitzky.

A huge appendix gives the repertoire (a most formidable one) and then follows the personnel, and finally a catalogue of the many soloists.

It is a creditable volume to a really noble organization, and the book is to be commended to those interested in the history of American music, and particularly native orchestras.

THIS CLIPPING FROM
N. Y. TIMES
MAY 17 1931

THE PARIS SEASON IN FULL SWING

Many Famous Conductors and Orchestras—Alberic Magnard's "Guercoeur" Completed by Guy Ropartz—Berlin String Quartet

By HENRY PRUNIERES.

PARIS, May 6, 1931.

THE "Grand Season" has begun and promises to be much more interesting than one might have expected in a period of crises like the present, and after the disastrous concert season which we have had up to now. Great foreign orchestras are succeeding one another: first, Mengelberg and the Concertgebouw of Amsterdam, then Furtwängler and the Philharmonic of Berlin, Bruno Walter and the Leipzig Gewandhaus, and others. Unfortunately, we shall not have had the pleasure of hearing one of the great American orchestral organizations.

It was Felix Weingartner who, so to speak, pressed the button and ignited the spark. The regrettable incidents which prevented his coming here during March simply had the effect of augmenting the publicity already made about his name, one of the most celebrated and loved names in Paris before the war.

The crowd which thronged the Salle Pleyel acclaimed his entrance. After the first work was played through, however, it was necessary to confess that the two concerts finished more frigidly than they had begun. To be just, however, it must be pointed out that the Pasdeloup Orchestra showed itself to be a rather mediocre organization, and evidently had not had sufficient rehearsals.

Nevertheless, occasions in Paris where the auditor heard an orchestra play with such discipline and attention to nuances have been comparatively rare. In recent times we have listened to conductors such as Toscanini, Furtwängler, Mengelberg, Koussevitzky, Stokowski, Bruno Walter and Pierre Monteux. Herr Weingartner has hardly had any opportunity to conduct either in Austria or Germany, and has been forced to content himself with the orchestra in Basle. There is no doubt that he was at his best in interpreting Berlioz's "Fantastic" symphony. One can feel that he loves this composer's music deeply.

At the Opéra we heard Albéric Magnard's "Guercoeur." This composer strikes us as a strange figure. Wealthy, son of a famous Parisian journalist, he withdrew himself from the world at large, professed somewhat advanced points of view, and lived with his family in a charming country estate north of Paris.

* * *

He had his works printed at his own expense. To buy them, it was necessary to send him a personal letter. He would send his music only if the tone of the epistles pleased him. This "original" had studied composition under Vincent d'Indy and had professed the cult of Wagner and of the classics. A man of great and diversified culture and of lofty moral heights, he was as uncompromising, inflexible and unswerving as steel in what he considered to be his duty.

I knew him well enough to guard his remembrance as that of a zealous and great soul. He refused to leave his villa when the German invasion was taking place and sent his wife and daughters to Paris. When the soldiers invaded the village and began to pillage and batter down the garden gate, he shot two uhlans with his revolver and perished in the flames of his home, which had been fired, amid all his manuscripts.

By means of the composer's notes and the second act of his opera "Guercoeur," which alone had been recovered, his friend Guy Ropartz has reconstructed the orchestration. The work dates thirty years back and is written in the Wagnerian idiom, but its spirited moods, its poesy and its emotional powers evoke admiration and overshadow the weaknesses of the libretto.

The first and third acts take place in heaven and are not particularly dramatic. They are, properly speaking, rather scenes in an oratorio where the choruses are the principals. Guercoeur cannot content himself with celestial bliss. Torn from the intoxication of battle the day following a victory which has made it possible for him to guide his people to conquest and liberty, he wishes to live once more as a mortal. He dreams of finding again his wife Giselle, his disciple Heurtal, and the people he loves. Truth grants him his prayer and sends him back to earth.

* * *

In the second act Guercoeur, led on by a host of illusions, finds that Giselle is unfaithful to his memory and that his inconstant people have chosen his own disciple Heurtal as their dictator. Thereupon, Guercoeur perishes in the rebellion which follows in the wake of Heurtal's triumph. Back in heaven, he is welcomed in the third act by Truth, Kindness, Beauty and Suffering, who lull and console his bleeding soul and confer supreme peace upon him.

The poem, which the composer had written himself, is not without its clumsy and tedious moments. The music, however, breathes genuine nobility. The entire second act has a feverish power and an intensity of essence which stand out in great contrast to the Elysian chorus of the prologue. There are indeed moments when the grandiloquence of this music is fatiguing and doubtless out of date, but it contains some pages, nevertheless, which will hold their own against changing fashions in art.

* * *

It must be conceded that the work has been well produced. Of course, certain details of the stage mounting might be criticized: the foggy atmosphere which unrolls itself in the scene in Paradise, which really demanded radiant luminosity instead; the scenery of the first scene in the second act, with its zinc trees and its screaming green lawns, and the grove, in the third scene of the second act, which was in the way of the manoeuvres of the combatants. All in all, matters were successful from this point of view, and the interpretation was of the highest quality.

A pupil of Jean de Reszké, a young American baritone, Mr. Endrèze, did unusually good work in the difficult rôle of Guercoeur. He has the best voice which has been heard for some years on the Opéra boards. His voice has, in reality, the characteristic timbre of a tenor and he is able to reach both the upper and lower extremes with ease. The power of his voice is unusual. He is, moreover, an artist who is full of intelligence and one who has proved himself to be an excellent actor. His success was great.

Others in the cast who were warmly received were M. Forti, who possesses a very good tenor voice, and Mlle. Marise Ferrer, who sang the soprano rôle of Giselle with a superb dramatic intensity. We certainly have no better singers at the Opéra today, and it is a long time since we have heard so perfect a balance in casting. I was about to forget Yvonne Gall, Hoerner, Morère and Lapeyrette, who succeeded in holding the attention of the public in the dull scenes during the first and third acts. M. Ruhlmann conducted with much warmth and energy.

Richard Tauber, the German tenor, appeared a few days ago at the Salle Pleyel and was warmly received. He was first heard in the film "La Marche à la Gloire," and then he appeared personally and sang two classic airs by Méhul and Mozart and some airs from Lehar's operettas.

* * *

It is gratuitous to praise the qualities of this voice and its wonderful ease of production. He has been compared to Caruso. The Italian, however, had a better style, and in hearing Tauber sing Don Ottavio's air from Mozart's "Don Giovanni," the remembrance of Caruso singing the same air with a wholly different sort of mastery came back to me. Caruso, it will be recalled, sang in Italian, and this air loses much in a German translation. In the operetta airs Tauber was supreme. The auditors gave him a seemingly endless ovation.

The New Berlin String Quartet, one of the best organizations of its kind, has just been heard here. It plays superbly and may be put in the same rank as the Kölisch Quartet of Vienna. Like the Viennese group, it does not fear to play with rich sonority. This is a change from the prewar quartets in Germany, which used to play with a peculiarly unpleasant sort of tone.

The visiting ensemble played Wolfgang Fortner's quartet for us at one of the concerts of La Revue Musicale.

We must remember this name. It belongs to a musician of distinct worth. His quartet is a strong and original work and made a deep impression upon the critics and musicians who were present at this audition.

At the Straram concerts a "Sérénade" by the Czech composer Bohuslav Martinú was warmly received. This work for orchestra proved to be ingenious, fanciful and charming. It is genuine music which gushes out naturally despite its complexity.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

strumental in uncovering one of the most dangerous conspiracies of the war. Perhaps there was good reason for interning Dr. Muck.

K. B. K.

Saybrook, May 19, 1931.

th ST., NEW YORK
Chelsea 8860
CLIPPING FROM
KSON, TENN.
SUN
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scription of Ravel.

Columbia serves the interests of
pianists presentation (four
sides discs) of the F

Conductor's Job

Personal He Must Be, If He Is to Do It Well

THAT which is called "tradition" may really be only present custom, and score-indications are equally unreliable. Surely what is truly significant in any interpretation comes, not primarily from mere fidelity to custom or to the bald letter of the score, but rather from something in the interpreter's imagination, his emotions, his musician's nature, which the composer awakens. Unless one can experience an emotion not his own (which is doubtful psychology), the process can be nothing else than personal. If there are two sorts of conductors, they are surely those who wave through a score, scrupulously but with a dim emotional comprehension (we all know those dull performances), and those who divine the composer's feelings through the inevitable channel of their own. [J. N. Burk in "The Boston Symphony Orchestra, 1881-1931"

INFORMATION OBSCURED

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
STAR
MAY 9 - 1931

'Pictures at an Exhibition' Now on Record List

In view of its recent performance by the Minneapolis Symphony orchestra under Eugene Goossens, the Moussorgsky "Pictures at an Exhibition,' transcribed by Ravel (Victor, M-102) should find many eager and appreciative hearers in this city.

There are no faults to find in this recording, for it is a perfect combination of fine orchestra, great conductor and incomparable reproduction. It is played by the Boston Symphony under Koussevitzky—who, it will be remembered, gave the work its first orchestral performance in this country—and it represents what is perhaps the best work this superlative group and equally superlative conductor has done for the phonograph.

The composition, written originally as a suite for piano, is a series of tonal descriptions of various watercolors and drawings by Victor Hartmann, a friend of the composer, that were exhibited in the Academy of Fine Arts, St. Petersburg, in 1874. The music interprets the scenes and incidents pictured, ranging through moods of sombreness, gayety and satire.

The playing is now brilliant, again subtle and poetic to a degree, and it has all the skill and finesse characteristic of Koussevitzky's leadership. In all ways, this is a unique recording and should be a part of every conscientious music lover's library.

Organ Fugue in G Minor (Bach) and The White Peacock (Griffes), played by Olga Samaroff, pianist .(Victor, 7384).

The Bach selection is sturdily done, with fine authority and impressive keyboard skill. In antipodal contrast is the Griffes composition, which has all the wit and sly characterization that Griffes put into it. An interesting coupling, whose artistry and realistic piano tone make it a highly desirable addition to record collections.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
MAY 13 1931

The Boston Way

The city of Boston will always be itself and it does not care who knows it. There are still echoes of the recent event when the Prince and Princess of Japan were forced to sit in the second balcony at a regular Friday afternoon performance of the Boston Symphony Orchestra, because regular subscribers to the Friday afternoon concert could not be expected to give up their seats downstairs. Indeed, it would have been almost lese majeste to suggest it, for the Friday afternoon concert is much like a ritual with some people.

Long ago some wise cracker said that the total equipment of a Boston woman was a Boston bag, an account at Hovey's, a symphony ticket and a moral purpose. Well, Boston bags have gone out of style—in other places at least—and they have been disappearing from Boston. Other big stores have competed with Hovey's so that even the born and bred Boston woman may have accounts in other shops. But the moral purpose and the symphony ticket remain. Of course it is the women folk who mainly go to the Friday afternoon concerts, for even Boston men must go to business and there are few positions, executive or more humble, that permit a man to go to afternoon concerts. So it may be the women rather than the other sex that has surrounded the Friday afternoon symphony with the ritualistic atmosphere.

It is said that the Prince and Princess of Japan did not mind the second balcony at all. They seemed to realize that "it happened in Boston," and was not meant for any disrespect to royalty. As the New York Herald Tribune so aptly says, "If Judgment Day itself should fall on a Friday in the season, it is probable that the Angel Gabriel would be roundly shushed by good Bostonians for introducing a discord into the regular performance of the symphony."

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE
MAY 16 1931

Music No

Edward Weiss to Join Fillion —Jeanne Brideson Violinist —String Ensemble—A Two-Piano Recital—New Organ Compositions—Ray McClintock Sings—Boston Symphony History — Rebecca Davidson Coming.

By HARVEY GAUL.

Boston Symphony Orchestra.

Would you know the history of the Boston Symphony? Well, here it is and published by Houghton Mifflin Company, and an impressive history it is.

M. A. DeWolfe Howe wrote the book and it is the work of an editor, a compiler and not the product of a music critic—thank what Boston Brahmins may be. The book was prepared for the semi-centennial celebration and is a worthy tribute to that outstanding orchestra.

Here one finds Colonel Henry Higginson and the early days, his great dream and its ultimate consummation. Each epoch is fully covered, ranging from those early days under Georg Henschel, and then Wilhelm Gericke, and on down to Arthur Nikisch, Emil Pauer, and then Dr. Karl Muck, and a shift to France and Henri Rabaud and Pierre Monteux and finally Serge Koussevitzky.

A huge appendix gives the repertoire (a most formidable one) and then follows the personnel, and finally a catalogue of the many soloists.

It is a creditable volume to a really noble organization, and the book is to be commended to those interested in the history of American music, and particularly native orchestras.

1881, making but one change, one of the original orchestra sat under his anniversary direction and only two were able to be present.

* * *

There is much in the book about Col. Henry L. Higginson, who founded the orchestra. Rich men have their toys, and, as Richard Aldrich said long ago, this orchestra was Col. Higginson's yacht, racing stable, or what you will. There was no pose in his attitude as the creator of a noble musical instrument. Col. Higginson was a good musician and a fervent lover of good music.

Col Higginson exercised the most scrupulous care in selecting conductors for the orchestra. That he was not always fortunate cannot be denied. Mr. Howe has been lenient in his treatment of some of the conductors, undoubtedly because he recognized the fact that not one of them was without some individual merit, but there were certain generals of the little army who were almost in the rough rider class.

* * *

Mr. Howe has placed the musical world under a debt of gratitude by bringing his work up to date. Boston has always held a peculiarly influential position in the center of musical activities in this country. The city is not now and never was an operatic community. Boston's musical culture has radiated from the symphony concerts and has enjoyed the benefit of a sound basis. There has been very little scope for sensationalism, even if there had been a desire for it. The orchestra is Boston's own splendid virtuoso and upon the beauty and eloquence of its playing the city depends for its most intense musical enjoyment.

There were concerts last winter in which the orchestra rose to thrilling power, to a magnificence of tone impossible to surpass, and to a certainty and finish of technic arousing the admiration of every hearer. That we had to listen to some feeble compositions was due to the conductor's general invitation to the most prominent composers to contribute items to the anniversary. Mr. Koussevitzy got the best that was procurable, and should not be blamed because some of it was hardly worth while.

The Bostonians will next season begin their second half century. May they be as successful at its conclusion as they are now.

THIS CLIPPING FROM
N. Y. TIMES
MAY 17 1931

THE PARIS S

Many Famous Conduc "Guercoeur" Complete

By HENRY PRUNIERES.

PARIS, May 6, 1931.

THE "Grand Season" has begun and promises to be much more interesting than one might have expected in a period of crises like the present, and after the disastrous concert season which we have had up to now. Great foreign orchestras are succeeding one another: first, Mengelberg and the Concertgebouw of Amsterdam, then Furtwängler and the Philharmonic of Berlin, Bruno Walter and the Leipzig Gewandhaus, and others. Unfortunately, we shall not have had the pleasure of hearing one of the great American orchestral organizations.

It was Felix Weingartner who, so to speak, pressed the button and ignited the spark. The regrettable incidents which prevented his coming here during March simply had the effect of augmenting the publicity already made about his name, one of the most celebrated and loved names in Paris before the war.

The crowd which thronged the Salle Pleyel acclaimed his entrance. After the first work was played through, however, it was necessary to confess that the two concerts finished more frigidly than they had [illegible] ...were elected. And the [illegible] ...ciers, named after the stops on [illegible] ...struments, was held in New York City in 1928. The first meeting of the men who pumped it are left. The following article tells something of the spirit of their or-

FEW names can claim the s ter celebrity that has made the Borgias the incarnation one of the blackest periods Italian history. Rodrigo Borgi who ruled as Pope Alexander from 1492 to 1503, his son Cesare ar his daughter Lucrezia are remem bered, and to some extent justly, expert practitioners of most of th crimes and vices of which human n ture is capable.

Recently new light has been she on this remarkable family by th discovery and publication of forty four letters which had hitherto la unnoticed in the secret archives the Vatican. These letters, fal between the dates of Novemb 1493, and December, 1494, show Borgias in a rather more engag aspect than do most of the histori accounts. The reason is that th worst crimes, as we know of the were committed after 1494. In t year Lucrezia was only 14 years with her reputation as a poiso still to earn; Cesare was 18, a Alexander, at the age of 63, was s administering his high position w a certain amount of dignity and fectiveness.

Alexander's past, however, had been all it might have been. Luc zia and Cesare were the children his former mistress, Vannozza Cattaneis, and by 1493 he had ca Vannozza off and had taken in h place Giulia Farnese, wife of Orsi Orsini and reputed to be the mo beautiful woman in Italy. But the is no doubt that he was fond Cesare as well as afraid of him, an ...tters reveal a very deep a ...zia.

PIPE-ORGAN PUMPERS CHERISH TRADITIONS

Guild, With Some Famous Members, Was Formed To Preserve Relics and Memories of the Calling

The old hand-pumped pipe organ has almost disappeared, but a few of the men who pumped it are left. The following article tells something of the spirit of their or-

God and Keeper of the Winds"—and with the slogan, "Pump, for the Wind Is Fleeting." The first meeting

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
MAY 17 1931

Wider Appreciation Being Accorded Phonograph Music

Phonograph music is acquiring sounder and sounder prestige in the artistic world. German collectors this season held a national convention. Rome is establishing a library of records. A Paris weekly newspaper, Candide, announces the award of a "Grand Prix du Disque," amounting to 25,000 francs, for the six best records issued each year in France.

Current releases of records in this country continue to merit the attention of the most fastidious connoisseurs of music.

A colorful album (Victor, eight sides) includes Maurice Ravel's brilliant orchestration of the Mussorgsky piano suite, "Pictures at an Exhibition." In many passages the composition, fascinating in its bizarre and mysterious inspiration, gains remarkably by transference to symphonic medium. The performers are the Boston Symphony Orchestra and Conductor Serge Koussevitzky. The eighth side of the set is occupied with a Debussy "Sarabande" in orchestral transcription of Ravel.

Columbia serves the interests of pianists [illegible] presentation (four sides [illegible] discs) of the F [illegible]

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THIS CLIPPING FROM
JACKSON, TENN.
SUN
MAY 18 1931

The conductor of the Boston Symphony orchestra was presented a clock by subscribers. Was this a subtle hint to keep better time?

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAY 22

DR. MUCK'S CASE

A Reader Asserts His Internment Was Warranted

To the Editor of The Courant:—

Reading your editorial concerning our Government's treatment of Dr. Muck, with its suggestion that this was one of the things for which we may now "blush with shame," I wondered how much you really knew of the matter which you criticized so sharply. The following story may have some bearing on it. Probably we will never know, but it looks so. The friend who told it to me heard it from an intimate friend of the young lady who acted as detective in the matter.

This lady, an American, was a teacher in a Boston school and making a specialty of the German language, and she went one afternoon to hear the Boston Symphony, Dr. Muck conducting. After the concert began she noticed that two women sitting directly back of her were conversing in German, but the music held her attention, and she caught only a word now and then. Gradually it dawned upon her that they were not making sentences, but using only detached words, in other words using a code, at least in part. Then she listened intently and caught names and words that suggested very serious things. Very soon they left the concert hall, and after a moment she followed them, taking the same street car with them, getting off at the same place, and saw them enter a house close to that corner.

She was too troubled to sleep that night, went again to the corner where they had left the car and stood there wondering what she ought to do about it, for it was evident that the women had not gone to the concert to hear the music, but to give information to some third person either sitting near them or, perhaps, communicating with someone on the concert stage by lip reading. Certainly there was no reason for using code between themselves when they remained together after going out.

As the young lady stood there on the corner, one of the women came out of the house and boarded a street car, and the girl also took the car. Whether the other woman was already on the car or entered soon after unobserved, she could not tell, but presently the first woman rose to leave and passing along the aisle dropped a tiny folded paper into the lap of the other woman.

It was a question whether to follow the first or remain and watch the second woman, but the girl remained and followed her when she left the car and entered one of the old Boston hotels. The woman who had left the car first was already there, and the two women went at once to the elevator. So did the girl, who got off at the same floor and secured the number of the room which they entered. Then she went to the telephone and called up the secret service and told them she believed she had valuable and serious information for them. She was told to remain in the hotel lobby, and a man would be sent to her, whom she might recognize by a certain flower in his lapel. Presently he came, greeted her rather effusively, as if they were friends and apologizing for his delay in keeping their appointment, quietly leading her to a side room where they could talk unobserved. He questioned her closely, then thanked her and said that was all and that she was then free to go.

Very soon after that Dr. Muck was arrested. For a long time she heard nothing more of the matter, and I think it was not till after the close of the war that she received a letter from the Government thanking her warmly for the good work she had done and saying she had been instrumental in uncovering one of the most dangerous conspiracies of the war. Perhaps there was good reason for interning Dr. Muck.

K. B. K.

Saybrook, May 19, 1931.

Conductor's Job

Personal He Must Be, If He Is to Do It Well

THAT which is called "tradition" may really be only present custom, and score-indications are equally unreliable. Surely what is truly significant in any interpretation comes, not primarily from mere fidelity to custom or to the bald letter of the score, but rather from something in the interpreter's imagination, his emotions, his musician's nature, which the composer awakens. Unless one can experience an emotion not his own (which is doubtful psychology), the process can be nothing else than personal. If there are two sorts of conductors, they are surely those who wave through a score, scrupulously but with a dim emotional comprehension (we all know those dull performances), and those who divine the composer's feelings through the inevitable channel of their own. [J. N. Burk in "The Boston Symphony Orchestra, 1881-1931"

Spring Rites For a Season Now Closing

Leave-Taking, Music and Other Incidents Bestrewing the Symphonic Friday

THE CONCERT itself shall be example and excuse for the reviewer. Perhaps it was the return of spring weather which made some of us see all things green and count spats a useless and deplorable human invention. Perhaps it was the thirty pages of tables, lists, summaries, indices, that filled more than half the program-book—the annual orgy, on such a May Day more than usually indecent. Perhaps it was the chronological record—the final matinée of the fiftieth year of the Symphony Concerts. Whatever the cause, the occasion wore a relaxed air—the indomitable Koussevitzky and his equally indomitable orchestra always excepted. They persevered to the end. For the rest of us the present seemed more engaging than the past in spite of the editor's monstrosity of statistics; the future, in turn, more beguiling than the present.

True, we listened not only politely but intently. True again, the last matinée audience of the symphonic year was altogether coughless. Yet were our minds as firm-fixed as our ears upon music and performance? There was the Prelude to "Die Meistersinger," for instance, with which the concert began. It had not changed as masterful piece of flowing counterpoint. But it was pleasanter to think of the banks of the Rhine—the river flowing between—when the train skirts them en route to Munich, most agreeable of summer cities. Soon Debussy's Faun was peering, tonally, out of his bosky shelter. By the same token, soon the chestnut-trees will be in bloom in Paris and the Seine slip under the bridges gold-sheeted from the westering sun.

Between whiles, too, our tongues would run away from the music in presence. Since familiar numbers, all in high favor, filled the program, there was no one to say "Well! Penstock, I suppose you liked that awful stuff," as they do after new Hindemith or new Honegger. At this late day no seat-mates protest their devotion to Beethoven's Fifth—possibly from the subconscious suspicion that at the back of both their heads is a suppressed desire to flee that hackneyed masterpiece. Much more in tune with the day and the mood were exchanges of spring leave-takings and summer plans, diversified by swift little excursions into the Subscription Office to discover whether next year's seats were certainly booked. For on Friday afternoon, Oct. 9, and Saturday evening, Oct. 10, the fifty-first season of the Boston Symphony Orchestra—Dr. Serge Koussevitzky conductor—will begin.

Perhaps the relaxing mood seeped also into the applause; while in such things, as every frequenter of Symphony Hall knows, the matinée audience is law and custom unto itself. At the first pause in Beethoven in C minor, it began to dribble away. Not even a bit of ceremony for the five-months' parting with conductor and orchestra could stay it, when at last Beethoven was weary of repeating his final chords. It summoned the orchestra to its feet; called back the conductor once and twice; clapped out and stamped out farewell. But its collective mind, as usual, was on the door and the car, the taxi and the traffic. . . . Nor, as usual, could it agree to stand unanimously or to sit collectively when it was clapping. Dr. Koussevitzky's first entrance. For the standing posture, some will and some will not, whether a passing Japanese Prince or a familiar conductor is the occasion. Whoever the object, there should be an end to these scraggly matinée "homages."

In point of fact the only flood of applause, the afternoon through, followed the Prelude to "Die Meistersinger." Then it was torrential, alike for the splendor of the music and the passion of the performance. So eager and persistent were these plaudits that they hastened the rites of the day. In the first twenty-minutes of the concert, the orchestra was on its feet, Dr. Koussevitzky and Mr. Burgin at handshaking; while from the back of the stage to the back of the auditorium everybody was beaming upon everyone else. A bright May afternoon does not invite to amateur program-making. Yet the Prelude might have been better placed at the end of the concert. In itself it is an irresistible music. The performance yesterday drove forward, sonorous and striding, tense and climactic, at moments overmuch so for Wagner's flood of golden tone and the songful waves into which it often breaks. The Prelude not only suits a festal occasion; it teems with the zest of living and doing and pleasuring. At the sound of it romance cries in the street and purges our souls, though we may be as heavy with the years and the flesh and our natural vanities as those self-same burghers of Nuremberg. Some of us breathe the freer; hold our heads the higher, for the hearing of it. It signalled the beginning, it should have crowned the end, of this semi-centennial year at Symphony Hall.

There were other incidents to be noted and at leisure pondered. To scan the "rush seats" in the second balcony was to note a few unoccupied. What say to that with a program of familiar classics—"Die Meistersinger" and "The Faun," "Till Eulenspiegel" and the Fifth Symphony—when a quasi-modernist list will usually fill every chair? And what again for the scant applause after Debussy's Prelude? It is an acknowledged and untarnished masterpiece. Conductor and orchestra evoke and excel in it. Seldom have they been more in the mood and the atmosphere than when Mr. Laurent sounded his flute, Mr. Gillet his oboe, Mr. Bontschek his clarinet, Mr. Zighera his harp, Mr. Böttcher and his companions their horns. Yet the reward was thin

1931 Post 4/29

NO REASON TO PUNISH KARL MUCK

Grounds for Interning Conductor Never Made Public

BY WARREN STOREY SMITH

Simultaneously with the closing of the Boston Symphony Orchestra's 50th season there has come from the press of the Houghton Mifflin Company a new edition of M. A. De Wolfe Howe's history of the orchestra, first published in 1914, that carries the chronicle of that illustrous band straight up to the final programmes. Mr. Howe's collaborator in this deed of efficiency was John N. Burk of the staff of Symphony Hall, to whom is due the ninth and tenth chapters, that cover the conductorships of Rabaud of Monteux and that of Dr. Serge Koussevitzky; while from Mr. Howe himself comes Chapter VIII, captioned Interlude, that deals with the trying years of 1914-18.

EFFECT OF THE WAR

The progress of the orchestra from its inception through the spring of 1914 was untroubled, save for minor disputations. Twice in the ensuing years its very existence was threatened. First, by the World war and its obvious effect upon an orchestra that from the beginning had been German trained and German led and, second, by the strike of 1920, when the defection of 36 musicians, a third of the entire personnel, precipitated an even more serious crisis.

In the prosperity, good feeling and general satisfactions of this anniversary year those dark and troublous days are easily forgotten. To read Mr. Howe's and Mr. Burk's pages is to have them vividly recalled and also to be grateful to those who safely piloted the band over such stormy seas.

Starts in Providence

When the orchestra entered upon the season of 1917-18 the feeling engendered by the war was growing in intensity. Major Henry L. Higginson, founder and sustainer of the orchestra, was loyal to Dr. Karl Muck, then conductor and becoming more and more of a storm-centre; and he was loyal to his country. "It needed but a stray match," writes Mr. Howe, "to ignite the gunpowder that lay scattered all about. That match was dropped in Providence, R. I."

From then on, Mr. Howe tells how an over-zealous and afterwards discredited spy-hunting editor of the Providence Journal dropped the match by declaring that Muck and his men should play the "Star Spangled Banner" at the orchestra's concert in Providence that evening. Various patriotic societies backed him up, and the matter was laid before Major Higginson and C. A. Ellis, the manager of the orchestra. They decided since there was no time for rehearsal that the anthem had better not be played. Dr. Muck was not consulted and knew nothing of the affair until the next morning. Yet all over the country there spread like wildfire the false report that a German conductor had refused to play our national hymn.

Reasons Never Made Public

Like a snow ball rolling down hill the agitation against Muck grew. Scandalous charges were laid at his door, and in March, 1918, he was interned at Atlanta by the federal government as an enemy alien "on grounds that were never made public."

Believing that the Symphony Orchestra through him as spokesman should exonerate the man who served the band so well, who is still, in his old age, one of the great masters of the baton and who is honored throughout Europe, Mr. Howe goes on to say: "In justice to both Mr. Higginson and Dr. Muck, it should be said at this later day that, in respect to the charge on which Dr. Muck was held, there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy. There were, of course, many instances in which government officials proved themselves incapable of resisting popular clamor, and adopted courses which would have been unthinkable in times of peace. This was one of the most conspicuous of those cases."

Symphony

An Afternoon Of a Stranger And Schumann

Piatigorsky's Signal Debut, Concerto, Overture and "Spring" Symphony

IXE, the untamable friend of this department, has a theory about concertos for violoncello. As he admits, it will never be put into practice; but, since he invented it, he believes it valid. None of these concertos—he contends—is interesting or even musical throughout. Somewhere or other they decline into sterile exercise by the composer, the virtuoso or both. But each may have a single movement that commends it. Accordingly, Ixe would assemble a discriminating jury. Before it the repertory concertos should be set in array — Haydn's, Boccherini's, Schumann's, Dvorák's, Lalo's, Saint-Saëns's. Others, less often played, like Delius's or Elgar's, might also be included. From these the jury should choose the most interesting Allegro, the most songful slow movement, the most agreeable finale. The chosen fragments would then be tested for "musicality." The three that best survived both scrutinies would forthwith be joined together and proffered to the waiting virtuosi as a Synthetic Concerto for Violoncello, suitable for most occasions. It might—Ixe agrees—exhibit some divergences in substance, texture and style; but it would gain sustained interest and desirable "musicality." If only the conductors as program-makers and the violoncellists as performers could be persuaded, then. . . .

By this time Ixe is turning into his own door; but his facetious theorizing has played about an impregnable fact. Except to students of the instrument and to devotees of the composer, no concerto for violoncello in the current repertory has an independent, self-contained existence. It flourishes or it withers as utility for violoncellists. According as it is played, it stirs interest and gives pleasure. The player is, or should be, more engaging than the piece. Therefore when Mr. Piatigorsky agreed to Schumann's Concerto for his début yesterday afternoon at the Symphony Concert, his potential listeners recalled his reported distinctions as violoncellist rather than any quality in the Concerto itself.

Schumann wrote it in his final years to the usual wifely admiration. It has not endured among his major works. It has been rarely played at Symphony Hall, once, for an anniversary, after a twenty-year interval. When Schumann is busying himself with passage-work, as the technical term goes; with more or less displayful measures, with the music and the instrument in quick or abrupt motion, he is not more fortunate than his fellow-composers for violoncello and orchestra, less inventive and neat-handed than some. Wiser on this score than the admiring Clara, he writes as few such pages as possible; at every opportunity prefers sustained and flowing song. There, when such a violoncellist as Mr. Piatigorsky plays him, he emerges as the Schumann of warm melody, poetic fancy and romantic vision, capable of finely touched euphonies between solo-instrument and orchestra; felicitous, as always, when form, matter and manner do not overtax him.

Mr. Piatigorsky, moreover, is a master-violoncellist. His tall figure and well-chiselled features arrest the eye as he walks to his place. Seated and addressing himself to his task, he does not wear the serene, exalted air, say, of Mr. Casals in prime. His bends over his instrument; his shoulders sway, his head tosses, as one absorbed and enkindled. In quick and semi-displayful measures, he draws from the submissive violoncello a tone of remarkable lightness and flexibility; keeps it in motion with as rare a grace. Under his hand arabesques twine like tendrils about the main stem. Into "passage-work" he infuses elegance. In sustained song, Mr. Piatigorsky neither thickens, darkens nor deadens tone. He is all for musical beauty and musical feeling, both unsentimentalized. He is clear without dryness; rich-toned without smear or blur. He molds phrases like a sensitive singer upon his instrument. He is adept with graduation and transition. His hand and ear are quick to the smoothest of euphonies. His rhythm propels like an inner force, neither driving hard nor sagging weak.

Such a musician, as distinct from a mere "soloist," shades and curves a melody with double sense of its intrinsic quality and of the quality of the violoncello as transmitting, charactering voice. His sense of style releases the mood of romantic revery that is often source of Schumann's song. Across a great concert-room he keeps it wistful and intimate revelation. Yet how wary is Mr. Piatigorsky of that slight excess which may turn it into platitudinous, quasi-Teutonic sentiment! After this poise and measure, the magnificent sonorities, the spacious periods, the rhapsodic ardor of the cadenza toward the end. Throughout, the musician glorified the virtuoso; the tone-poet released the poetry of the instrument and, such as it is, of the concerto. As there are new pianists, so there is a new violoncellist risen.

Dr. Koussevitzky fitted Mr. Piatigorsky's concerto into an "All-Schumann" program. The conductor blends many temperaments into the single one that, whatever the momentary cast, prevails in the concert-hall. Like other modernists with Mendelssohn, he believes in Schumann warmly, plays him as an act of faith. From October into April he had overlooked him; now for these large amends. It is custom to deprecate "one-composer" programs, unless a festival gives them warrant. In ordinary courses Bach or Brahms, Beethoven or Wagner—to say nothing of the audience—may hardly bear the strain. Schumann, next to never, is invited to endure it. Some, indeed, came into Symphony Hall on Friday prepared to say that it was beyond his strength or their patience. To each listener his particular re-action; but it is only the truth to say that the audience, bye and large, gave not a sign of boredom. The impending holiday did not lessen its numbers; it listened intently, applauded heartily, stayed to the end. Which is not to say that Dr. Koussevitzky should be encouraged in his latent ambition to play all of Schumann's symphonies in a single season. Better a revival of the best of his choral scenes from "Faust"—say Part III—which some believe an unjustly neglected music.

The objection, if any, to yesterday's program was its preference for Schumann's later work; whereas twentieth-century inclination tends toward his earlier music. The concerto for violoncello is dated 1850; the overture to Byron's "Manfried," 1848. Time and fashion set against the romantic Englishman's "dramatic poem"; in degree against the German's romantic overture. Most of us had rather read about Byron in Monsieur Maurois's two volumes than dip into him in twice as many more. We have lost our relish for "his fancy drapery," and in those trappings the very personal "Manfred" is lavishly clothed. Even the program-book did not expatiate upon the drama, leaving us to listen to the overture as so much music. It lost nothing and gained not a little by Dr. Koussevitzky's "reading." By sympathetic imaginotion, by the orchestral instrument upon which he played, he wrung the utmost out of every period; yet steadily kept the whole firm-shaped and in motion.

The overture began and ended sombre and despairing. There were measures of passion and frenzy and calm, gloomy, haunted. The gentler theme of Astarte ran restless and pathetic course. Skeptical listeners could not hear uninterested, unimpressed; but the suspicion also intruded that for us of 1931 Schumann was also going through the romantic motions. Of course, for himself and his generation they were genuine and stirring—so intense that he writes with the force and freedom of maturity. But within them, for us, lurks the pathos of distance. It touches our sensibilities with regret for a romantic mood that we cannot regain. It also dims the composer's fires. Who in 1931 can feel Byronically even when Schumann would light the flame? Time and change are devitalizing this "Manfred" overture. It lacks the musical power and splendor that preserve Beethoven's "Leonora"; the theater-quality that keeps alive Wagner's overture to the fate-hunted "Dutchman."

Yet who thinks of time and change when the "Spring Symphony" out of Schumann's earlier years is sounding? For most of us the return of spring is everlasting romantic impetus. It is the annual, not the daily, miracle—the greater for its rarer occurrence. Out of that impetus the Symphony in B-flat was born to be perdurable and irresistible. There are faults and lapses in the orchestral texture. Dr. Koussevitzky's sympathetic insight, skilful hand and vigorous will may not always abate them. Even the tone of the orchestra—of surpassing richness in the slow movement, glowing with life in the proclamatory measures of the beginning and the end—may not hide all the inadvertencies. But though the whole symphony runs a spring-like freshness and ardor to set beauty musing and to call fantasy into play. Out of twenty vernal impulses stirring within him in as many melodies, Schumann made one all-embracing symphonic tune. It is poetical and homely, earthy and fanciful, local and universal, of the happy Schumanns and of the folk, of the Rhine Country and the world renewed. Spring poems indeed! Here is one written in tones, and near a century alive, young and true.

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Mr. Gilman Adds His Chap To the Garlands for the Symphony Orchestra

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UNDER the caption, "Fifty Years a Great Orchestra," Lawrence G man wrote last Sunday in the N York Herald Tribune: "It is half a c tury since that resolute and intellige Mecænas, Henry L. Higginson, arous the citizens of Boston by issuing a sta ment in which he set forth in detail plan for supplying the capital of Ma chusetts with a permanent sympho orchestra. His intention, he announce was 'to hire an orchestra of sixty me and a conductor [there were seven four at the opening concert of Oct. 1881] paying them all by the year,' serving to himself 'the right to all the time needed for rehearsals and for co certs, and allowing them to give lesso when they had time.' The orchestra w 'to give in Boston as many serious co certs of classical music as were wante and also to give at other times, and mo especially in the summer, concerts of lighter kind of music, in which should included good dance music; to do t same in neighboring towns and cities far sa is practicable, but certainly to gi Harvard University all that she needs this line, to keep the prices low alway nad especially where the lighter concer are in question, because to them m come the poorer people; fifty cents a twenty-five cents being the measure prices.'

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"The orchestra that Henry Higginso created half a century ago has stood un swervingly throughout its existence fo those esthetic virtues which not only contribute to the glory of musical art but which reflect honor upon the public whose spirit they reveal and express. Other makers of music amongst us other musical institutions—certain o them august and prententious and, alas unashamed—have sometimes lowered their standards, have compromised with expediency; merchants have occasionally trafficked in their souls. We recall no instance of such lapses or perversions in the history of the Boston Symphony Orchestra. The prodigious effort made and sustained by Higginson was, as he expressed it, 'simply in the interest of good music.' The orchestra has had no other aim throughout its half-century of existence. . . .

"A constant recognition of the truth that a great orchestra is obliged to function unceasingly not alone as a custodian but as a herald and a prophet, has guided the activities of the Boston organization from the start. Obedient to the more dangerous clause of this obligation, Henschel brought forward Brahms Gericke ventured Bruckner and Strauss (during the first performance of the latter's 'Aus Italien' the auditors 'walked out in platoons'); Muck presented 'La Mer' of Debussy—though he is known to have no love for that composer—and the even less accessible 'Five Orchestral Piece' of Schönberg. Monteux exhibited Stravinsky's 'Petrushka' and 'Sacre du Printemps' in the days before they had become accepted modern classics. As for Dr. Koussevitzky, he has been sleeplessly on the trail of the significant and the innovating, indifferent to the certainty hat thy woud affront inhospitable ears, disregarding the indignant subscriber who wrote to a newspaper, I refuse to pay more than a nickel for subway noises.'

"The orchestra continues in its triumphant present what Mr. M. A. De Wolfe Howe in the admirable new edition of his chronicle so felicitously calls 'the old story of the instruction of the unwilling—the gradual and difficult direction of desire.' We have observed before, and it is pertinent to observe again, that the Boston Symphony Orchestra has from its beginnings combined a singularly constant ideal of æsthetic rectitude and dignity with a liberality of attutde toward the unorthodox and the experimental which has immensely enriched the musical life of America and stimulated its receptiveness.

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Spring Rites For a Season Now Closing

Leave-Taking, Music and Other Incidents Bestrewing the Symphonic Friday

THE CONCERT itself shall be example and excuse for the reviewer. Perhaps it was the return of spring weather which made some of us see all things green and count spats a useless and deplorable human invention. Perhaps it was the thirty pages of tables, lists, summaries, indices, that filled more than half the program-book—the annual orgy, on such a May Day more than usually indecent. Perhaps it was the chronological record—the final matinée of the fiftieth year of the Symphony Concerts. Whatever the cause, the occasion wore a relaxed air—the indomitable Koussevitzky and his equally indomitable orchestra always excepted. They persevered to the end. For the rest of us the present seemed more engaging than the past in spite of the editor's monstrosity of statistics; the future, in turn, more beguiling than the present.

True, we listened not only politely but intently. True again, the last matinée audience of the symphonic year was altogether coughless. Yet were our minds as firm-fixed as our ears upon music and performance? There was the Prelude to "Die Meistersinger," for instance, with which the concert began. It had not changed as masterful piece of flowing counterpoint. But it was pleasanter to think of the banks of the Rhine—the river flowing between—when the train skirts them en route to Munich, most agreeable of summer cities. Soon Debussy's Faun was peering, tonally, out of his bosky shelter. By the same token, soon the chestnut-trees will be in bloom in Paris and the Seine slip under the bridges gold-sheeted from the westering sun.

Between whiles, too, our tongues would run away from the music in presence. Since familiar numbers, all in high favor, filled the program, there was no one to say "Well, Penstock, I suppose you liked that awful stuff," as they do after new Hindemith or new Honegger. At this late day no seat-mates protest their devotion to Beethoven's Fifth—possibly from the subconscious suspicion that at the back of both their heads is a suppressed desire to flee that hackneyed masterpiece. Much more in tune with the day and the mood were exchanges of spring leave-takings and summer plans, diversified by swift little excursions into the Subscription Office to discover whether next year's seats were certainly booked. For on Friday afternoon, Oct. 9, and Saturday evening, Oct. 10, the fifty-first season of the Boston Symphony Orchestra—Dr. Serge Koussevitzky conductor—will begin.

Perhaps the relaxing mood seeped also into the applause; while in such things, as every frequenter of Symphony Hall knows, the matinée audience is law and custom unto itself. At the first pause in Beethoven in C minor, it began to dribble away. Not even a bit of ceremony for the five-months' parting with conductor and orchestra could stay it, when at last Beethoven was weary of repeating his final chords. It summoned the orchestra to its feet; called back the conductor once and twice; clapped out and stamped out farewell. But its collective mind, as usual, was on the door and the car, the taxi and the traffic. . . . Nor, as usual, could it agree to stand unanimously or to sit collectively when it was clapping. Dr. Koussevitzky's first entrance. For the standing posture, some will and some will not, whether a passing Japanese Prince or a familiar conductor is the occasion. Whoever the object, there should be an end to these scraggly matinée "homages."

In point of fact the only flood of applause, the afternoon through, followed the Prelude to "Die Meistersinger." Then it was torrential, alike for the splendor of the music and the passion of the performance. So eager and persistent were these plaudits that they hastened the rites of the day. In the first twenty-minutes of the concert, the orchestra was on its feet, Dr. Koussevitzky and Mr. Burgin at handshaking; while from the back of the stage to the back of the auditorium everybody was beaming upon everyone else. A bright May afternoon does not invite to amateur program-making. Yet the Prelude might have been better placed at the end of the concert. In itself it is an irresistible music. The performance yesterday drove forward, sonorous and striding, tense and climactic, at moments overmuch so for Wagner's flood of golden tone and the songful waves into which it often breaks. The Prelude not only suits a festal occasion; it teems with the zest of living and doing and pleasuring. At the sound of it romance cries in the street and purges our souls, though we may be as heavy with the years and the flesh and our natural vanities as those self-same burghers of Nuremberg. Some of us breathe the freer; hold our heads the higher, for the hearing of it. It signalled the beginning, it should have crowned the end, of this semi-centennial year at Symphony Hall.

There were other incidents to be noted and at leisure pondered. To scan the "rush seats" in the second balcony was to note a few unoccupied. What say to that with a program of familiar classics—"Die Meistersinger" and "The Faun," "Till Eulenspiegel" and the Fifth Symphony—when a quasi-modernist list will usually fill every chair? And what again for the scant applause after Debussy's Prelude? It is an acknowledged and untarnished masterpiece. Conductor and orchestra evoke and excel in it. Seldom have they been more in the mood and the atmosphere than when Mr. Laurent wended his flute, Mr. Gillet his oboe, Mr. Pfaltschek his clarinet, Mr. Zighera his harp, Mr. Böttcher and his companions their horns. Yet the reward was thin and lukewarm. "The Faun," most undeservedly, may be going out of matinée fashion. More probably, the audience takes piece and performance for granted, which state of mind is one of the pitfalls to perfection at the Symphony Concerts.

From Strauss's "Till" and Beethoven's Fifth, the reviewer, reminding his readers of the mood of the day, confidently claims exemption and excuse. With this stroke of his pen he agrees to all that has been said in praise of Strauss's etching in tones, of a comic characterization hardly to be matched within the forms and the means of symphonic music. But as the years accumulate upon his head and "Till's"—to say nothing of the composer's—he is coming to believe that conductors, keen for the details with which Strauss invariably tempts them, take "Till" too little in the vein of folk-tale and broad humor. The folk-tale is unmistakable at the beginning and the end. Till's tonal exercises in the market-place and the court-room hardly accord with the wit and the irony of which we used to hear so much. To the contrary they are good comic stuff to tickle the ribs as well as the ears of hearers. Dr. Koussevitzky steers a middle course. He does well with the measures of folk-tale; but in the clowneries the superlative skill of Strauss and his own orchestra presuades him to over-refinement. By all the legends and on more than one of Strauss's pages "Till" is brash.

Almost always Dr. Koussevitzky renews Beethoven. In the Fifth Symphony he gains his end by an eminently direct and simple version, high heroic none the less; so makes play with the sonorities and the accents of the orchestra. Its tone and his pains, indeed, were timely covering to a slow movement that contains not a little Beethovenish commonplace. . . . For the rest let the reviewer take his pleasure of a concert for its own sake and his: for once a man and a brother and not—God save the mark'—an oracle. He deserves it, at season's end.

H. T. P.

Served in U. S. Suit Af

PEGGY JOYCE GETS SUMMO

and His Delightful Family app

Neckin'

credited spy-hunting editor of the Providence Journal dropped the match by declaring that Muck and his men should play the "Star Spangled Banner" at the orchestra's concert in Providence that evening. Various patriotic societies backed him up, and the matter was laid before Major Higginson and C. A. Ellis, the manager of the orchestra. They decided since there was no time for rehearsal that the anthem had better not be played. Dr. Muck was not consulted and knew nothing of the affair until the next morning. Yet all over the country there spread like wildfire the false report that a German conductor had refused to play our national hymn.

Reasons Never Made Public

Like a snow ball rolling down hill the agitation against Muck grew. Scandalous charges were laid at his door, and in March, 1918, he was interned at Atlanta by the federal government as an enemy alien "on grounds that were never made public."

Believing that the Symphony Orchestra through him as spokesman should exonerate the man who served the band so well, who is still, in his old age, one of the great masters of the baton and who is honored throughout Europe, Mr. Howe goes on to say: "In justice to both Mr. Higginson and Dr. Muck, it should be said at this later day that, in respect to the charge on which Dr. Muck was held, there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy. There were, of course, many instances in which government officials proved themselves incapable of resisting popular clamor, and adopted courses which would have been unthinkable in times of peace. This was one of the most conspicuous of those cases."

Symphony

An Afternoon Of a Stranger And Schumann

Piatigorsky's Signal Debut, Concerto, Overture and "Spring" Symphony

IXE, the untamable friend of this department, has a theory about concertos for violoncello. As he admits, it will never be put into practice; but, since he invented it, he believes it valid. None of these concertos—he contends—is interesting or even musical throughout. Somewhere or other they decline into sterile exercise by the composer, the virtuoso or both. But each may have a single movement that commends it. Accordingly, Ixe would assemble a discriminating jury. Before it the repertory concertos should be set in array — Haydn's, Boccherini's, Schumann's, Dvorák's, Lalo's, Saint-Saëns's. Others, less often played, like Delius's or Elgar's, might also be included. From these the jury should choose the most interesting Allegro, the most songful slow movement, the most agreeable finale. The chosen fragments would then be tested for "musicality." The three that best survived both scrutinies would forthwith be joined together and proffered to the waiting virtuosi as a Synthetic Concerto for Violoncello, suitable for most occasions. It might—Ixe agrees—exhibit some divergences in substance, texture and style; but it would gain sustained interest and desirable "musicality." If only the conductors as program-makers and the violoncellists as performers could be persuaded, then. . . .

By this time Ixe is turning into his own door; but his facetious theorizing has played about an impregnable fact. Except to students of the instrument and to devotees of the composer, no concerto for violoncello in the current repertory has an independent, self-contained existence. It flourishes or it withers as utility for violoncellists. According as it is played, it stirs interest and gives pleasure. The player is, or should be, more engaging than the piece. Therefore when Mr. Piatigorsky agreed to Schumann's Concerto for his début yesterday afternoon at the Symphony Concert, his potential listeners recalled his reported distinctions as violoncellist rather than any quality in the Concerto itself.

Schumann wrote it in his final years to the usual wifely admiration. It has not endured among his major works. It has been rarely played at Symphony Hall, once, for an anniversary, after a twenty-year interval. When Schumann is busying himself with passage-work, as the technical term goes; with more or less displayful measures, with the music and the instrument in quick or abrupt motion, he is not more fortunate than his fellow-composers for violoncello and orchestra, less inventive and neat-handed than some. Wiser on this score than the admiring Clara, he writes as few such pages as possible; at every opportunity prefers sustained and flowing song. There, when such a violoncellist as Mr. Piatigorsky plays him, he emerges as the Schumann of warm melody, poetic fancy and romantic vision, capable of finely touched euphonies between solo-instrument and orchestra; felicitous, as always, when form, matter and manner do not overtax him.

Mr. Piatigorsky, moreover, is a master-violoncellist. His tall figure and well-chiselled features arrest the eye as he walks to his place. Seated and addressing himself to his task, he does not wear the serene, exalted air, say, of Mr. Casals in prime. His bends over his instrument; his shoulders sway, his head tosses, as one absorbed and enkindled. In quick and semi-displayful measures, he draws from the submissive violoncello a tone of remarkable lightness and flexibility; keeps it in motion with as rare a grace. Under his hand arabesques twine like tendrils about the main stem. Into "passage-work" he infuses elegance. In sustained song, Mr. Piatigorsky neither thickens, darkens nor deadens tone. He is all for musical beauty and musical feeling, both unsentimentalized. He is clear without dryness; rich-toned without smear or blur. He molds phrases like a sensitive singer upon his instrument. He is adept with graduation and transition. His hand and ear are quick to the smoothest of euphonies. His rhythm propels like an inner force, neither driving hard nor sagging weak.

Such a musician, as distinct from a mere "soloist," shades and curves a melody with double sense of its intrinsic quality and of the quality of the violoncello as transmitting, charactering voice. His sense of style releases the mood of romantic revery that is often source of Schumann's song. Across a great concert-room he keeps it wistful and intimate revelation. Yet how wary is Mr. Piatigorsky of that slight excess which may turn it into platitudinous, quasi-Teutonic sentiment! After this poise and measure, the magnificent sonorities, the spacious periods, the rhapsodic ardor of the cadenza toward the end. Throughout, the musician glorified the virtuoso; the tone-poet released the poetry of the instrument and, such as it is, of the concerto. As there are new pianists, so there is a new violoncellist risen.

Dr. Koussevitzky fitted Mr. Piatigorsky's concerto into an "All-Schumann" program. The conductor blends many temperaments into the single one that, whatever the momentary cast, prevails in the concert-hall. Like other modernists with Mendelssohn, he believes in Schumann warmly, plays him as an act of faith. From October into April he had overlooked him; now for these large amends. It is custom to deprecate "one-composer" programs, unless a festival gives them warrant. In ordinary courses Bach or Brahms, Beethoven or Wagner—to say nothing of the audience—may hardly bear the strain. Schumann, next to never, is invited to endure it. Some, indeed, came into Symphony Hall on Friday prepared to say that it was beyond his strength or their patience. To each listener his particular re-action; but it is only the truth to say that the audience, bye and large, gave not a sign of boredom. The impending holiday did not lessen its numbers; it listened intently, applauded heartily, stayed to the end. Which is not to say that Dr. Koussevitzky should be encouraged in his latent ambition to play all of Schumann's symphonies in a single season. Better a revival of the best of his choral scenes from "Faust"—say Part III—which some believe an unjustly neglected music.

The objection, if any, to yesterday's program was its preference for Schumann's later work; whereas twentieth-century inclination tends toward his earlier music. The concerto for violoncello is dated 1850; the overture to Byron's "Manfried," 1848. Time and fashion set against the romantic Englishman's "dramatic poem"; in degree against the German's romantic overture. Most of us had rather read about Byron in Monsieur Maurois's two volumes than dip into him in twice as many more. We have lost our relish for "his fancy drapery," and in those trappings the very personal "Manfred" is lavishly clothed. Even the program-book did not expatiate upon the drama, leaving us to listen to the overture as so much music. It lost nothing and gained not a little by Dr. Koussevitzky's "reading." By sympathetic imaginotion, by the orchestral instrument upon which he played, he wrung the utmost out of every period; yet steadily kept the whole firm-shaped and in motion.

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Plays and Players --- Music and Musicians

A Wartime Chronicle of The Symphony Orchestra

New Chapters Added to The Record
Justice at Last to Dr. Muck
The Subsequent Years

FROM birth independent and individualized, the Boston Symphony Orchestra has celebrated its semi-centennial in its own way. The first concert, last autumn, of its fiftieth year was a repetition of the first concert of its first year under the same conductor, George Henschel, still in full exercise of his powers. But—observe the individual touch—the perdurable Prelude to Wagner's "Die Meistersinger" was substituted as final number for the outworn "Jubel Overture" of Weber. Any properly regimented orchestra would have begun the anniversary season with the inevitable "Symphonic Ode" written for the occasion. At Symphony Hall it was third item in the second program. What with fifty years of conductors, players, audiences, records, memories, what not, most orchestras would have waived composers into the middle distance. The Boston Orchestra shaped its semi-centennial concerts to honor them living and dead. To the living—Stravinsky, Hindemith, Honegger, Roussel and sundry others—it gave commissions, bidding them speak for our time in their own way, with the freedom that is the life-blood of music. For the dead and consecrated, it arranged a notable Bach Festival, from the Mass in B minor downward; twined into it the anniversary homage to its own "founder and sustainer," the late Henry Higginson. Finally, it now resumes the publication of its own history.

In 1914, M. A. De Wolfe Howe wrote and the Houghton Mifflin Company published—to mark Mr. Higginson's eightieth birthday—the chronicle of the orchestra from the earliest times through the spring preceding the German war. Today it is re-published by the same company, revised, enlarged, continuing the chronicle to the end of this fiftieth season. Mr. Howe has added a chapter, headed "Interlude," about the war-years, the withdrawal of Mr. Higginson from control, the transfer of the orchestra to trustees. Mr. J. N. Burk of the staff at Symphony Hall has written two more about the interregnum of Rabaud, the renewal of the orchestra under Mr. Monteux, its ascent to old and new place through the six seasons of Dr. Koussevitzky.

These additions fill forty pages. Upon them follw, as appendices, the address of Bliss Perry in commemoration of Mr. Higginson at a concert of the Bach Festival; complete and dated lists of the music played by the orchestra through these fifty years; of the personnel and of the "assisting artists." At the end, before the index, stands a brief catalogue of the ancient instruments in the Casadesus Collection at Symphony Hall. The book may be had of the publishers and at the shops for $2.50. Patrons of the Symphony Concerts may purchase it at Symphony Hall, by mail order to W. H. Brennan, for $1.50.

The War-Years

Since new plates were struck, minor corrections were made here and there in the original volume. Otherwise the first 130 pages of the re-published history contain no fresh matter. Then begins Mr. Howe's "Interlude" of 1914-1918. It is written with his customary clearness, temperance and fairness. It sets forth only authenticated facts. It is work of a chronicler rather than a critic, still less of a gossip. Against a background almost incredible in retrospect, a cumulative hysteria of partisanship and credulity, move Mr. Higginson racked with perplexities and loyalties; Dr. Muck, a German conductor, and his orchestra, "in the German tradition," pursuing their professional courses; a public in Boston and elsewhere, half-irritated by their presence, half-persuaded by their merit. Incidentally, Mr. Howe notes the visit of the orchestra, in 1915, to the World's Fair at San Francisco—the longest journey that it has yet made. He forgets, if he ever knew, the amusing encounter there of the French Saint-Saëns and the German Muck; their interchange of compliments over the conductor's performance of the composer's "Organ Symphony."

In this troubled fashion but with undiminished audiences and in unlessened quality the orchestra survived the first three, ostensibly neutral, years of wartime. In the spring of 1917, the United States joined the Allies. Individual and mass-feeling against Germans and all things German was in seething ferment. (It was then the American world learned that Beethoven was a Hollander.) The position at Symphony Hall became more and more difficult; while Mr. Higginson seemed to his friends "a weary and perplexed old man of eighty-three who was simply trying, as always, to discover his duty and do it"—torn as he was between loyalties as a citizen and obligations to his orchestra. Since all things in America must be personified, Dr. Muck was the pivot of those who attacked and those who defended Mr. Higgnison. Then came the much-mooted incident of the playing of "The Star-Spangled Banner," of which Mr. Howe sets down a veracious and quotable version:

"On the morning of Oct. 30, 1917, the Providence Journal, whose editor at the time was completely discredited a few months later for the excesses of his zeal as a spy-chaser, contained an editorial demanding the playing of 'The Star-Spangled Banner' at the Providence concert of the orchestra announced for that evening. The editorial ended with these words:

"It is as good a time as any to put Professor Muck to the test. The Boston Symphony Orchestra should play 'The Star-Spangled Banner' in Providence tonight.' In the afternoon of that day, while Mr. Ellis, the manager of the orchestra, was conferring with Mr. Higginson at his office in State street, they received telegrams from Providence, signed by the chairman of the Liberty Loan Committee of Rhode Island and by women representing musical and other organizations, none of these signers being subscribers to the Boston concerts there, demanding, as The Journal had done that morning, the playing of 'The Star-Spangled Banner' at the concert a few hours later. The members of the orchestra and its conductor were on the very point of taking train to Providence. There was no time for a rehearsal, though the regular playing of 'The Star-Spangled Banner' at the Pop Concerts of the preceding May and June by a considerable portion of the full orchestra would have facilitated that process.

"There can be little question now that it would have been wiser to accede to the request, in spite of its lateness, and to contrive somehow to overcome the obstacles. Dr. Muck was not consulted—indeed, he never heard until the next day that any request for the playing of the national anthem had been made, and, on the judgment of his patron and manager, had been put aside as impracticable. Yet the newspapers of the country received from Providence a despatch, widely printed the next morning, setting forth the affair in a prejudicial light.

"Thus the gunpowder was lighted, and the blaze was formidable. It made little matter that Mr. Higginson, a few days later, after announcing at a Symphony Hall Concert that Dr. Muck would thenceforth include 'The Star-Spangled Banner' in his programs, and that he had offered his resignation, which would receive earnest though obviously reluctant consideration, declared: "Above all things I want Dr. Muck exonerated of that false charge inculcated by some of the papers that he refused to play the national anthem. If the public wants to throw any stones, let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me."

Justice to Dr. Muck

Mr. Howe proceeds with a compressed account of the attacks upon Dr. Muck and the orchestra in Baltimore and New York; passes, without much intervening chronicle, to the arrest and the internment of Dr. Muck as a dangerous enemy; upon this final outcome writes clear comment:

> In justice to both Mr. Higginson and Dr. Muck, it should be said at this later day that, in respect to the charge on which Dr. Muck was held, there has never been shown any reason why Mr. Higginson should not have stood behind him, or any reason why he should have been punished as an alien enemy. There were, of coure, many instances in which Government officials proved themselves incapable of resisting popular clamor, and adopted courses which would have been unthinkable in times of peace. This was one of the most conspicuous of these cases.

There is no reason to doubt that Mr. Howe sets down truth and distributes even-handed justice. From his record, Mr. Higginson, the management of the orchestra, Dr. Muck himself, emerge unscathed, save for tactical errors readily explainable by the stress, excitement and animosities of a half-incredible time. The chronicler's only reflection upon Dr. Muck is a line about his forfeiture of Mr. Higginson's confidence on other grounds. It is to the honor of the Symphony Orchestra and in accord with its traditions that the illustrious conductor who first raised it to the highest rank, should be thus cleared of war-time aspersions. A true and faithful record is at last written in its own authorized history. Toward Dr. Muck a long-standing obligation is finally discharged.

Interregnum

Mr. Burk here takes up the tale, writing in his turn with the temperance and tolerance, the accuracy and fairness, that distinguish Mr. Howe, keeping likewise to the field of the annalist, who records courses and events rather than criticizes either the wisdom or the results. Under a board of trustees, the orchestra becomes a corporate institution rather than an individual possession—a material change, by the test of time, for the better. In deference to the prevailing mood, the orchestra is cleared of "enemy aliens" and a French conductor, Henri Rabaud, is summoned from Paris. A choral concert celebrates the victory of the Allied and Associated Powers. Only the classic German composers may have place on the programs. A year persuades both the trustees and the conductor to the wisdom of parting.

Mr. Burk is tolerant and detached indeed. There is no hint that the Parisian musical hierarchy, official and academic—the hierarchy that extolled Saint Saëns and belittled Debussy and Ravel—would lay its deadening hand upon the Symphony Concerts; that under Rabaud they declined in scope, quality and the public estimation. Perhaps it is as well to leave this year of interregnum in befitting obscurity. An orchestra that could survive disruption under Muck and decline under Rabaud had reason to trust the future. At least the whole toll of the war-period had paid.

The Years of Monteux

Then began under Pierre Monteux the renewal of the orchestra, the re-animation of the concerts, the regaining of an interested public, the pursuit of novel policies, under Pierre Monteux. An open-minded, wide-ranging, liberal-spirited Parisian succeeds worthily to the conductor's stand. The orchestra gradually becomes cosmopolitan in membership. The scope of the programs steadily widens until they are assembled from the whole of Europe, the best in America; until there is room for the bold new music of the new men—the post-war generation. Mr. Monteux labors faithfully; plies the abilities that the orchestra needs; re-establishes it in Boston, though other cities that it visits remain cool.

The so-called "strike" of 1920, with incidents in the concert-hall, the withdrawal of practiced members, futile intervention by the excluded and malevolent "Union," hinders progress. Mr. Monteux takes it all in the day's work; re-constitutes the string choir; finds new and desirable players; retrieves the lost ground; continues the upward progress. When his term ends in the spring of 1924, a cosmopolitan orchestra had succeeded the German orchestra (with a French alloy) of the Higginsonian years. The programs are liberalized. The doors of Symphony Hall are open to a new public and to a new time. Again the Symphony Concerts are on an upward course. Say that Gericke first schooled the orchestra and set its standards; that Dr. Muck perfected it; but add also that out of adversity Pierre Monteux, with the trustees, the management and the Bostonian public behind him, renewed and re-established it. Mr. Burk—it is pleasure to write—does him full justice.

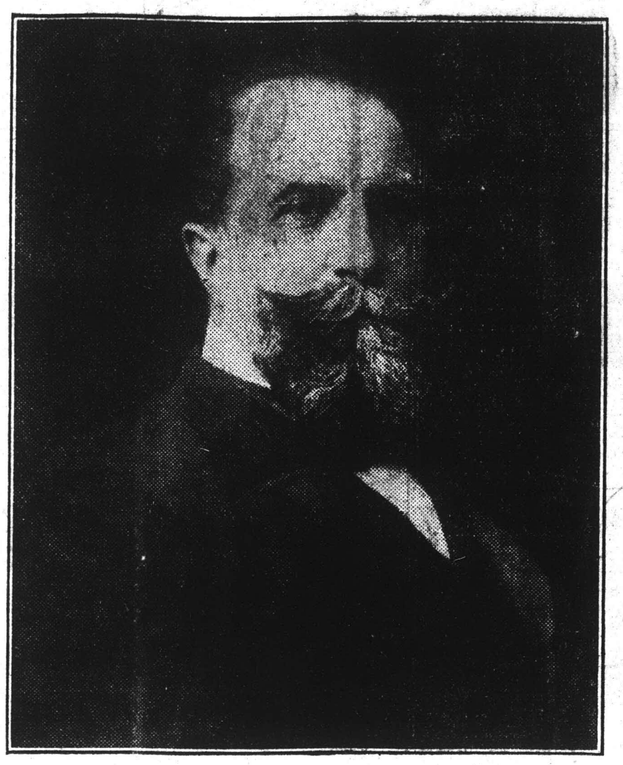
Into This Present

The Koussevitzkyian period fills the final chapter. As in the distant days of Nikisch, the more recent days of Muck, the conductor is again a "personality," potent upon orchestra, audiences, the public at home, the public abroad, the whole course of the concerts. The orchestra remains cosmopolitan; becomes a band of virtuosi in prime; regains the quality and the prestige at which Dr. Muck left it; maintains and individualizes both. Again it is made in the image of a masterful conductor. The eighteenth-century composers return to just place in the repertory; the classics hold their own; outmoded nineteenth-century truck is discarded; the door is opened wide to new composers and brave adventures. Choruses are joined to the orchestra and choral pieces become a part of the repertory. Notable festivals, for Beethoven, for Brahms, for Bach, are arranged and accomplished. Guest-conductors, often composers as well, are bidden to two pairs of concerts each season. Composers come also to conduct in their music, to sit by at the preparation, to grace the concerts at which it is produced. Two supplementary series are added; win and hold a public. The "assisting artist" ceases to be an intrusive decoration; shares only in the performance of symphonic or choral music to which he or she is summoned.

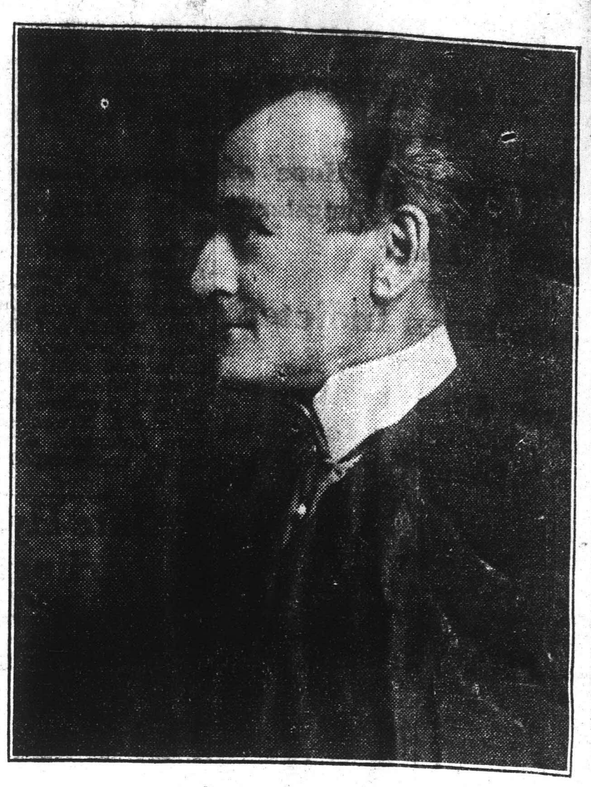
The Symphony Concerts of Boston rise to an international fame. They teem with vitality and ambition; assemble the musical life of our time. They function not only for as perfect performance as conductor and orchestra may accomplish; but also for the progress of the whole art of music freed from museum-bondage. The mind, the spirit, the will, the ceaseless energy and ambition of Serge Koussevitzky enter in and possess orchestra, trustees and management. The public answers and holds faithful. Gericke began and Muck brought to climax the first period of the orchestra. Mr. Monteux foreshadowed and Dr. Koussevitzky has achieved the second. Modestedly but pridefully, always broad-minded, Mr. Burk writes these annals. As he truly adds, there are no steps backward.

H. T. P.

From These Four the Boston Orchestra



Wilhelm Gericke (1884-89)
Who Schooled It



Karl Muck (1912-18)
Who Perfected It

Pierre Monteux (1919-24)
Who Renewed It

Serge Koussevitzky (1924-31)
Who Full-Rounded It

(Photographs by Garo)

Koussevitzky Cancels Milan Date Owing to Toscanini Case

Cables Scala Director Protest Against "Unbelievable Outrage"

ITALIAN CONDUCTOR VIRTUAL PRISONER

Herald May 22

[Wireless to The Herald]

PARIS, May 21—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today announced his refusal to conduct during the festival at the Scala Theatre in Milan from June 7 to 17 as a protest against the virtual imprisonment of Signor Arturo Toscanini at his home in Milan.

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He was attacked and beaten by Fascists, his passport was taken from him, and in a telephone conversation today he admitted that he was a "voluntary" prisoner at his Milan home.

Koussevitzky, who is regarded as one of the foremost conductors in the world, had intended to conduct alternately two programs of Bach, Ravel, Roussel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven at Milan as a climax to the Italian season.

SERGE KOUSSEVITZKY

He cabled the Scala Theatre tonight that the "unbelievable outrage" against Signor Toscanini in Bologna was an

(Continued on Page Four)

KOUSSEVITZKY CANCELS DATE AT SCALA, MILAN

(Continued from Page One)

offence against the whole artistic world, and that he was unwilling to associate music with politics, and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival, that there was insufficient reason for a breach of the contract.

Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Friends of Signor Toscanini were able to reach him by telephone at Milan today and learned that his movements for the time being are subject entirely to the will of the Fascist police. He should leave Milan within the next 48 hours to keep an engagement at Vienna, but the Italian authorities had given no intimation that they would permit him to go, he said, although they told him that they would eventually return his passport.

He said that the treatment he had received in his own country had greatly affected his health and his nerves, but that he was trying to keep his temper. He is remaining in seclusion at home, he said, to avoid any street demonstrations, either hostile or in his favor, such as those at Bologna. His greatest concern is that his passport will not be returned and that he will be held a prisoner in his own country indefinitely, he said.

Private information regarding the Bologna incident clearly indicates that the prevention of his concert there was deliberate and in conjunction with Fascist leaders of the city.

He did not comment on the extent of the injuries which he had suffered at the hands of an angry mob of Fascists, and it was thought that they could not have been extensive, although it was reported from Bologna at the time that his arm had been injured to such an extent that he would not be able to conduct at Vienna.

The concert which caused the display was to have commemorated Giuseppe Martucci, famous composer and conductor. Minister of Communications Costanzo Ciano and Under Secretary of Interior Leandro Arpinati were present.

Toscanini was about to raise his bation when several Fascist youths demanded that he play the two patriotic airs. He refused, they struck and slapped him and he left the theatre in a rage, followed by members of the audience who shouted and hooted at him. Twenty persons who shouted "Long Live Toscanini," were arrested.

The Bologna concert hall has been the scene of many of Toscanini's outstanding triumphs, and its audiences know him well. He had refused on several previous occasions to play the royal march and the Fascist hymn on the ground that they were not good music. His objections, he said, were based entirely on artistic grounds.

SYMPHONY CONDUCTOR BARS MILAN

Koussevitzky Will Not Make Concert a Political Event

Post May 26

PARIS, May 25 (UP)—Only an "amiable settlement" of the recent controversey between Arturo Toscanini and youthful Fascists of Bologna will persuade Serge Koussevitzky to cease his efforts to break a contract with the Scala Theatre in Milan, the conductor of the Boston Symphony Orchestra said today.

CONCERTS NOT POLITICS

Toscanini was slapped and punched by Fascists at Bologna when he refused to play the national anthem and the Fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic Symphony Orchestra.

Koussevitzky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defence of Toscanini's attitude, Koussevitzky infomed the Scala directors of his position in the controversy in his last communication with them, he said.

Will Break Contract

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that Koussevitzky's proposals were impossible, since the concerts already had been announced, but the conductor sent another message insisting on breaking his contract.

Recalls Soviet Russia

He said that he preferred to make his appearance in Milan at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia—which I have quit."

Toscanini Calm, He Says; Cancels Vienna Concerts

Conductor Sends Word He Is Recovering From Fascist Attack; to Go to Bayreuth

Trib NY May 23

Arturo Toscanini, conductor of the Philharmonic-Symphony Orchestra of New York and chief conductor of the Wagner Festivals at Bayreuth, is recovering from injuries inflicted by Fascists in Bologna, Italy, when he refused to start a concert with the Fascist hymn "Giovanezza" and, according to a cable message received yesterday in this city, will be able to conduct at Beyreuth in July and August, though his engagement to direct two symphony concerts in Vienna next week had to be canceled.

"I am tranquil," ran the message, which was received by his American secretary, Bruno Zirato. "I am not going to Vienna, but I shall be in Bayreuth as scheduled. Thank all my friends for their kind greetings to me."

The message was sent from Milan, Mr. Toscanini's home, to which he was ordered by Fascist officials in Bologna after the attack on him by a mob of Fascist youths May 14. Following his arrivala aian Milan there was a demonstration in his behalf which interrupted a concert at La Scala Opera House and resulted in the arrest of a score of the demonstrants.

Mr. Toscanini had expected to be in Vienna Tuesday to start rehearsals for his two concerts there, one of which was to have been given today and the other, Monday. At Bayreuth he is to conduct five performances of "Parsifal" and five performances of "Tanhauser," the first to be given July 21 and the last, August 19.

At the time of the attack on him in Bologna, he was conducting the first of two concerts in memory of the Italian composer, Giuseppe Martucci, an associate of Mr. Toscanini in the latter's earlier career.

Two Soldiers Guard His Home

MILAN, Italy, May 22 (AP).—Two soldiers and a half dozen detectives have been posted as a guard outside the home of Arturo Toscanini. Last night a group of students staged a hostile demonstration outside the house, cheering the news that Toscanini's passport had been suspended temporarily by the government. It is expected that the suspension will be lifted in a day or two.

Koussevitsky Indignant

From the Herald Tribune Bureau

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PARIS, May 22.—Strong representations are being made from Milan to Serge Koussevitsky, conductor of the Boston Symphony Orchestra, that he reconsider his decision to cancel his engagement for the La Scala June festival there, it was learned here today. He broke the contract as a protest against the treatment of Arturo Toscanini.

"The slap in the face which Toscanini received at Bologna was an insult not only to him but to artists generally," Koussevitsky said to this correspondent today. "I have been asked several times by the management of La Scala to rescind my cancelation, but for the present I shall take no action in that direction pending further developments."

Koussevitsky said he had not heard that Toscanini's passport had been taken away and that he was unable to leave Italy. It is affirmed in anti-Fascist quarters that not only has the passport been taken but that Toscanini

KOUSSEVITZKY SNUBS LA SCALA

Refuses to Reconsider Cancelling Date

Post May 23

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THIS CLIPPING FROM
PITTSBURGH, PA.
SUN TELEGRAPH
MAY 17 1931

Orchestra Of Boston Is to Tour

By J. FRED LISSFELT

Announcement that the Boston Symphony Orchestra is to tour again next season, and that we are to hear it again in Pittsburgh, together with the receipt of a most interesting volume, a 50-year history of that excellent organization, gives grounds for comparison between the ups and downs of the Boston players and of our own budding orchestra.

Boston was lucky from the very first. Col. Henry H. Higginson as a young man had the ideal urge to go away from business and home, and in that most charming capital of all the world, Vienna, in his most impressionable years, to drink in the musical culture of that city.

As an Apprentice

He went as an apprentice, not as a dilletante, and when his body refused to acquiesce to the trying demands made upon it as a practicing artist, his mind had already learned the fundamentals which were to become the guiding principles of his orchestra.

In Boston, Col. Higginson was again to become a successful financier. He was too well aware of the financial difficulties of founding an orchestra, and so he made certain that his bank book would take care of his ideals. And when his bank book showed him the way, he spent lavishly, but never recklessly, and gave Boston and the world a great orchestra.

Because he could be the czar, the orchestra was always a stable organization. But his regency was noble. Col. Higginson chose his players and his conductors out of a knowledge of men and artists that was deep-rooted and substantial.

Critics Ignored

Because he paid the bill, he could afford to ignore criticism against his regard for the union, society, the foreign musician, new music, and many petty matters that keep any musical organization always near shipwreck. He brought to Boston such men as Paur, Nikisch and Muck, and was loyal to all, for which, in war time, his patriotism was questioned.

The story of the first years of this orchestra reads like the life story of our own. They were years of weeding and preparing the soil for its more luxuriant years. They were years of experiment, of training of childish audiences. Each director brought new character to the ensemble, but in its first decade the Boston players had indeed established their personality.

Lesson of Folly

The war years tell a lesson of folly such as we dislike in our saner moments to recall. Even in Pittsburgh we saw enough of that stupidity when we hated German music, but listened to it with delight when offered in the same phrasing but in absurdly translated titles. And then the rebirth, with Koussevitsky, whose triumphant success has placed his orchestra among the world's best, gives us courage to think that we might, too, some day boast of such an institution.

Our orchestra is making headway. We have had no such "angel" as Col. Higginson to lead the way with so sure a hand. But we do have far-seeing men and women whose spirit is still fighting and clearing the way for success of our own players. Surely our public can no longer be blind to their endeavors. Now is the time to say a word of approval, and to lend a hand.

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
MAY 16 1931

Pity The Italians

Toscanini's reception as guest conductor of a symphony orchestra in Bologna will bring reminiscent smiles from American concertgoers. Toscanini flatly refused to open his Italian concert with the Fascist anthem, saying that the promptings of his artistic conscience would not allow him to, and that he had come to conduct a concert, not to play anthems. For this he was slapped and roughly handled by a group of young Fascists.

We had our taste of this sort of thing during the war days. Who has forgotten the treatment accorded to Karl Mück, a superb musician and the conductor of the Boston Symphony, who happened also to be a German? Wasn't he roughly handled because some patrioteers thought he should play The Star-Spangled Banner at a different place on his program? But that was at a time when the nation was hysterical with war fever. When peace came, all but the tone-deaf promptly admitted again that Bach, Beethoven, Haydn, Brahms and a dozen others were tolerably decent composers, and we even listened with composure when Germans played these German works.

Pity Italy, then! For in Italy they suffer chronically from the war fever, even in peace time. Every morning, no matter how placid the international scene, good Fascists must arise and go about the day with taut nerves and suspicious glances, seeking ever a slur on the national honor. It must be exhausting. This Mussolini doubtless has his good points; but the way he keeps his subjects keyed up is downright inhuman.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
MAY 18 1931

Musical Art and Politics.

The experience of Arturo Toscanini, orchestra conductor, in his native Italy at the hands of indignant fascisti is reminiscent of a happening in this country during war time. The Teutonic leader of the Boston Symphony Orchestra refused to play "The Star Spangled Banner" at a concert on the ground that it was not "good music." Public indignation was highly aroused and shortly afterward the Teuton left the country for a more harmonious clime. In Toscanini's case there was no real justification for attack, certainly none for physical onslaught. Prior to the recital at Bologna he was met by a delegation of fascists and requested to play the marching song of their political organization as a prelude to the concert. This was because a certain person was in the audience, an undersecretary of the ministry and father-in-law of Mussolini's daughter. Just whether he was to be honored by the fascist marching song because of his official or his personal relationship was not established. At any rate, Toscanini refused, declaring that the composition in question was not "good music," just as Carl Muck refused to play the American national anthem—it had not then been so declared and established by law, as it has since been, but it was generally recognized as such—on the score of its musical deficiency.

Carl Muck was wrong, decidedly wrong, in his refusal to play the selection that stood for the American national spirit, unless he felt that to do so was a betrayal of his German allegiance. In that case he had no ground for complaint. He forfeited his position for the sake of his national spirit. Toscanini was under no obligation whatever to play the fascist march, because requested by a group of political partisans, or because of the presence in the audience of Mussolini's daughter's father-in-law and one of his undersecretaries. He is perhaps to be admired for his discrimination as a musician. He might easily have compromised, however, for the sake of the higher interest of his art, even though the music was rubbish. The artistic temperament would not permit such a concession. He suffered in body and probably will have to quit his work in Italy, as long as fascism rules there. Italy is really the loser from such absurd political fanaticism.

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"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Friends of Signor Toscanini were able to reach him by telephone at Milan today and learned that his movements for the time being are subject entirely to the will of the Fascist police. He should leave Milan within the next 48 hours to keep an engagement at Vienna, but the Italian authorities had given no intimation that they would permit him to go, he said, although they told him that they would eventually return his passport.

He said that the treatment he had received in his own country had greatly affected his health and his nerves, but that he was trying to keep his temper. He is remaining in seclusion at home, he said, to avoid any street demonstrations, either hostile or in his favor, such as those at Bologna. His greatest concern is that his passport will not be returned and that he will be held a prisoner in his own country indefinitely, he said.

Private information regarding the Bologna incident clearly indicates that the prevention of his concert there was deliberate and in conjunction with Fascist leaders of the city.

He did not comment on the extent of the injuries which he had suffered at the hands of an angry mob of Fascists, and it was thought that they could not have been extensive, although it was reported from Bologna at the time that his arm had been injured to such an extent that he would not be able to conduct at Vienna.

The concert which caused the display was to have commemorated Giuseppe Martucci, famous composer and conductor. Minister of Communications Costanzo Ciano and Under Secretary of Interior Leandro Arpinati were present.

Toscanini was about to raise his bation when several Fascist youths demanded that he play the two patriotic airs. He refused, they struck and slapped him and he left the theatre in a rage, followed by members of the audience who shouted and hooted at him. Twenty persons who shouted "Long Live Toscanini," were arrested.

The Bologna concert hall has been the scene of many of Toscanini's outstanding triumphs, and its audiences know him well. He had refused on several previous occasions to play the royal march and the Fascist hymn on the ground that they were not good music. His objections, he said, were based entirely on artistic grounds.

SYMPHONY CONDUCTOR BARS MILAN

Koussevitzky Will Not Make Concert a Political Event

Post May 26

PARIS, May 25 (UP)—Only an "amiable settlement" of the recent controversey between Arturo Toscanini and youthful Fascists of Bologna will persuade Serge Koussevitzky to cease his efforts to break a contract with the Scala Theatre in Milan, the conductor of the Boston Symphony Orchestra said today.

CONCERTS NOT POLITICS

Toscanini was slapped and punched by Fascists at Bologna when he refused to play the national anthem and the Fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic Symphony Orchestra.

Koussevitzky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defence of Toscanini's attitude, Koussevitzky infomed the Scala directors of his position in the controversy in his last communication with them, he said.

Will Break Contract

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that Koussevitzky's proposals were impossible, since the concerts already had been announced, but the conductor sent another message insisting on breaking his contract.

Recalls Soviet Russia

He said that he preferred to make his appearance in Milan at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia—which I have quit."

Toscanini Calm, He Says; Cancels Vienna Concerts

Conductor Sends Word He Is Recovering From Fascist Attack; to Go to Bayreuth

Trib NY May 23

Arturo Toscanini, conductor of the Philharmonic-Symphony Orchestra of New York and chief conductor of the Wagner Festivals at Bayreuth, is recovering from injuries inflicted by Fascists in Bologna, Italy, when he refused to start a concert with the Fascist hymn "Giovanezza" and, according to a cable message received yesterday in this city, will be able to conduct at Beyreuth in July and August, though his engagement to direct two symphony concerts in Vienna next week had to be canceled.

"I am tranquil," ran the message, which was received by his American secretary, Bruno Zirato. "I am not going to Vienna, but I shall be in Bayreuth as scheduled. Thank all my friends for their kind greetings to me."

The message was sent from Milan, Mr. Toscanini's home, to which he was ordered by Fascist officials in Bologna after the attack on him by a mob of Fascist youths May 14. Following his arrivala aian Milan there was a demonstration in his behalf which interrupted a concert at La Scala Opera House and resulted in the arrest of a score of the demonstrants.

Mr. Toscanini had expected to be in Vienna Tuesday to start rehearsals for his two concerts there, one of which was to have been given today and the other, Monday. At Bayreuth he is to conduct five performances of "Parsifal" and five performances of "Tanhauser," the first to be given July 21 and the last, August 19.

At the time of the attack on him in Bologna, he was conducting the first of two concerts in memory of the Italian composer, Giuseppe Martucci, an associate of Mr. Toscanini in the latter's earlier career.

Two Soldiers Guard His Home

MILAN, Italy, May 22 (AP).—Two soldiers and a half dozen detectives have been posted as a guard outside the home of Arturo Toscanini. Last night a group of students staged a hostile demonstration outside the house, cheering the news that Toscanini's passport had been suspended temporarily by the government. It is expected that the suspension will be lifted in a day or two.

Koussevitsky Indignant

From the Herald Tribune Bureau

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PARIS, May 22.—Strong representations are being made from Milan to Serge Koussevitsky, conductor of the Boston Symphony Orchestra, that he reconsider his decision to cancel his engagement for the La Scala June festival there, it was learned here today. He broke the contract as a protest against the treatment of Arturo Toscanini.

"The slap in the face which Toscanini received at Bologna was an insult not only to him but to artists generally," Koussevitsky said to this correspondent today. "I have been asked several times by the management of La Scala to rescind my cancelation, but for the present I shall take no action in that direction pending further developments."

Koussevitsky said he had not heard that Toscanini's passport had been taken away and that he was unable to leave Italy. It is affirmed in anti-Fascist quarters that not only has the passport been taken but that Toscanini is followed by agents of the Fascist secret service whenever he leaves his home at Milan. They profess to be unable to advance reasons why such action should be taken.

Officials attached to the Italian Embassy here scout the idea that Toscanini has been in any way embarrassed by the Italian government. No word to that effect, they say, has been received.

BOY ON SIDEWALK HIT BY TROLLEY CA

An accident which police say resul when the rear end of a tunnel c bound for Jeffries Point, East Bost swung over the sidewalk at Orlea and Maverick street, caused Kenn Bruno, 4, of 89 Orleans street, Ka Boston, to suffer multiple contusio and abrasions of the body last night Police said that the child was stan

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN TELEGRAPH
MAY 17 1931

Orchestra Of Boston Is to Tour

By J. FRED LISSFELT

Announcement that the Boston Symphony Orchestra is to tour again next season, and that we are to hear it again in Pittsburgh, together with the receipt of a most interesting volume, a 50-year history of that excellent organization, gives grounds for comparison between the ups and downs of the Boston players and of our own budding orchestra.

Boston was lucky from the very first. Col. Henry H. Higginson as a young man had the ideal urge to go away from business and home, and in that most charming capital of all the world, Vienna, in his most impressionable years, to drink in the musical culture of that city.

As an Apprentice

He went as an apprentice, not as a dilletante, and when his body refused to acquiesce to the trying demands made upon it as a practicing artist, his mind had already learned the fundamentals which were to become the guiding principles of his orchestra.

In Boston, Col. Higginson was again to become a successful financier. He was too well aware of the financial difficulties of founding an orchestra, and so he made certain that his bank book would take care of his ideals. And when his bank book showed him the way, he spent lavishly, but never recklessly, and gave Boston and the world a great orchestra.

Because he could be the czar, the orchestra was always a stable organization. But his regency was noble. Col. Higginson chose his players and his conductors out of a knowledge of men and artists that was deep-rooted and substantial.

Critics Ignored

Because he paid the bill, he could afford to ignore criticism against his regard for the union, society, the foreign musician, new music, and many petty matters that keep any musical organization always near shipwreck. He brought to Boston such men as Paur, Nikisch and Muck, and was loyal to all, for which, in war time, his patriotism was questioned.

The story of the first years of this orchestra reads like the life story of our own. They were years of weeding and preparing the soil for its more luxuriant years. They were years of experiment, of training of childish audiences. Each director brought new character to the ensemble, but in its first decade the Boston players had indeed established their personality.

Lesson of Folly

The war years tell a lesson of folly such as we dislike in our saner moments to recall. Even in Pittsburgh we saw enough of that stupidity when we hated German music, but listened to it with delight when offered in the same phrasing but in absurdly translated titles. And then the rebirth, with Koussevitsky, whose triumphant success has placed his orchestra among the world's best, gives us courage to think that we might, too, some day boast of such an institution.

Our orchestra is making headway. We have had no such "angel" as Col. Higginson to lead the way with so sure a hand. But we do have far-seeing men and women whose spirit is still fighting and clearing the way for success of our own players. Surely our public can no longer be blind to their endeavors. Now is the time to say a word of approval, and to lend a hand.

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
MAY 16 1931

Pity The Italians

Toscanini's reception as guest conductor of a symphony orchestra in Bologna will bring reminiscent smiles from American concertgoers. Toscanini flatly refused to open his Italian concert with the Fascist anthem, saying that the promptings of his artistic conscience would not allow him to, and that he had come to conduct a concert, not to play anthems. For this he was slapped and roughly handled by a group of young Fascists.

We had our taste of this sort of thing during the war days. Who has forgotten the treatment accorded to Karl Mück, a superb musician and the conductor of the Boston Symphony, who happened also to be a German? Wasn't he roughly handled because some patrioteers thought he should play The Star-Spangled Banner at a different place on his program? But that was at a time when the nation was hysterical with war fever. When peace came, all but the tone-deaf promptly admitted again that Bach, Beethoven, Haydn, Brahms and a dozen others were tolerably decent composers, and we even listened with composure when Germans played these German works.

Pity Italy, then! For in Italy they suffer chronically from the war fever, even in peace time. Every morning, no matter how placid the international scene, good Fascists must arise and go about the day with taut nerves and suspicious glances, seeking ever a slur on the national honor. It must be exhausting. This Mussolini doubtless has his good points; but the way he keeps his subjects keyed up is downright inhuman.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
MAY 18 1931

Musical Art and Politics.

The experience of Arturo Toscanini, orchestra conductor, in his native Italy at the hands of indignant fascisti is reminiscent of a happening in this country during war time. The Teutonic leader of the Boston Symphony Orchestra refused to play "The Star Spangled Banner" at a concert on the ground that it was not "good music." Public indignation was highly aroused and shortly afterward the Teuton left the country for a more harmonious clime. In Toscanini's case there was no real justification for attack, certainly none for physical onslaught. Prior to the recital at Bologna he was met by a delegation of fascists and requested to play the marching song of their political organization as a prelude to the concert. This was because a certain person was in the audience, an undersecretary of the ministry and father-in-law of Mussolini's daughter. Just whether he was to be honored by the fascist marching song because of his official or his personal relationship was not established. At any rate, Toscanini refused, declaring that the composition in question was not "good music," just as Carl Muck refused to play the American national anthem—it had not then been so declared and established by law, as it has since been, but it was generally recognized as such—on the score of its musical deficiency.

Carl Muck was wrong, decidedly wrong, in his refusal to play the selection that stood for the American national spirit, unless he felt that to do so was a betrayal of his German allegiance. In that case he had no ground for complaint. He forfeited his position for the sake of his national spirit. Toscanini was under no obligation whatever to play the fascist march, because requested by a group of political partisans, or because of the presence in the audience of Mussolini's daughter's father-in-law and one of his undersecretaries. He is perhaps to be admired for his discrimination as a musician. He might easily have compromised, however, for the sake of the higher interest of his art, even though the music was rubbish. The artistic temperament would not permit such a concession. He suffered in body and probably will have to quit his work in Italy, as long as fascism rules there. Italy is really the loser from such absurd political fanaticism.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAY 18 1931

PAGE DR MUCK

Sig Arturo Toscanini can now sympathize with Dr Karl Muck, the one-time conductor of the famous old Boston Symphony orchestra. The distinguished Italian maestro was treated with inexcusable rudeness in Bologna when he refused to play the Fascist anthem. He did not consider it "good music." Of course Toscanini should have been a little more cautious. Perhaps, however, he felt that the people of Italy would take into consideration the fact that he is an Italian and a temperamental one, at that, with, of course, a lofty knowledge and appreciation of what really constitutes good music. But he failed to reckon with the temperament of the loyal Fascisti with the result that he was not only slapped, but ordered out of the city.

We see many persons turning up their noses and perhaps lifting their eyebrows eloquently over here at such treatment. But they might well recall, in this connection, the case of Dr Muck who as conductor of the celebrated Boston Symphony orchestra was humiliated and roundly abused althought not actually assaulted because in Providence, R. I., he refused to play our own national anthem on the ground that it was not good music, or was not appropriate to the program which he was presenting, or something like that.

It will be recalled that the incident led to a bitter persecution or prosecution of Dr Muck that ended with his confinement in an interment camp and general execration. But that was in actual war time when we, in common with some of the other nations did a lot of flamboyantly foolish things. Which probably we would repeat under similar circumstances unless we remembered the propaganda that led to some of our inexcusable World war offenses.

THIS CLIPPING FROM
KANSAS CITY, MO.
STAR

MAY 16 1931

Art for Art's Sake.

Arturo Toscanini, the eminent co, the New York Philharmonic Symp chestra, has advanced a naive (but excuse for refusing to play the F tional anthem at his concert in B says that the anthem is not "good r surely the maestro realizes that fe anthems are. The "Star-Spangled" a musical mediocrity and "God Sav is wholly uninspired from the same point of view.

Nevertheless, if a national anthem is rarely good music, it is always good politics. Even in this free country Karl Muck, the German conductor of the Boston Symphony Orchestra, brought trouble upon himself by declining to play the "Star-Spangled Banner" in war time. It is easy to imagine how much more dangerous such a policy would be under the Fascist regime in Italy. Mussolini himself, while traveling incognito, is said to have been warned to rise as the Fascist anthem was played in a motion picture theater there. We suggest that hereafter Toscanini not only play the anthem, but conduct it with one hand raised in the Fascist salute.

THIS CLIPPING FROM
SPRINGFIELD, ILL.
STATE JOURNAL

MAY 19 1931

—oHo—

When the conductor of the Boston Symphony orchestra was given a clock the other day by concert subscribers, let us hope that no yokel on the committee wise-cracked about the gift being timely.

THIS CLIPPING FROM
LOWELL, MASS.
EVE. LEADER

MAY 18 1931

Those who read of the demonstration in Bologna against the famous conductor, Arturo Toscanini, will be reminded of the fuss that was stirred up when the editor of a Providence paper demanded that Dr. Muck should lead the Boston Symphony orchestra in playing the Star Spangled Banner at a concert which had been arranged in that city during war time. This had never been the practice of the orchestra at its formal concerts. As a matter of fact, Dr. Muck was unfairly criticized in that respect. Subsequently at the request of the management he offered no objections to adding our national anthems to the programs. In Bologna Toscanini's objections to playing the Fascist national anthem appear to have been aesthetic. He did not believe that musically the composition was worthy of his attention. The expedient course, perhaps, would have been to concede something to a popular demand. But Toscanini has not been accustomed to submit to dictation in his artistic endeavors. There is the impression that by Premier Mussolini the incident at Bologna will be overlooked in view of the eminent position of the gifted conductor in the musical world.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

MAY 19 1931

Musical Chauvinism.

From the Baltimore Sun.

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bolog a will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short.

THIS CLIPPING FROM
LINCOLN, NEB.
STATE JOURNAL

MAY 20 1931

good.

FOOTNOTES.

"If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the fascist hymn a place on the program of his concerts in his native land," says the Baltimore Sun. "The unfortunate experience of Dr. Karl Muck, who tho consenting to play 'The Star Spangled Banner' whenever he appeared with the Boston symphony orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

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The weakest spot of all in our administration of justice is the impunity with which witnesses are allowed to commit perjury, writes Dorothy Dunbar Bromley in Harpers. She writes: "As distinguished from the rare witness who has high ethical standards, the average man on the stand feels no compulsion to tell the truth, first because his conscience makes no such demands upon him and, second, because he has been given no reason to fear that he will be punished if he swears falsely. In all probability he has never heard of anyone who has been arrested for committing perjury, and he may not even know that under the laws of most of our states the offense is a felony, punishable by a number of years in prison."

The trend of the times in New York is illustrated by this story. "Harry is a student of humanity, and he gets his philosophy out of crowds. Today he is obsessed with the idea that no one will take a risk, that everyone has become a conservative. To prove his point he took a $600 diamond ring off his finger. He offered to sell it for $10 to the next ten men that came in his shop. All of them refused and a couple even wanted to call a cop."

Montreal Star: A native Senegalese negro, Blaise Diagne, has been named under secretary of state for the colonies in the new French cabinet of Premier Laval. This is the first time in the history of the French republic that a negro has held cabinet rank. The nomination throws an interesting light on France's policy toward her African colonies. She confers equallity of citizenship nationals under her flag, and that citizenship is of France, not of Africa. Such a policy has been a tower of strength to the French in their work of pacific colonization, and this latest proof of its application in practice will tend still further to strengthen the bonds that bind the French colonies to La Patrie.

THIS CLIPPING FROM
COLUMBUS, NEB.
TELEGRAM

MAY 20 1931

* * *

The conductor of the Boston Symphony orchestra was presented clock by subscribers. Was this subtle hint to keep better time?

* * *

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

MAY 18 1931

A DISHARMONIOUS NOTE came from across the seas a few days ago when the artistic temperament of Arturo Toscanini clashed with the patriotism of fascist youth. If Italy were at war, the conductor of the New York philharmonic symphony orchestra, for all his prominence, might have found himself in serious trouble by his refusal to give the royal anthem and the fascist hymn a place on the program of his native land.

It recalls the unfortunate experience of Dr. Karl Muck who consented to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony orchestra during the war but observed publicly that the American national anthem had no place in orchestral performances. It serves to show, too, how the least departure from the formalities of musical patriotism may be regarded by an aroused people.

It has been more or less accepted that Italians have a greater devotion to music for music's sake than Americans; yet here is evidence that their musical sensibilities would not prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscannini is said to be quilty and for which Dr. Muck was arrested. Since peace prevails, however, Toscannini's action and the face slapping's he suffered from fascist youth in Bologna ought to be no more than an 'incident' and, if the principals are wise, that is all they will allow it to be.

Conflicts between art and chauvinism can produce unfortunate results even in peace time and one between a great musical figure of the day and a group of narrow detractors is the sort of thing which true patroits as well as lovers of music would prefer to have forgotten.

THIS CLIPPING FROM
COHOES, N. Y.
AMERICAN

MAY 2 1931

TOSCANINI HELD VIRTUAL PRISONER IN ITALY, BELIEF

Noted Orchestra Conductor's Passport Revoked by Police, Friends Say

Paris, May 22.—Friends of Arturo Toscanini, conducter of the New York Philharmonic orchestra, today confirmed reports that he is being held a virtual prisoner in his Milan home.

The friends said they were able to speak to the conductor over the telephone and that he admitted that his passport had been revoked, following his refusal to play the Fascist national anthem at a recent concert in Bologna.

Toscanini is said to have admitted that he was not forced to remain in the house, but declared he preferreed to do so to avoid demonstrations in the street such as that the night of the concert when he was attacked and severely pummelled by the enraged audience. The passport will be returned to him later, police told him.

The action of the Italian officials was believed to mean that Toscanini will be "disciplined" for his seeming lack of patriotism, although he refused to play the anthem because he did not consider it good music in keeping with his already prepared program.

Tosanin's friends in Paris protested strongly against his treatment and Serge Kousevitsky, conductor of the Boston Symphony orchestra announced that he had cancelled two programs arranged for the music festival to be held in Milan June 7 to 17. In his message to the manager of the festival, he protested against the "unbelievable outrage against Toscanini."

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

MAY 22 1931

Tones And Semi

BY GEORGE R. WEINTRAUB

perfect performances of popular classics and light music such as none but Arthur Fiedler can command. This consists of nearly 90 players. No other city this side of Europe produces this particular blend of delightful music and sociability, as the Pop goers sit around their tables at Symis the 46th season of the Pops, and

follows upon the memorable 50th anniversary season of the Boston Symphony orchestra which came to a close last month. The Pops orchestra phony hall with refreshments to touch off the evening.

Arthur Fiedler, a native of Boston and son of Emmanuel Fiedler, the former violinist of this orchestra, has in recent years made a distinct name for himself by his rising talents as conductor. He is known as the leader of the Cecilia Society Chorus, the Museum Concerts, the Esplanade Concerts (which he inaugurated), and his own Sinfonietta. The Pops have perhaps claimed the finest of his abilities.

A different program is offered each night. Next Sunday will be divided between Wagnerian excerpts and notable new music, such as Hansman's "Sonatine Transatlantique"—an outstanding achievement in symphonic jazz; also Chasins' "Parade," and Gershwin's "Rhapsody in Blue," with Sanroma as soloist. The Wagnerian selections include the Introduction to Act III from "Lohengrin," Siegfried Idyll from "Siegfried," Rhine Journey from "Gotterdammerung" and the Overture to "Tannhauser."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

TOSCANINI HELD PRISONER IN HIS HOME AT MILAN

N. Y. Philharmonic Conductor's Passport Has Been Revoked

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EVE. LEADER

MAY 18 1931

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

MAY 19 1931

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THIS CLIPPING FROM
KANSAS CITY, MO.
STAR

MAY 16 1931

Art for Art's Sake.

Arturo Toscanini, the eminent conductor o the New York Philharmonic Symphony Orchestra, has advanced a naive (but not novel) excuse for refusing to play the Fascist national anthem at his concert in Bologna. He says that the anthem is not "good music." But surely the maestro realizes that few national anthems are. The "Star-Spangled Banner" is a musical mediocrity and "God Save the King" is wholly uninspired from the same point of view.

Nevertheless, if a national anthem is rarely good music, it is always good politics. Even in this free country Karl Muck, the German conductor of the Boston Symphony Orchestra, brought trouble upon himself by declining to play the "Star-Spangled Banner" in war time. It is easy to imagine how much more dangerous such a policy would be under the Fascist regime in Italy. Mussolini himself, while traveling incognito, is said to have been warned to rise as the Fascist anthem was played in a motion picture theater there. We suggest that hereafter Toscanini not only play the anthem, but conduct it with one hand raised in the Fascist salute.

THIS CLIPPING FROM
SPRINGFIELD, ILL.
STATE JOURNAL

MAY 19 1931

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Make delicious
At grocers. Made
in Battle Creek.

THIS CLIPPING FROM
LINCOLN, NEB.
EVE. STATE JOURNAL

MAY 20 1931

FOOTNOTES.

"If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the fascist hymn a place on the program of his concerts in his native land," says the Baltimore Sun. "The unfortunate experience of Dr. Karl Muck, who tho consenting to play 'The Star Spangled Banner' whenever he appeared with the Boston symphony orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

"Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short."

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LINCOLN, NEB.
STATE JOURNAL

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FOOTNOTES.

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The weakest spot of all in our administration of justice is the impunity with which witnesses are allowed to commit perjury, writes Dorothy Dunbar Bromley in Harpers. She writes: "As distinguished from the rare witness who has high ethical standards, the average man on the stand feels no compulsion to tell the truth, first because his conscience makes no such demands upon him and, second, because he has been given no reason to fear that he will be punished if he swears falsely. In all probability he has never heard of anyone who has been arrested for committing perjury, and he may not even know that under the laws of most of our states the offense is a felony, punishable by a number of years in prison."

The trend of the times in New York is illustrated by this story. "Harry is a student of humanity, and he gets his philosophy out of crowds. Today he is obsessed with the idea that no one will take a risk, that everyone has become a conservative. To prove his point he took a $600 diamond ring off his finger. He offered to sell it for $10 to the next ten men that came in his shop. All of them refused and a couple even wanted to call a cop."

Montreal Star: A native Senegalese negro, Blaise Diagne, has been named under secretary of state for the colonies in the new French cabinet of Premier Laval. This is the first time in the history of the French republic that a negro has held cabinet rank. The nomination throws an interesting light on France's policy toward her African colonies. She confers equallity of citizenship nationals under her flag, and that citizenship is of France, not of Africa. Such a policy has been a tower of strength to the French in their work of pacific colonization, and this latest proof of its application in practice will tend still further to strengthen the bonds that bind the French colonies to La Patrie.

THIS CLIPPING FROM
COLUMBUS, NEB.
TELEGRAM

MAY 20 1931

* * *

The conductor of the Boston Symphony orchestra was presented clock by subscribers. Was this subtle hint to keep better time?

* * *

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

MAY 18 1931

Tennis Tourney

May 17 (AP).—The Cricket club today it would conduct a professional tennis featuring William Vincent Richards,

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Triu

A DISHING from across the seas a few
when the artistic temperament of Arturo Toscanini clashed with the patriotism of fascist youth. If Italy were at war, the conductor of the New York philharmonic symphony orchestra, for all his prominence, might have found himself in serious trouble by his refusal to give the royal anthem and the fascist hymn a place on the program of his native land.

It recalls the unfortunate experience of Dr. Karl Muck who consented to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony orchestra during the war but observed publicly that the American national anthem had no place in orchestral performances. It serves to show, too, how the least departure from the formalities of musical patriotism may be regarded by an aroused people.

It has been more or less accepted that Italians have a greater devotion to music for music's sake than Americans; yet here is evidence that their musical sensibilities would not prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscannini is said to be quilty and for which Dr. Muck was arrested. Since peace prevails, however, Toscannini's action and the face slapping's he suffered from fascist youth in Bologna ought to be no more than an 'incident' and, if the principals are wise, that is all they will allow it to be.

Conflicts between art and chauvinism can produce unfortunate results even in peace time and one between a great musical figure of the day and a group of narrow detractors is the sort of thing which true patroits as well as lovers of

THIS CLIPPING FROM
COHOES, N. Y.
AMERICAN

MAY 2 1931

TOSCANINI HELD VIRTUAL PRISONER IN ITALY, BELIEF

Noted Orchestra Conductor's Passport Revoked by Police, Friends Say

Paris, May 22.—Friends of Arturo Toscanini, conducter of the New York Philharmonic orchestra, today confirmed reports that he is being held a virtual prisoner in his Milan home.

The friends said they were able to speak to the conductor over the telephone and that he admitted that his passport had been revoked, following his refusal to play the Fascist national anthem at a recent concert in Bologna.

Toscanini is said to have admitted that he was not forced to remain in the house, but declared he preferreed to do so to avoid demonstrations in the street such as that the night of the concert when he was attacked and severely pummelled by the enraged audience. The passport will be returned to him later, police told him.

The action of the Italian officials was believed to mean that Toscanini will be "disciplined" for his seeming lack of patriotism, although he refused to play the anthem because he did not consider it good music in keeping with his already prepared program.

Tosanin's friends in Paris protested strongly against his treatment and Serge Kousevitsky, conductor of the Boston Symphony orchestra announced that he had cancelled two programs arranged for the music festival to be held in Milan June 7 to 17. In his message to the manager of the festival, he protested against the "unbelievable outrage against Toscanini."

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

MAY 2 1931

"Pops" Are Now in Full Swing at Symphony Hall.

It is the Pops only that keep Boston musical in May and June. The Pops, now in full sway at Symphony hall, are doing more than that. They are delighting crowds each night with perfect performances of popular classics and light music such as none but Arthur Fiedler can command. This consists of nearly 90 players. No other city this side of Europe produces this particular blend of delightful music and sociability, as the Pop goers sit around their tables at Symphony hall with refreshments to touch off the evening.

This is the 46th season of the Pops, and follows upon the memorable 50th anniversary season of the Boston Symphony orchestra which came to a close last month. The Pops orchestra

Arthur Fiedler, a native of Boston and son of Emmanuel Fiedler, the former violinist of this orchestra, has in recent years made a distinct name for himself by his rising talents as conductor. He is known as the leader of the Cecilia Society Chorus, the Museum Concerts, the Esplanade Concerts (which he inaugurated), and his own Sinfonietta. The Pops have perhaps claimed the finest of his abilities.

A different program is offered each night. Next Sunday will be divided between Wagnerian excerpts and notable new music, such as Hansman's "Sonatine Transatlantique"—an outstanding achievement in symphonic jazz; also Chasins' "Parade," and Gershwin's "Rhapsody in Blue," with Sanroma as soloist. The Wagnerian selections include the Introduction to Act III from "Lohengrin," Siegfried Idyll from "Siegfried," Rhine Journey from "Gotterdammerung" and the Overture to "Tannhauser."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

TOSCANINI HELD PRISONER IN HIS HOME AT MILAN

N. Y. Philharmonic Conductor's Passport Has Been Revoked

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THIS CLIPPING FROM
N. Y. TIMES

MAY 22 1931

Toscanini Held in Milan, Passport Taken; Koussevitzky Cancels Contract in Protest

Special Cable to THE NEW YORK TIMES

PARIS, May 21.—Friends of Arturo Toscanini in Paris today were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him yesterday by the Italian police and that he was a "voluntary" prisoner in his house.

The police informed him that the passport would be returned, but why it was taken from him neither he nor any one else seems to understand.

Signor Toscanini ought to leave within the next forty-eight hours for Vienna to fulfill a concert engagement there, but it seems entirely to depend on the good-will of the Fascist police whether or not he will be able to fulfill the engagement.

The conductor admitted that the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, that he was trying to keep his patience and temper, and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home.

Naturally enough, he did not wish to talk freely on the telephone. His greatest concern is lest he should not get his passport back and become a virtual prisoner in his own country.

Private information which has come through regarding the incidents at Bologna indicate clearly that the prevention of Signor Toscanini's concert there was deliberate and in conjunction with the Fascist leaders of the city.

The conductor's refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When he was requested by Leandro Arpinati, Under-Secretary of State for the Interior, and the prefect of Bologna to do this, he replied that it would spoil the whole artistic effect of his concert.

It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade. The only persons present at this interview were the conductor, Signor Arpinati and the prefect.

However, when Signor Toscanini drove to the concert the attack on

Continued from Page One.

him showed that news of his refusal had been deliberately spread among Fascists and that the attack had been planned and timed. It accorded with what had been written in the Fascist press against "spending so much money on concerts."

Signor Toscanini added that he and his lawyer, who is himself a Fascist were greeted with cries of "A morte!" ["Kill him!"] and that both received blows, the lawyer being seriously hurt.

Except for this incident, in which he was an entirely innocent victim, Signor Toscanini's friends declare, there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontiers of his own country.

The French press, apparently so as not to rouse Italian susceptibilities, has thus far given not a single word of news of the incident.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, told your correspondent today that he had refused to conduct during the festival at the Scala Theatre in Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Mr. Koussevitzky had intended to conduct alternately two programs of Bach, Roussel, Ravel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven as a climax to the Italian season, but he cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini in Bologna was an offense against the whole artistic world and that he was unwilling to associate music with politics and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival and that there was insufficient reason for a breach of the contract, whereupon Mr. Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Toscanini's Friends Jailed.

Special Cable to THE NEW YORK TIMES.

BERLIN, May 21.—A special dispatch by the Ullstein News Agency from Milan reports that fourteen of the students who participated in a demonstration for Arturo Toscanini in the Scala Theatre are still being held. Many friends of the conductor who criticized his treatment have also been arrested.

Despite these measures, Signor Toscanini has received many letters of sympathy from within Italy.

"Discipline" Indicated.

ROME, May 21 (AP).—It was said on good authority here today that Arturo Toscanini possibly might be subjected to some "discipline" for refusing to play the Fascist national anthem at Bologna last Thursday.

This was expected in circles close to official quarters to take the form of a temporary suspension of his passport as a sign of the government's disapproval of his action.

It was said that the passport probably would be restored soon and that the conductor would be free to leave Italy when he wished.

Koussevitzky Sailed May 6.

Mr. Koussevitzky left for Euro on May 6 at the conclusion of h seventh year as conductor of t Boston Symphony Orchestra a heard about the Toscanini incide when he arrived abroad.

Mr. Koussevitzky, who is stayi in Paris, has no other engagemen to conduct abroad, according to V H. Brennan, manager of the Bost Symphony, who expressed surpri yesterday in Boston at the condu tor's action, and said that he h heard nothing from him about it.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAY 22 1931

As Friend of Toscanini, Boston Symphony Leader Cancels Milan Engagement

Koussevitsky Refuses to Conduct Festival Because Fellow Artist Is Held Virtual Prisoner After Beating for Failure to Play Fascist Anthem Last Week.

PARIS, May 22—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday announced his refusal to conduct durin the festival at the Scala Theater in Milan from June 7 to 17 as a protest against the virtual imprisonment of Signor Arturo Toscanini at his home in Milan.

Signor Toscanini declined to play either the royal march or the Fascist hymn as a prelude to a concert at Bologna on May 15 on the grou nd that it would spoil the artistic effect of his concert.

Attacked and Beaten.

He was attacked and beaten by Fascists, his passport was taken from him, and in a telephone conversation today he admitted that he was a "voluntary" prisoner at his Milan home.

Koussevitzky, who is re_arded as one of the foremost conducto_s in the world, had intended to conduct alternately two programs of Bach, Ravel, Roussel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven at Milan as a climax to the Italian season.

He cabled the Scala Theater tonight that the "unbelievable outrage"

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL

MAY 22

Italy Holds Toscanini in Milan Home as Prisoner

Passport Taken From Conductor—Fascist Police and Soldiers Guard House

New York Times-Minneapolis Journal Cable

anyone else seems to understand.

Detectives and soldiers are guarding Toscanini's home. Students who made a hostile demonstration outside the home cheered reports that the conductor's passport had been temporarily suspended.

Serge Koussevitzy, conductor of the Boston Symphony Orchestra, said he had refused to conduct in th festival at Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Signor Tuscanini is scheduled to leave within the next 48 hours for Vienna to fulfill a concert engagement, but it seems entirely to depend on the good will of the fascist police.

The conductor admitted the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, he was trying to keep his patience and temper and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home.—Copyright 1931.

THIS CLIPPING FROM
NEWARK, N. J.
STAR EAGLE

Toscanini Is Kept 'Prisoner' To Avoid Beating, He Phones

PARIS, May 22 (INS).—Friends of Arturo Toscanini conductor of the New York Philharmonic orchestra, today confirmed reports that he is being held a virtual prisoner in his Milan home. They said they were able to speak to the conductor over the telephone and he admitted his passport had been revoked, following his refusal to play the Fascist national anthem at a recent concert in Bologna.

Toscanini admitted he was not forced to remain in the house, but preferred to do so to avoid demonstrations in the street such as that on the night of the concert, when he was severely pummeled. The passport will be returned to him later, police told him.

The action of the Italian officials was believed to mean that Toscanini will be "disciplined" for his seeming lack of patriotism, although he refused to play the anthem because he id not consider it good music in keeping with his already prepared program.

Toscanini's friends in Paris protested strongly against his treatment and Serge Koussevitzky, conductor of the Boston Symphony orchestra, announced that he had cancelled two programs arranged for the music festival to be held in Milan, June 7 to 17. In his message to the manager of the festival, he protested against the "unbelievable outrage against Toscanini."

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER

THIS CLIPPING FROM
WILMINGTON, DEL.
EVERY EVENING

MAY 23 1931

AWAIT DEVELOPMENTS IN TOSCANINI CASE

By The Associated Press

PARIS, May 23.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was quoted by the Paris Herald today as saying that he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at Scala in Milan.

Signor Toscanini, conductor of the New York Philharmonic, has been deprived of his passport by the Italian Government as a result of the incident at Bologna in which he was pummeled by Fascists for refusing to play their anthem at a concert. Koussevitzky cancelled his Scala contract as a sympathy gesture.

Cancels 2 Milan Concerts in Storm Over Toscanini

PARIS, May 22.—(I.N.S.)—Serge Koussevitzky, conductor of the Boston symphony orchestra, today canceled two programs arranged for the Milan musical festival as a protest against the beating of Arturo Toscanini by Fascist sympathizers. Koussevitzky protested to the festival manager against the "unbelievable outrage against Toscanini."

Garo photo.
Serge Koussevitsky.

Toscanini recently refused to play the Fascist anthem at a concert in Bologna. He was beaten. The following day his passport was revoked and he is being held a virtual prisoner in his home at Milan.

THIS CLIPPING FROM
NASHVILLE, TENN.
TENNESSEAN

MAY 23 1931

Editorial of the Day

MUSICAL CHAUVINISM

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme volence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short.—Baltimore Sun.

THIS CLIPPING FROM
NEWS
NEWPORT, R. I.

MAY 23 1931

PROTESTS ATTACK ON TOSCANINI

Boston Symphony Conductor Cancels Contract to Conduct Festival in Milan

PARIS, May 23—As a protest against the attack on Arturo Toscanini in Bologna and the maestro's treatment by the Fascist authorities, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has cancelled his contract to conduct at a music festival at the Scala Theatre in Milan from June 7 to June 17. Mr. Koussevitzky cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini was an offence against the whole artistic world and that he was unwilling to associate music with politics and therefore felt obliged to renounce his contract in Italy.

When the manager of the Scala wired back that it would be impossible to cancel the festival and that there was sufficient reason for a breach of contract, Mr. Koussevitzky replied: "It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Friends of Signor Toscanini in Paris were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him by the Italian police and that he was a "voluntary" prisoner in his house. The police informed him that the passport would be returned, but why it was taken from him neither he nor anyone else seems to understand.

Signor Toscanini ought to leave within the next 48 hours for Vienna to fulfill a concert engagement there, but it seems entirely to depend on the good-will of the Fascist police whether or not he will be able to fulfill the engagement.

The conductor admitted that the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, that he was trying to keep his patience and temper, and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home. Naturally enough, he did not wish to talk freely on the telephone. His greatest concern is lest he should not get his passport back and become a virtual prisoner in his own country.

Private information which has come through regarding the incidents at Bologna indicate clearly that the prevention of Signor Toscanini's concert there was deliber_ate and in conjunction with the Fascist leaders of the city. The conductr'os refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When he was requested by Leandro Arpinati, Under-Secretary of State for the Interior, and the Prefect of Bologna to do this, he replied that it would spoil the whole artistic effect of his concert.

It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade. The only persons present at this interview were the conductor, Signor Arpinati and the Prefect. However, when Signor Toscanini drove to the concert the attack on him showed that news of his refusal had been deliberately spread among Fascists and that the attack had been planned and timed. It accorded with what had been written in the Fascist press against "spending so much money on concerts."

Signor Toscanini added that he and his lawyer, who is himself a Fascist, were greeted with cries of "A morte!" ("Kill him!") and that both received blows, the lawyer being seriously hurt.

Except for this incident, in which he was an entirely innocent victim, Signor Toscanini's friends declared there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving any of the right of a free man to have safe conduct across where the frontier of his own country.

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N. Y. TIMES

MAY 22 1931

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Private information regarding the Bologna incident clearly indicates that the prevention of his concert there was deliberate and in conjunction with Fascist leaders of the city.

He did not comment on the extent of the injuries which he had suffered at the hands of an angry mob of Fascists, and it was thought that they could not have been extensive, although it was reported from Bologna at the time that his arm had been injured to such an extent that he would not be able to conduct at Vienna.

The concert which caused the display was to have commemorated Giuseppe Martucci, famous composer and conductor. Minister ...

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Italy Holds Toscanini in Milan Home as Prisoner

Passport Taken From Conductor—Fascist Police and Soldiers Guard House

New York Times-Minneapolis Journal Cable

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Serge Koussevitzy, conductor of the Boston Symphony Orchestra, said he had refused to conduct in th festival at Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Signor Tuscanini is scheduled to leave within the next 48 hours for Vienna to fulfill a concert engagement, but it seems entirely to depend on the good will of the fascist police.

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Toscanini's Friends Jailed.

Special Cable to THE NEW YORK TIMES.

BERLIN, May 21.—A special dispatch by the Ullstein News Agency from Milan reports that fourteen of the students who participated in a demonstration for Arturo Toscanini in the Scala Theatre are still being held. Many friends of the conductor who criticized his treatment have also been arrested.

Despite these measures, Signor Toscanini has received many letters of sympathy from within Italy.

"Discipline" Indicated.

ROME, May 21 (AP).—It was said on good authority here today that Arturo Toscanini possibly might be subjected to some "discipline" for refusing to play the Fascist national anthem at Bologna last Thursday.

This was expected in circles close to official quarters to take the form of a temporary suspension of his passport as a sign of the government's disapproval of his action.

It was said that the passport probably would be restored soon and that the conductor would be free to leave Italy when he wished.

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Friends of Signor Toscanini were able to reach him by telephone at Milan today and learned that his movements for the time being are subject entirely to the will of the Fascist police. He should leave Milan within the next 48 hours to keep an engagement at Vienna, but the Italian authorities had given no intimation that they would permit him to go, he said, although they told him that they would eventually return his passport.

He said that the treatment he had received in his own country had greatly affected his health and his nerves, but that he was trying to keep his temper. He is remaining in seclusion at home, he said, to avoid any street demonstrations, either hostile or in his favor, such as those at Bologna. His greatest concern is that his passport will not be returned and that he will be held a prisoner in his own country indefinitely, he said.

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"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Toscanini's Friends Jailed.

Special Cable to THE NEW YORK TIMES.

BERLIN, May 21.—A special dispatch by the Ullstein News Agency from Milan reports that fourteen of the students who participated in a demonstration for Arturo Toscanini in the Scala Theatre are still being held. Many friends of the conductor who criticized his treatment have also been arrested.

Despite these measures, Signor Toscanini has received many letters of sympathy from within Italy.

"Discipline" Indicated.

ROME, May 21 (AP).—It was said on good authority here today that Arturo Toscanini possibly might be subjected to some "discipline" for refusing to play the Fascist national anthem at Bologna last Thursday.

This was expected in circles close to official quarters to take the form of a temporary suspension of his passport as a sign of the government's disapproval of his action.

It was said that the passport probably would be restored soon and that the conductor would be free to leave Italy when he wished.

Koussevitzky Sailed May 6.

Mr. Koussevitzky left for Europe on May 6 at the conclusion of his seventh year as conductor of the Boston Symphony Orchestra and heard about the Toscanini incident when he arrived abroad.

Mr. Koussevitzky, who is staying in Paris, has no other engagements to conduct abroad, according to W. H. Brennan, manager of the Boston Symphony, who expressed surprise yesterday in Boston at the conductor's action, and said that he had heard nothing from him about it.

THIS CLIPPING FROM
NEWARK, N. J.
STAR EAGLE

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...which for... said they were able to speak to the conductor over the telephone and he admitted his passport had been revoked, following his refusal to play the Fascist national anthem at a recent concert in Bologna.

Toscanini admitted he was not forced to remain in the house, but preferred to do so to avoid demonstrations in the street such as that on the night of the concert, when he was severely pummeled. The passport will be returned to him later, police told him.

The action of the Italian officials was believed to mean that Toscanini will be "disciplined" for his seeming lack of patriotism, although he refused to play the anthem because he id not consider it good music in keeping with his already prepared program.

Toscanini's friends in Paris protested strongly against his treatment and Serge Koussevitzky, conductor of the Boston Symphony orchestra, announced that he had cancelled two programs arranged for the music festival to be held in

THIS CLIPPING FROM
WILMINGTON, DEL.
EVERY EVENING

MAY 23 1931

AWAIT DEVELOPMENTS IN TOSCANINI CASE

By The Associated Press

PARIS, May 23.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was quoted by the Paris Herald today as saying that he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at Scala in Milan.

Signor Toscanini, conductor of the New York Philharmonic, has been deprived of his passport by the Italian Government as a result of the incident at Bologna in which he was pummeled by Fascists for refusing to play their anthem at a concert. Koussevitzky cancelled his Scala contract as a sympathy gesture.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAY 22 1931

As Friend of Toscanini, Boston Symphony Leader Cancels Milan Engagement

Koussevitsky Refuses to Conduct Festival Because Fellow Artist Is Held Virtual Prisoner After Beating for Failure to Play Fascist Anthem Last Week.

PARIS, May 22—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday announced his refusal to conduct during the festival at the Scala Theater in Milan from June 7 to 17 as a protest against the virtual imprisonment of Signor Arturo Toscanini at his home in Milan.

Signor Toscanini declined to play either the royal march or the Fascist hymn as a prelude to a concert at Bologna on May 15 on the ground that it would spoil the artistic effect of his concert.

Attacked and Beaten.

He was attacked and beaten by Fascists, his passport was taken from him, and in a telephone conversation today he admitted that he was a "voluntary" prisoner at his Milan home.

Koussevitzky, who is regarded as one of the foremost conductors in the world, had intended to conduct alternately two programs of Bach, Ravel, Roussel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven at Milan as a climax to the Italian season.

He cabled the Scala Theater tonight that the "unbelievable outrage" against Signor Toscanini in Bologna was an offense against the whole artistic world, and that he was unwilling to associate music with politics, and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival, that there was insufficient reason for a breach of the contract.

Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Friends of Signor Toscanini were able to reach him by telephone at Milan today and learned that his movements for the time being are subject entirely to the will of the Fascist police. He should leave Milan within the next 48 hours to keep an engagement at Vienna, but the Italian authorities had given no intimation that they would permit him to go, he said, although they told him that they would eventually return his passport.

He said that the treatment he had received in his own country had greatly affected his health and his nerves, but that he was trying to keep his temper. He is remaining in seclusion at home, he said, to avoid any street demonstrations, either hostile or in his favor, such as those at Bologna. His greatest concern is that his passport will not be returned and that he will be held a prisoner in his own country indefinitely, he said.

Private information regarding the Bologna incident clearly indicates that the prevention of his concert there was deliberate and in conjunction with Fascist leaders of the city.

He did not comment on the extent of the injuries which he had suffered at the hands of an angry mob of Fascists, and it was thought that they could not have been extensive, although it was reported from Bologna at the time that his arm had been injured to such an extent that he would not be able to conduct at Vienna.

The concert which caused the display was to have commemorated Giuseppe Martucci, famous composer and conductor. Minister of Communications Costanzo Ciano and Under Secretary of Interior Leondro Arpinati were present.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL

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port would be returned, but why it was taken from him neither he nor anyone else seems to understand.

Detectives and soldiers are guarding Toscanini's home. Students who made a hostile demonstration outside the home cheered reports that the conductor's passport had been temporarily suspended.

Serge Koussevitzy, conductor of the Boston Symphony Orchestra, said he had refused to conduct in th festival at Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Signor Tuscanini is scheduled to leave within the next 48 hours for Vienna to fulfill a concert engagement, but it seems entirely to de-

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER

Cancels 2 Milan Concerts in Storm Over Toscanini

PARIS, May 22.—(I.N.S.)—Serge Koussevitzky, conductor of the Boston symphony orchestra, today canceled two programs arranged for the Milan musical festival as a protest against the beating of Arturo Toscanini by Fascist sympathizers. Koussevitzky protested to the festival manager against the "unbelievable outrage against Toscanini."

Garo photo.
Serge Koussevitsky.

Toscanini recently refused to play the Fascist anthem at a concert in Bologna. He was beaten. The following day his passport was revoked and he is being held a virtual prisoner in his home at Milan.

MUSICAL CHAUVINISM

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme volence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short.—Baltimore Sun.

THIS CLIPPING FROM
NEWS
NEWPORT, R. I.

MAY 23 1931

PROTESTS ATTACK ON TOSCANINI

Boston Symphony Conductor Cancels Contract to Conduct Festival in Milan

PARIS, May 23—As a protest against the attack on Arturo Toscanini in Bologna and the maestro's treatment by the Fascist authorities, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has cancelled his contract to conduct at a music festival at the Scala Theatre in Milan from June 7 to June 17. Mr. Koussevitzky cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini was an offence against the whole artistic world and that he was unwilling to associate music with politics and therefore felt obliged to renounce his contract in Italy.

When the manager of the Scala wired back that it would be impossible to cancel the festival and that there was sufficient reason for a breach of contract, Mr. Koussevitzky replied: "It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Friends of Signor Toscanini in Paris were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him by the Italian police and that he was a "voluntary" prisoner in his house. The police informed him that the passport would be returned, but why it was taken from him neither he nor anyone else seems to understand.

Signor Toscanini ought to leave within the next 48 hours for Vienna to fulfill a concert engagement there, but it seems entirely to depend on the good-will of the Fascist police whether or not he will be able to fulfill the engagement.

The conductor admitted that the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, that he was trying to keep his patience and temper, and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home. Naturally enough, he did not wish to talk freely on the telephone. His greatest concern is lest he should not get his passport back and become a virtual prisoner in his own country.

Private information which has come through regarding the incidents at Bologna indicate clearly that the prevention of Signor Toscanini's concert there was deliberate and in conjunction with the Fascist leaders of the city. The conductr'os refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When he was requested by Leandro Arpinati, Under-Secretary of State for the Interior, and the Prefect of Bologna to do this, he replied that it would spoil the whole artistic effect of his concert.

It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade. The only persons present at this interview were the conductor, Signor Arpinati and the Prefect. However, when Signor Toscanini drove to the concert the attack on him showed that news of his refusal had been deliberately spread among Fascists and that the attack had been planned and timed. It accorded with what had been written in the Fascist press against "spending so much money on concerts."

Signor Toscanini added that he and his lawyer, who is himself a Fascist, were greeted with cries of "A morte!" ("Kill him!") and that both received blows, the lawyer being seriously hurt.

Except for this incident, in which he was an entirely innocent victim, Signor Toscanini's friends declared there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontier of his own country.

THIS CLIPPING FROM

N. Y. Times

MAY 23 1931

TOSCANINI IS NOT UNDER ARREST, IT IS NOW STATED

But Mussolini Discpilines Him for His Refusal to Play Facist Hymn

KOUSSEVITZKY ANGRY

Russian Refuses to Conduct Milan Festival Because of Incident

(Special to The New York Review.)

Milan, May 22.—That Toscanini has been arrested and his passport seized by orders of Premier Mussolini on the ground that his presence in Italy is a menace to peace and order was denied today. The famous conductor is allowed to remain at his home here under police observation. Whether he will be allowed to leave for Vienna tomorrow to conduct a concert there, the authorities will not say.

Except for Toscanini's refusal to play the Facist hymn at the concert in Bologna and the resulting riot when he appeared on the street, his friends say there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontiers of his own country.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has refused to conduct during the festival at the Scala Theatre in Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Mr. Koussevitzky had intended to conduct alternately two programs of Bach, Roussel, Ravel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven as a climax to the Italian season, but he cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini in Bologna was an offense against the whole artistic world and that he was unwilling to associate music with politics and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival and that there was insufficient reason for a breach of the contract, whereupon Mr. Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Twenty persons were arrested this week at a concert at the Scala Opera House for demonstrations in favor of Toscanini.

Shouting "Long live Toscanini," a number of persons in the audience interrupted the first number of the concert, which was being directed by the Dutch conductor, Albert Van Raalte. Signor Toscanini had spent a large part of his professional life on the Scala stage.

Theatre attendants and carabineers halted the demonstrations, but made no arrests during the concert. They quietly noted the offenders, however, and took them into custody as they left the theatre after the performance.

THIS CLIPPING FROM

CINCINNATI, O.

POST

MAY 23 1931

RESENTS TREATMENT

Orchestra Leader May Appear Despite Toscanini Incident

By United Press.

PARIS, May 23.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, may consent to appear at the Scala Opera House in Milan, despite his indignation over the Toscanini incident.

The Boston conductor, who said he had canceled his Italian engagement in protest against the treatment accorded Arturo Toscanini, is awaiting further developments in that case, it was said today, before making a definite decision.

THIS CLIPPING FROM

N. Y. Herald Tribune

MAY 23 1931

Toscanini Plans To Conduct at Bayreuth in July

Sends Word He Is Recovering From Fascist Injuries; Cancels Vienna Dates

Arturo Toscanini, conductor of the Philharmonic-Symphony Orchestra of New York and chief conductor of the Wagner Festivals at Bayreuth, is recovering from injuries inflicted by Fascists in Bologna, Italy, when he refused to start a concert with the Fascist hymn, "Giovanezza," and, according to a cable message received yesterday in this city, will be able to conduct at Bayreuth in July and August, though his engagement to direct two symphony concerts in Vienna next week had to be canceled.

"I am tranquil," ran the message, which was received by his American secretary, Bruno Zirato. "I am not going to Vienna, but I shall be in Bayreuth as scheduled. Thank all my friends for their kind greetings to me."

The message was sent from Milan, Mr. Toscanini's home, to which he was ordered by Fascist officials in Bologna after the attack on him by a mob of Fascist youths May 14. Following his arrival in Milan there was a demonstration in his behalf which interrupted a concert at La Scala Opera House and resulted in the arrest of a score of the demonstrants.

Mr. Toscanini had expected to be in Vienna Tuesday to start rehearsals for his two concerts there, one of which was to have been given today and the other Monday. At Bayreuth he is to conduct five performances of "Parsifal" and five performances of "Tannhaeuser," the first to be given July 21 and the last, August 19.

At the time of the attack on him in Bologna he was conducting the first of two concerts in memory of the Italian composer Giuseppe Martucci, an associate of Mr. Toscanini in the latter's earlier career.

Two Soldiers Guard His Home

MILAN, Italy, May 22 (AP).—Two soldiers and a half dozen detectives have been posted as a guard outside the home of Arturo Toscanini. Last night a group of students staged a hostile demonstration outside the house, cheering the news that Toscanini's passport had been suspended temporarily by the government. It is expected that the suspension will be lifted in a day or two.

Koussevitzky Indignant

From the Herald Tribune Bureau

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PARIS, May 22.—Strong representations are being made from Milan to Serge Koussevitzky, conductor of the Boston Symphony Orchestra, that he reconsider his decision to cancel his engagement for the La Scala June festival there, it was learned here today. He broke the contract as a protest against the treatment of Arturo Toscanini.

"The slap in the face which Toscanini received at Bologna was an insult not only to him but to artists generally," Koussevitzky said to this correspondent today. "I have been asked several times by the management of La Scala to rescind my cancelation, but for the present I shall take no action in that direction pending further developments."

Koussevitzky said he had not heard that Toscanini's passport had been taken away and that he was unable to leave Italy. It is affirmed in anti-Fascist quarters that not only has the passport been taken but that Toscanini is followed by agents of the Fascist secret service whenever he leaves his home at Milan. They profess to be unable to advance reasons why such action should be taken.

Officials attached to the Italian Embassy here scout the idea that Toscanini has been in any way embarrassed by the Italian government. No word to that effect, they say, has been received.

THIS CLIPPING FROM

ALBANY, N. Y.

NEWS

MAY 23 1931

CONDUCTOR DELAYS TOSCANINI DECISION

PARIS, May 23 (AP).—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was quoted by the Paris Herald today as saying that he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at the Scala in Milan.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

REPUBLICAN

MAY 23 1931

Koussevitzky's Protest

It is long since music has been dragged into world politics as now threatens to result from the Fascist persecution of Toscanini for his refusal to open an operatic performance with the Fascist national anthem.

Serge Koussevitzky, conductor of the Boston Symphony orchestra and an uncompromising foe of tyranny, has already made protest by canceling his engagement to conduct two performances of the great festival to be held at the Scala theater in Milan from June 7 to 17. In a cable dispatch he told the managers that the "unbelievable outrage" against Toscanini at Bologna was an offense against the whole artistic world, and that, being unwilling to associate music with politics, he was obliged to renounce his contract. To the reply from the Scala that it was impossible to cancel the festival and that there was no sufficient reason for a breach of the contract he replied: "It is a question of principle with me and that is sufficient reason."

American opinion will give him hearty support, but how many Americans remember the case of Dr Karl Muck? That distinguished German conductor, who gave the Boston Symphony orchestra an artistic standing not inferior to that attained under Dr Koussevitzky, was subjected to much the same treatment as Toscanini, when an excited patriotic crowd at Providence demanded that he open a symphony program with "The Star-Spangled Banner." His refusal, like Toscanini's, was on purely artistic grounds but the mob spirit cared nothing for art, and while Dr Muck was not, like Toscanini, beaten with clubs, he was mercilessly treated and finally sent to a detention camp.

That was in wartime, to be sure, an excuse which Bologna lacks, but in war or peace this kind of rancorous intolerance is nothing to be proud of, and in applauding Dr Koussevitzky's prompt and emphatic protest we need not be too scornful of Bologna. The essential thing is to resist as he has done efforts to drag the arts into politics.

Of all the arts music is, or should be, the most universal, the most free from political entanglements, and even in the darkest days of the war when the whole world was more or less crazy it was not often that a hearing was denied to great masterpieces because of the nationality of the composer.

Italy is surpassed by no country in its services to music; it would be a pity for it now to go over to the side of the Philistines. Dr Koussevitzky's protest will certainly be applauded by many Italians of culture.

THIS CLIPPING FROM

NEW YORK

SUN

MAY 23 1931

SCALA CONTRACT WAITS

Conductor Balks, as Gesture for Toscanini.

PARIS, May 23 (A. P.).—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was quoted by the Paris Herald today as saying that he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at La Scala in Milan.

Signor Toscanini, conductor of the New York Philharmonic, has been deprived of his passport by the Italian Government as a result of the incident at Bologna in which he was pummeled by Fascisti for refusing to play their anthem at a concert. Koussevitzky cancelled his Scala contract as a sympathy gesture.

THIS CLIPPING FROM

N. Y. JOURNAL

MAY 23 1931

DENY TOSCANINI USE OF CABLE

PARIS, May 23.—Indications that Arturo Toscanini, conductor of the New York Philharmonic Orchestra, is being subjected to harsh methods of discipline by Fascist authorities became even plainer today.

Toscanini, who was beaten by Fascists when he refused to conduct an orchestra playing the Fascist national hymn in Bologna last week, is reported to be a virtual prisoner in his Milan residence.

Advices from New York state that the conductor has not answered many cabled messages. It is believed that authorities will not permit him to respond.

Friends here say Toscanini has telephoned them that without his passport he will have to remain in Milan as long as authorities wish to detain him. This method of discipline has been employed before by Fascists, it is stated here.

Protesting against the treatment of Toscanini, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced that he has cancelled two programs arranged for the Milan music festival in June.

THIS CLIPPING FROM

HARTFORD, CONN.

TIMES

MILAN IGNORES PROTEST, WANTS KOUSSEVITZKY

Paris, May 23.—(UP)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, may yet consent to appear at the Scala opera house in Milan, despite his indignation over the Toscanini incident.

The Boston conductor, who said he had cancelled his Italian engagement in protest against the treatment accorded Arturo Toscanini, is awaiting further developments in that case, it was said to-day, before making a definite decision. The scala management, it was said, had urged him to rescind his cancellation of the engagement.

The Italian embassy here discounted a report that Toscanini's passport had been withdrawn because he refused to play the fascist and national anthems at a Milan concert appearance. Embassy officials said they would certainly be informed of such action if it were true.

THIS CLIPPING FROM

NEW YORK NEWS

ITALIAN FESTIVAL UP IN AIR OVER BEATEN TOSCANINI

Paris, May 23 (AP).—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, was quoted by the Paris Herald today as saying he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at Scala in Milan.

Signor Toscanini, conductor of the New York Philarmonic, has been deprived of his passport by the Italian Government as a result of the incident at Bologna in which he was pummeled by Fascists for refusing to play their anthem at a concert.

Koussevitsky canceled his Scala contract as a sympathy gesture.

THIS CLIPPING FROM

N. Y. TIMES

MAY 23 1931

PARIS, May 23 (AP).—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was quoted by The Paris Herald today as saying that he was awaiting further developments in the case of Arturo Toscanini before reconsidering his decision not to conduct the June festival at Scala in Milan. Mr. Koussevitzky canceled his Scala contract as a jesture of sympathy.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

UNION

MAY 23 1931

Temper and Temperaments

This is May. The weather is improving and temperatures and temperaments are rising, particularly the latter. In Bologna, Italy, scarce ten days ago Fascisti temperament often near the boiling point, collided with artistic temperament in the person of Arturo Toscanini, world famous orchestral conductor, with the result that the great maestro suffered in his dignity, in his person and in his peace of mind. For persisting in his refusal to play the royal march or the Fascist national hymn at the opening of a concert in that city on the ground that they would spoil the artistic effect of the concert he was slapped in the face by impetuous young Fascisti and afterward banished from the city by a high Fascist official.

Since then the musical world has been seething over the indignity. As striking evidence that temperaments have reached a record-breaking high, the noted Serge Koussevitzky, conductor of the Boston Symphony Orchestra and scarcely less celebrated than Toscanini himself, has canceled his engagement to conduct the forthcoming music festival at La Scala Theater in Milan, in protest against what he terms an "unbelievable outrage" and "an offense against the whole artistic world."

Meanwhile Fascisti temperament is losing none of its heat. At his home in Milan Toscanini, his movements said to be somewhat hampered by police surveillance, has informed friends that he is trying to keep his temper but his nerves and his health have been greatly affected by his treatment at Bologna and by the fact that he has been temporarily deprived of his passport, which makes him a virtual prisoner.

The Fascisti manifestly are not trying to keep their temper, as evidenced by the suspension of Toscanini's passport, a gesture of the government obviously intended to appease the wrath of the black shirts. Even as a gesture, however, it seems to be unwise, uncalled for and likely to create more sympathy for Toscanini and less respect for the Fascist government.

In America, at least, there is a general feeling that Toscanini has already been punished enough, if not, indeed, too much, for his defiance of the musical predilections of the Bologna Fascisti. Also it would seem that Premier Mussolini and the Italian government have many other and more important matters to occupy their time and thought than the infliction of a further and unnecessary humiliation upon their country's most distinguished orchestral conductor.

THIS CLIPPING FROM

WASHINGTON, D. C.

NEWS

MAY 1 9 1931

4 New Recordings Bring Symphonic and Solo Works

Modern Orchestration, Unusual Symphony Among Recent Victor Releases

"PICTURES AT AN EXHIBITION," Moussorgsky - Ravel. Played by Boston Symphony Orchestra, under Serge Koussevitzky. Victor 88.

This is one of the most fascinating and unusual recordings of the season. The composition was originally for the piano, but in that form it was too pregnant with musical possibilities for a single instrument. Ravel, in transcribing the number, revealed more than ever his genius for orchestration. Moussorgsky is religiously followed, not one phrase has been changed or interpolated, but an amazingly brilliant richness has been added.

A number of paintings, by a friend, on exhibition, are described in the tonal medium of music. Between the descriptions there runs the "promenade" theme, which is variated to indicate the nature of the next canvas. A good example of caricature in music is found in the sketch, "Samuel Goldenberg and Schmuyle"; and interpretative humor in the "Ballet of the Unhatched Chickens." This is certainly one of Moussorgsky's cleverest compositions.

The Boston Symphony Orchestra under Koussevitsky reveals remarkable plasticity in a colorful variety of mood. The performance is a good one and the recording well done.

* * *

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
MAY 17 1931

Music and Musicians

THE Boston Symphony orchestra spent most of last winter celebrating its 50th anniversary. All sorts and conditions of composers spoiled pages and pages of good score paper in honor of the event and some almost important music was composed. Stravinsky, of course, led the procession with his symphony of psalms, written to "the glory of God" and dedicated to the Boston organization. Mr. Koussevitzy, who surely loves us New Yorkers as we love him, permitted us to hear several of the compositions made for the prolonged festival. Some of them we shall probably hear again and others we shall not.

One product of the anniversary is "The Boston Symphony Orchestra: 1881-1931," by M. A. De Wolfe Howe, published by the Houghton Mifflin Co. The work is not entirely new; but this edition has been revised and brought up to date. It is naturally a vital contribution to the musical history of this country. Its pages teem with interesting matter about the distinguished founder of the orchestra and the various conductors who have presided over its artistic activities. Not the least sympathetic portion is that dealing with the return to the conductor's desk of Sir George Henschel after 50 years.

Henschel was the first wielder of its baton and it was a happy fortune that at 80 years of age he was still vigorous enough to cross the ocean from England and conduct his first program of 1881, making but one change in it. Not one of the original orchestra sat under his anniversary direction and only two were able to be present. But there was the old conductor, still a great musician and an object of veneration to Boston's army of concert devotees.

There is abundant reason why New York should rejoice in the fame and prosperity of the Boston orchestra. We have enjoyed its superb performances ever since it first visited us in 1887. There have been seasons when they fell below their highest level both in the planning of their programs and in the technics of performance, but there has never been a season when they were not worthy of the support which the local public has given to them. At this day the support is once again what it was in the era of Muck. There are no empty seats when the men from the east fill the stage of Carnegie hall.

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New York Sits Up

There was real excitement in the old Steinway hall down in 14th st., when the Boston Symphony orchestra gave its first New York concert in the spring of 1887. Local musicians flocked to the hall and the inner circle of music lovers and patrons, with William Steinway at the head, was out in full force. The conductor at that time was Wilhelm Gericke, of whom perhaps more may be said later. The opening number was the "Oberon" overture. At its close there was an outburst of cheering. The triumph was due chiefly to the splendid body of strings, which proclaimed the richness of the finale with an effect greatly heightened by the peculiarly brilliant and sonorous acoustics of the old hall.

There was some hesitation in the critical comments of the following day, but the consensus of opinion disclosed a feeling that there was going to be a revision of local orchestral standards. The suggestion that the wood winds of the orchestra were not up to the level of the strings was accepted by Mr. Gericke in good part. He brought from the Paris Opera Comique for the next season a new flute and a new oboe who worked a beneficial change in the wood section. To keep up with a string body headed by Franz Kneisel and Charles Martin Loeffler was not an easy matter.

There was an impression at the time that the audience in Steinway hall consisted largely, if not altogether, of Bostonians. This is an exaggeration. Of course, Massachusetts was well represented, but the music lovers of this village were very curious about the invaders. The cheering in the rear of the hall after the overture was led by a short man with bushy hair and a stubby mustache, who leaped upon his chair and shouted lustily. His name was Raphael Joseffy.

There is not much cheering at Boston concerts now, but the behavior of the box office is worth a thousand shouts. The period of artistic depression which came with the war is long past and the orchestra has risen to an imposing level. Present holders of seats may not recall clearly the troubles of the war days which are recounted admirably by Mr. Howe. All the Germans in the instrumental body had to be dismissed. Popular feeling made that imperative. More than 30 new men were engaged. The ensemble was disrupted and in fact a new machine had to be put together. And at the same moment the salary question obtruded itself and the orchestra threatened a strike. The victim of these circumstances was Pierre Monteux. This music lover never was convinced that M. Monteux was a great conductor; but that he was a good drill master and a competent executive could never be doubted. He faced his troubles courageously and by dint of hard and intelligent labor succeeded in restoring the orchestra to something like its former excellence. Certainly he should have the credit of leaving to Mr. Koussevitzky the well-tuned instrument upon which he now performs symphonic music with such skill.

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There is much in the book about Colonel Henry L. Higginson, who founded the orchestra. Rich men have their toys, and, as Richard Aldrich said long ago, this orchestra was Colonel Higginson's yacht, racing stable, or what you will. There was no pose in his attitude as the creator of a noble musical instrument. Colonel Higginson was a good musician and a fervent lover of good music. He set out to rear an edifice more lasting than brick or stone, and whether music as we now know it must succumb to the influence of the machine or the newly-developed taste which prefers nervous shocks to serene contemplation, the history of the Boston orchestra will endure as a demonstration of the fact that out of a race of barbarians, as seen by G. K. Chesterton, there came at least one man with a devotion to the loftiest artistic ideals.

Colonel Higginson exercised the most scrupulous care in selecting conductors for the orchestra. Naturally, he did not act without consulting others, but he moved in the end with decision, though with caution. That he was not always fortunate cannot be denied. Mr. Howe has been lenient in his treatment of some of the conductors, undoubtedly because he recognized the fact that not one of them was without some individual merit. But there were certain generals of the little army who were almost in the rough rider class.

The writer journeyed to Boston to be present at the debut of one of them. The first number on the program was Beethoven's fifth symphony. The conductor caused the introductory measures which publish the principal theme to be played violently and with long holds on the final tone. Those measures revealed completely the character of the conductor and the style which was to be expected from him at all times. When the intermission was reached and many of us moved out into the corridor to meet acquaintances, Ben Woolf, composer and critic, came up smiling and remarked: "Well, tonight Fate kicked the door clear in." But Colonel Higginson gave us Gericke, Nikisch and Muck. He died before Rabaud, Monteux and Koussevitzky.

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A Truly Great Orchestra

Mr. Howe has placed the musical world under a debt of gratitude by bringing his work up to date. Boston has always held a peculiarly influential position in the center of musical activities in this country. The city is not now and never was an operatic community. Boston's musical culture has radiated from the symphony concerts and has enjoyed the benefit of a sound basis. There has been very little scope for sensationalism, even if there had been a desire for it. There has been even less in recent years since the appearance of soloists has been made rare. The orchestra is Boston's own splendid virtuoso and upon the beauty and eloquence of its playing the city depends for its most intense musical enjoyment.

The writer has frequently been asked if the Boston organization was not the best in the country. The answer is that he does not known and would not tell if he did. It is a bad American habit to ask who is the best singer, violinist, pianist or actor and then refuse to support any other. As far as the Boston orchestra is concerned it should be enough for any one of us to be convinced that it is without a superior. That we may venture to say, although we have not recently heard the Chicago ensemble. The substantial fact is that this is a great orchestra conducted with enthusiasm and brilliant musicianship by one of the foremost conductors of this time.

The Bostonians will next season begin their second half century. May they be as successful at its conclusion as they are now.

THIS CLIPPING FROM
N. Y. Herald Tribune
MAY 24 1931

GRIFFES RECALLED

By LAWRENCE GILMAN

120 Park Avenue, Portland, Me.

Lawrence Gilman, Musical Editor,
New York Herald Tribune.
Dear Sir:

I would like to ask you a few questions about Charles T. Griffes. Did he ever write a symphonic work? . . . Maybe you can give me a few pointers. Do you know of any books I may get upon his life and works?

Thank you.

ROGER S. WOOD.

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IT IS more than a decade since Charles T. Griffes, whose untimely death at thirty-six was so depleting a loss to American music, "paid his last tribute to Nature." There is, Mr. Wood, no book about Griffes; but some may find heartenment in the fact that interest in his music has not flagged. The letter of our correspondent is indicative; and only the other day, in Boston, Mr. Koussevitzky stirred his hearers at Symphony Hall by his revival of Griffes' most consequential work, the symphonic poem suggested by verses from the gorgeous fantasy of Coleridge. "At the end of the performance," remarked the sensitive and exacting Mr. Parker in the "Transcript," "its place in the music of American composers was renewed and reassured. The presence of an individual beauty is pervasive and unmistakable. One orchestral work, and Griffes had enriched American music with the tone-poetry in which it is meager."

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YOUNGSTOWN, O.
VINDICATOR
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Fewer Concerts Given in New York—Boston Anniversary Event of Season

By L. R. BOALS

The early part of the month of May brings to a close the musical season, at least, in the eastern part of the country. The opera season, the symphony concerts and all concerts of major importance are things of the past, temporarily, by the middle of May. The musical staticians sum up the year and publish their columns of figures. Those figures, incidentally, show that considerably fewer concerts were given in New York this year than have been given for a considerable number of years past.

The last season has marked the 50th anniversary of the Boston Symphony Orchestra, and that famous organization celebrated the event more or less, throughout the season. One product of the anniversary is "The Boston Symphony Orchestra: 1881-1931," by M. A. De Wolfe Howe, published by the Houghton Mifflin Co. The work is not entirely new, but has been revised and brought up to date.

There is much in the book about Col. Henry L. Higginson, who founded the orchestra and supported it throughout his lifetime. Rich men have their toys, and, as Richard Aldrich said long ago, this orchestra was Colonel Higginson's yacht, racing stable, or what you will. Colonel Higginson was a good musician and a fervent lover of good music and took delight in giving his community the advantage of hearing the best.

Wrecked by War

Before the war it was pretty generally conceded that the Boston orchestra was the best organization of its kind in this country. The war just about wrecked it. Its conductor, Karl Muck, was interned, if I remember correctly, and all the Germans in the instrumental body had to be dismissed. Popular feeling made that imperative. More than 30 new men were engaged. Anyone at all familiar with the fine teamwork necessary in a really great orchestra knows what that change would do to such an organization. And on top of that came salary troubles and a threatened strike. It took years and several conductors to get the orchestra back to its old place among the three or four greatest.

One of the interesting events of the anniversary season was the return to the conductor's desk of Sir George Henshel after 50 years. Henshel was the first conductor of the orchestra and it was fortunate that at 80 years of age he was still vigorus enough to cross the ocean from England and conduct his first program of 1881, with but one change in it. Of course, not one of the original orchestra sat under his anniversary direction, and only two were able to be present.

The orchestra's programs, in all probability, were not on a par with those of past seasons. The conductor, Mr. Koussevitzky, had invited compositions in commemoration of the anniversary, and would feel bound to play any of them that had any merit at all. It would be interesting to know just how much good score paper was ruined because of that invitation. Outstanding among the new compositions is said to be Stravinsky's symphony of psalms, written to "the glory of God" and dedicated to the Boston organization.

Set Standard for Orchestrs

The high standard of this orchestra when it was but six years old seems to have had beneficial effect on the orchestras of New York. Writing of its first visit to the metropolis, Mr. Henderson, of the Sun, says: "There is abundant reason why New York should rejoice in the fame and prosperity of the Boston orchestra. We have enjoyed its superb performances ever since it first visited us in 1887. There have been seasons when they fell below their highest level both in the planning of their programs and in the technics of performance, but there has never been a season when they were not worthy of the support which the local public has given them. At this day the support is once again what it was in the era of Muck. There are no empty seats when the men from the East fill the stage of Carnegie Hall.

"There was real excitement in the old Steinway Hall down in Fourteenth St. when the Boston Symphony Orchestra gaves its first New York concert in the spring of 1887. Local musicians flocked to the hall and the inner circle of music lovers and patrons, with William Steinway at the head, was out in full force. The conductor at that time was Wilhelm Gericke. . . . The opening number was the 'Oberon' overture. At its close there was an outburst of cheering. The triumph was due chiefly to the splendid body of strings, which proclaimed the richness of the finale with an effect greatly heightened by the peculiarly brilliant and sonorous acoustics of the old hall.

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Probably cheering is not often, if ever, heard at present day concerts of the Boston orchestra; But continuously sold out houses are much more cheering than many shouts.

Many Orchestras Fail

The fact that the New York Philharmonic Symphony concerts and those of the Boston and Philadelphia orchestras, given in New York, are always sold out leads individuals and organizations into costly errors. Almost every season new orchestras are organized in New York to meet the crying want of good orchestral music for the mighty army of the hungry ones who cannot procure seats for the Philharmonic, Philadelphia, or Boston orchestras. For a number of years past a succession of orchestras has moved across the

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
MAY 17 1931

Music and Musicians

THE Boston Symphony orchestra spent most of last winter celebrating its 50th anniversary. All sorts and conditions of composers spoiled pages and pages of good score paper in honor of the event and some almost important music was composed. Stravinsky, of course, led the procession with his symphony of psalms, written to "the glory of God" and dedicated to the Boston organization. Mr. Koussevitzy, who surely loves us New Yorkers as we love him, permitted us to hear several of the compositions made for the prolonged festival. Some of them we shall probably hear again and others we shall not.

One product of the anniversary is "The Boston Symphony Orchestra: 1881-1931," by M. A. De Wolfe Howe, published by the Houghton Mifflin Co. The work is not entirely new; but this edition has been revised and brought up to date. It is naturally a vital contribution to the musical history of this country. Its pages teem with interesting matter about the distinguished founder of the orchestra and the various conductors who have presided over its artistic activities. Not the least sympathetic portion is that dealing with the return to the conductor's desk of Sir George Henschel after 50 years.

Henschel was the first wielder of its baton and it was a happy fortune that at 80 years of age he was still vigorous enough to cross the ocean from England and conduct his first program of 1881, making but one change in it. Not one of the original orchestra sat under his anniversary direction and only two were able to be present. But there was the old conductor, still a great musician and an object of veneration to Boston's army of concert devotees.

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There is not much cheering at Boston concerts now, but the behavior of the box office is worth a thousand shouts. The period of artistic depression which came with the war is long past and the orchestra has risen to an imposing level. Present holders of seats may not recall clearly the troubles of the war days which are recounted admirably by Mr. Howe. All the Germans in the instrumental body had to be dismissed. Popular feeling made that imperative. More than 30 new men were engaged. The ensemble was disrupted and in fact a new machine had to be put together. And at the same moment the salary question obtruded itself and the orchestra threatened a strike. The victim of these circumstances was Pierre Monteux. This music lover never was convinced that M. Monteux was a great conductor; but that he was a good drill master and a competent executive could never be doubted. He faced his troubles courageously and by dint of hard and intelligent labor succeeded in restoring the orchestra to something like its former excellence. Certainly he should have the credit of leaving to Mr. Koussevitzky the well-tuned instrument upon which he now performs symphonic music with such skill.

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blind-made brooms in Cuyahoga county in which officials hope to beat a record set last year when 20,000 brooms were sold for the Society for the Blind.

Scouts will receive a commission for broom sales to be credited to their summer camping account. Last year many scouts earned their tuition for two weeks' stay at camp while others piled up enough sales to assist less fortunate boys to a vacation at the Chagrin Falls scout reservation. Forty-two thousand brooms have been sold in the three previous campaigns.

The sale is an annual affair to keep the blind employees of the welfare organization's broom shop employed through the normally slack summer months. Twenty-five blind men are now employed getting ready for the influx of orders which ...this week.

camera caperings and director's di-
rections being nothing new to him.

In direct contrast to Cooper is the acting of little five-year-old Bobbie Coogan, who did not want to be in the picture at all. His inexperience and the coaching of the director are apparent in his every move, but he acts charmingly and you'll be falling

Clever Con... Proves Rea...

Her Actor Father Proud... Daughter's Salary Co...

DICK BENNETT tells with no small paternal pride of the fast deal put over on the

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Had he been endowed with the priceless instinct for publicity—that knack of tempting the shy radiance of the limelight which is God's most precious gift to the American genius—he might perhaps have won an encouragement and a leisure that would have resulted in an extensive contribution to his country's art. But he lacked that excellent and indispensable trait, and so he was obliged to divert the greater part of his time and his energy to activities that were merely utilitarian and sustaining. He must needs instruct youthful mediocrity to afflict the world, while those subtle fantasies of beauty that haunted his imagination were set aside for a more propitious hour, or became, it might be, fugitive and irrecoverable.

And so he went on to his piteously premature end. It was only a short while before his death that the Boston Symphony Orchestra played for the first time (November 28, 1919) his "Pleasure-Dome of Kubla Khan," and the general concert-going public turned aside for a moment from its excited twitterings over the canny exhibitionists of music to bestow an approving hand upon this producer of a sensitive and imaginative tone-poetry who was, by some mysterious accident, an American. A few months later Griffes was dead, worn out by drudgery and a stupid world's misuse.

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An Emerging Personality

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Wrecked by War

Before the war it was pretty generally conceded that the Boston orchestra was the best organization of its kind in this country. The war just about wrecked it. Its conductor, Karl Muck, was interned, if I remember correctly, and all the Germans in the instrumental body had to be dismissed. Popular feeling made that imperative. More than 30 new men were engaged. Anyone at all familiar with the fine teamwork necessary in a really great orchestra knows what that change would do to such an organization. And on top of that came salary troubles and a threatened strike. It took years and several conductors to get the orchestra back to its old place among the three or four greatest.

One of the interesting events of the anniversary season was the return to the conductor's desk of Sir George Henshel after 50 years. Henshel was the first conductor of the orchestra and it was fortunate that at 80 years of age he was still vigorus enough to cross the ocean from England and conduct his first program of 1881, with but one change in it. Of course, not one of the original orchestra sat under his anniversary direction, and only two were able to be present.

The orchestra's programs, in all probability, were not on a par with those of past seasons. The conductor, Mr. Koussevitzky, had invited compositions in commemoration of the anniversary, and would feel bound to play any of them that had any merit at all. It would be interesting to know just how much good score paper was ruined because of that invitation. Outstanding among the new compositions is said to be Stravinsky's symphony of psalms, written to "the glory of God" and dedicated to the Boston organization.

Set Standard for Orchestrs

The high standard of this orchestra when it was but six years old seems to have had beneficial effect on the orchestras of New York. Writing of its first visit to the metropolis, Mr. Henderson, of the Sun, says: "There is abundant reason why New York should rejoice in the fame and prosperity of the Boston orchestra. We have enjoyed its superb performances ever since it first visited us in 1887. There have been seasons when they fell below their highest level both in the planning of their programs and in the technics of performance, but there has never been a season when they were not worthy of the support which the local public has given them. At this day the support is once again what it was in the era of Muck. There are no empty seats when the men from the East fill the stage of Carnegie Hall.

"There was real excitement in the old Steinway Hall down in Fourteenth St. when the Boston Symphony Orchestra gaves its first New York concert in the spring of 1887. Local musicians flocked to the hall and the inner circle of music lovers and patrons, with William Steinway at the head, was out in full force. The conductor at that time was Wilhelm Gericke. . . . The opening number was the 'Oberon' overture. At its close there was an outburst of cheering. The triumph was due chiefly to the splendid body of strings, which proclaimed the richness of the finare with an effect greatly heightened by the peculiarly brilliant and sonorous acoustics of the old hall.

"There was some hesitation in the critical comments of the following day, but the concensus disclosed a feeling that there was going to be a revision of local orchestras standards. The suggestion that the wood winds of the orchestra were not up to the level of the strings was accepted by Mr. Gericke in good part. He brought from the Paris Opera Comique for the next season a new flute and a new oboe who worked a beneficial change in the wood section. To keep up with a string section headed by Franz Kneisel and Charles Martin Loeffler was not an easy matter."

Probably cheering is not often, if ever, heard at present day concerts of the Boston orchestra; But continuously sold out houses are much more cheering than many shouts.

Many Orchestras Fail

The fact that the New York Philharmonic Symphony concerts and those of the Boston and Philadelphia orchestras, given in New York, are always sold out leads individuals and organizations into costly errors. Almost every season new orchestras are organized in New York to meet the crying want of good orchestral music for the mighty army of the hungry ones who cannot procure seats for the Philharmonic, Philadelphia, or Boston orchestras. For a number of years past a succession of orchestras has moved across th

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SAN FRANCISCO, CAL.
CHRONICLE

MAY 21 1931

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San Francisco, May 19, 1931.

THIS CLIPPING FROM
BRONX HOME NEWS

22 1931

Friends Say Toscanini Is Prisoner in His Home

Paris.—Friends of Arturo Toscanini said here today that the famous conductor is a prisoner in his home at Milan, unable to leave for Vienna, where he is scheduled to fill a concert engagement within 24 hours, because the Fascist Government has taken his passport from him.

The Government's action is in reprisal for Toscanini's refusal to play either the royal march or the Fascist hymn at a concert he conducted in Bologna a few days ago. Toscanini's friends, who talked to him by telephone last night, said that the Bologna demonstration, in which Toscanini was struck several times by members of a mob, was evidently planned by the authorities.

Serge Koussevitzy, conductor of the Boston Symphony Orchestra, is so enraged by the treatment of Toscanini that he has cancelled an engagement to conduct at a festival in the Scala Theater, Milan, which will be held from June 7 to 17.

THIS CLIPPING FROM
SEATTLE, WASH.
Post Intelligencer

MAY 23 1931

THIS CLIPPING FROM
DANVILLE, VA.
REGISTER

MAY 23 1931

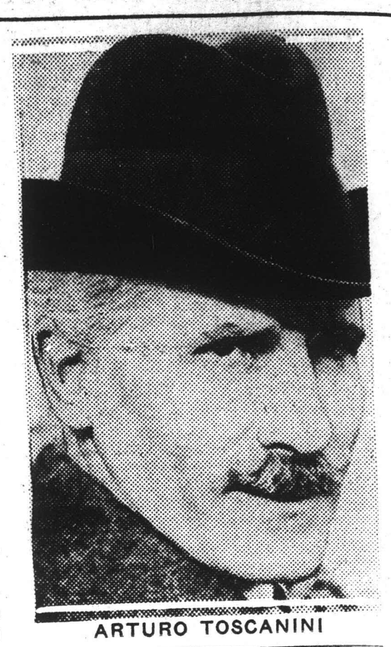
Fascists Persecute, Imprison Toscanini

PARIS, May 22.—(Universal Service)—Indications that Arturo Toscanini, conductor of the New York Philharmonic Orchestra, is being subjected to harsh methods of discipline by Fascist authorities became even plainer today.

Toscanini, who was beaten by Fascists when he refused to conduct an orchestra playing the Fascist national hymn in Bologna last week, is reported to be a virtual prisoner in his Milan residence.

At a late hour tonight, he had not yet responded to several urgent telegrams sent him Wednesday and Thursday. Advices from New York also state that the conductor has not answered many messages cabled to him in Milan.

The French telegraph administration today declared that a message sent Toscanini from Paris on Thursday was acknowledged in Milan as having been delivered at 10:10 o'clock this morning, which indicates plainly that authorities delayed delivery and probably will not permit Toscanini to make any response.



ARTURO TOSCANINI

Most of the messages sent to the famous maestro requested corroboration of the report that his passport had been withdrawn as a punitive measure by the authorities, and asked details of his future plans.

Efforts made to get in touch with Toscanini by telephone have been for the most part unsuccessful, but friends here say that he has advised them by telephone that without his passport he will be forced to remain in Milan as long as authorities see fit to detain him. This method of discipline has been employed before by Fascists, it is stated here.

Protesting against the treatment of Toscanini, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has announced that he has cancelled two programs arranged for the music festival in Milan, June 7 to 17. He characterized the persecution of Toscanini as "an unbelieveable outrage."

THIS CLIPPING FROM THE
NEW BRITAIN, CONN.
RECORD

MAY 22 1931

TOSCANINI NOW HELD PRISONER

Prefers That to Crowds in Milan—Passport Has Been Revoked.

Paris, May 22 (INS)—Friends of Arturo Toscanini, conductor of the New York Philharmonic Orchestra, today confirmed reports that he is being held a virtual prisoner in his Milan home.

The friends said they were able to speak to the conductor over the telephone and that he admitted that his passport had been revoked, following his refusal to play the Fascist national anthem at a recent concert in Bologna.

Toscanini is said to have admitted that he was not forced to remain in the house, but declared he preferred to do so to avoid demonstrations in the street such as that the night of the concert when he was attacked and severely pummelled by the enraged audience. The passport will be returned to him later, police told him.

The action of the Italian official was believed to mean that Toscanini will be "disciplined" for his seeming lack of patriotism, although he refused to play the anthem because he did not consider it good music in keeping with his already prepared program.

Toscanini's friends in Paris protested strongly against his treatment and Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced that he had cancelled two programs arranged for the music festival to be held in Milan, June 7 to 17. In his message to the manager of the festival, he protested against the "unbelievable outrage against Toscanini."

23 1931

FASCISTS
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When he drove to the concert hall in company with his lawyer they were attacked by the crowd, which had been informed of the incident, seriously injuring his companion.

The government is now punishing him by taking away his passports, and not permitting him to leave the country.

This savors more of the Soviets than of the Italians, even under the iron rule of Mussolini. But the whole thing will be ridiculed throughout the world, except, of course, Russia, and the Duce ought to see it; there is no denying his sagacity and his clear thinking, even if he is a dictator. If nothing else, his sense of humor ought to enable him to laugh it off. Why doesn't he attribute it to the artistic temperament.

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Mr. Koussevitzky cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini in Bologna was an offense against the whole artistic world and that he was unwilling to associate music with politics and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival and that there was insufficient reason for a breach of the contract, whereupon Mr. Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

But what a reception Arturo will get when he raises his baton at the first concert he conducts on his return to New York.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAY 22 1931

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A Reader Asserts His Internment Was Warranted

To the Editor of The Courant:—

Reading your editorial concerning our Government's treatment of Dr. Muck with its suggestion that this was one of the things for which we may now "blush with shame," I wondered how much you really knew of the matter which you criticized so sharply. The following story may have some bearing on it. Probably we will never know, but it looks so. The friend who told it to me heard it from an intimate friend of the young lady who acted as detective in the matter.

This lady, an American, was a teacher in a Boston school and making a specialty of the German language, and she went one afternoon to hear the Boston Symphony, Dr. Muck conducting. After the concert began she noticed that two women sitting directly back of her were conversing in German, but the music held her attention, and she caught only a word now and then. Gradually it dawned upon her that they were not making sentences, but using only detached words, in other words using a code, at least in part. Then she listened intently and caught names and words that suggested very serious things. Very soon they left the concert hall, and after a moment she followed them, taking the same street car with them, getting off at the same place, and saw them enter a house close to that corner.

She was too troubled to sleep that night, went again to the corner where they had left the car and stood there wondering what she ought to do about it, for it was evident that the women had not gone to the concert to hear the music, but to give information to some third person either sitting near them or, perhaps, communicating with someone on the concert stage by lip reading. Certainly there was no reason for using code between themselves when they remained together after going out.

As the young lady stood there on the corner, one of the women came out of the house and boarded a street car, and the girl also took the car. Whether the other woman was already on the car or entered soon after unobserved, she could not tell, but presently the first woman rose to leave and passing along the aisle dropped a tiny folded paper into the lap of the other woman.

It was a question whether to follow the first or remain and watch the second woman, but the girl remained and followed her when she left the car and entered one of the old Boston hotels. The woman who had left the car first was already there, and the two women went at once to the elevator. So did the girl, who got off at the same floor and secured the number of the room which they entered. Then she went to the telephone and called up the secret service and told them she believed she had valuable and serious information for them. She was told to remain in the hotel lobby, and a man would be sent to her, whom she might recognize by a certain flower in his lapel. Presently he came, greeted her rather effusively, as if they were friends and apologizing for his delay in keeping their appointment, quietly leading her to a side room where they could talk unobserved. He questioned her closely, then thanked her and said that was all and that she was then free to go.

Very soon after that Dr. Muck was arrested. For a long time she heard nothing more of the matter, and I think it was not till after the close of the war that she received a letter from the Government thanking her warmly for the good work she had done and saying she had been instrumental in uncovering one of the most dangerous conspiracies of the war. Perhaps there was good reason for interning Dr. Muck.

K. B. K.

Saybrook, May 19, 1931.

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The Italian embassy here discounted a report that Toscanini's passport had been withdrawn because he refused to play the Fascist and national anthems at a Milan concert appearance. Embassy officials said they would certainly be informed of such action if it were true.

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THIS CLIPPING FROM
COVINGTON, KY.
POST

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RESENTS TREATMENT

Orchestra Leader May Appear Despite Toscanini Incident

By United Press.

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Thus while we Americans can understand the intensive patriotism that would result in severely censoring and curtailing the liberty of an alien citizen in time of war because he refused to play our national anthem, it is not so easy to get at the Fascist intolerance. For here was an internationally famous son of Italy returning home. The incident seems to illustrate the intensive kind of nationalism which is super-imposed by a dictatorship, something quite apart from the genuine spirit of the Italian people who would have greeted Toscanini warmly.

THIS CLIPPING FROM
NEWPORT, R. I.
NEWS

MAY 1931

PROTESTS ATTACK ON TOSCANINI

Boston Symphony Conductor Cancels Contract to Conduct Festival in Milan

PARIS, May 23—As a protest against the attack on Arturo Toscanini in Bologna and the maestro's treatment by the Fascist authorities, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has cancelled his contract to conduct at a music festival at the Scala Theatre in Milan from June 7 to June 17. Mr. Koussevitzky cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini was an offence against the whole artistic world and that he was unwilling to associate music with politics and therefore felt obliged to renounce his contract in Italy.

When the manager of the Scala wired back that it would be impossible to cancel the festival and that there was sufficient reason for a breach of contract, Mr. Koussevitzky replied: "It is a question of principle with me and that is sufficient reason, Please cancel my engagement for 1932."

Friends of Signor Toscanini in Paris were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him by the Italian police and that he was a "voluntary" prisoner in his house. The police informed him that the passport would be returned, but why it was taken from him neither he nor anyone else seems to understand.

Signor Toscanini ought to leave within the next 48 hours for Vienna to fulfill a concert engagement there, but it seems entirely to depend on the good-will of the Fascist police whether or not he will be able to fulfill the engagement.

The conductor admitted that the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, that he was trying to keep his patience and temper, and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home. Naturally enough, he did not wish to talk freely on the telephone. His greatest concern is lest he should not get his passport back and become a virtual prisoner in his own country.

Private information which has come through regarding the incidents at Bologna indicate clearly that the prevention of Signor Toscanini's concert there was deliberate and in conjunction with the Fascist leaders of the city. The conductr'os refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When he was requested by Leandro Arpinati, Under-Secretary of State for the Interior, and the Prefect of Bologna to do this, he replied that it would spoil the whole artistic effect of his concert.

It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade. The only persons present at this interview were the conductor, Signor Arpinati and the Prefect. However, when Signor Toscanini drove to the concert the attack on him showed that news of his refusal had been deliberately spread among Fascists and that the attack had beeen planned and timed. It accorded with what had been written in the Fascist press against "spending so much money on concerts."

Signor Toscanini added that he and his lawyer, who is himself a Fascist, were greeted with cries of "A morte!" ("Kill him!") and that both received blows, the lawyer being seriously hurt.

Except for this incident, in which he was an entirely innocent victim, Signor Toscanini's friends declared there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontier of his own country.

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Pickford has! Others find tall girls their Waterloos. Peggy Joyce, for example, is quite tall—and Peggy holds the national matrimonial record!

Gladys

There is, however, one beau is not influenced by personal —and that is the beauty of a smooth skin. For everyone rec the loveliness of healthy, s skin. And everyone—or so I recognizes the importance of ness in achieving such a skin.

However, there are a num women who wish to do right b skins, but do not know whic cleansing method to adopt—th and water, or the cleansing process. And in my opinic thing for such women to do is periment—to try both metho find out which one reacts most ably on their—that

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WEBSTER, MASS.
EVE. TIMES

MAY 23 1931

ARTISTS AND FASCISTS

Arturo Toscanini, for many years conductor of the New York Philharmonic orchestra, who has been in Europe for the past few weeks, is virtually a prisoner in Milan, Italy.

When preparing to leave for Vienna to fulfill a concert engagement his passport was taken from him by the police, and he cannot cross the Italian border. No explanation was given, but he and everyone knows that it is due to the Fascist leaders because he refused to play the Fascist hymn at a concert which he conducted at Bologna a few days ago.

The conductor's refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When the request was made of him, he replied that it would spoil the entire effect. It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade.

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Post Intelligencer

MAY 23 1931

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AMERIC AWEE

ica's most interesting Weekly
Distributed every Sunday w

The Post-Intell

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CONTINUED ON PAGE 3.

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REGISTER

MAY 23 1931

THE AFFAIR AT BOLOGNA.

What is art and what is patriotism is a question that the concert-goers of the United were once called upon to decide when Dr. Karl Muck, conductor of the Boston Symphony Orchestra refused to open a concert with "The Star Spangled Banner." It was shortly after the United States declared war against Germany and every German-American was suspect. The test of patriotism was applied to Dr. Muck with the request to play our national anthem. He politely declined on the ground that it was "inartistic" and not adapted to orchestration, not by his orchestra at least. Dr. Muck was convicted of being an alien enemy within our midst on the spot, and was seized and sent to the internment camp at Oglethrope, Georgia, where we kept most of our prominent German-American citizens during the war.

In America we do not understand how the Fascist Government could treat Signor Arturo Toscanini so rudely because he refused to play either the Fascist march or the Fascist hymn at a concert at Bologna. The distinguished conductor who has captivated Europe with his concerts, was nearly mobbed. Cries of "A morte!" (kill him!) were heard in the Bologna Theater and the Italian police have taken his passport from him. In his native country Toscanini is virtually a prisoner and the Fascist Government it is said, will keep him there for some time in order to "discipline" him for his effrontery.

Thus while we Americans can understand the intensive patriotism that would result in severely censoring and curtailing the liberty of an alien citizen in time of war because he refused to play our national anthem, it is not so easy to get at the Fascist intolerance. For here was an internationally famous son of Italy returning home. The incident seems to illustrate the intensive kind of nationalism which is super-imposed by a dictatorship, something quite apart from the genuine spirit of the Italian people who would have greeted Toscanini warmly.

THIS CLIPPING FROM
NEWPORT, R. I.
NEWS

MAY 1931

PROTESTS ATTACK ON TOSCANINI

Boston Symphony Conductor Cancels Contract to Conduct Festival in Milan

PARIS, May 23—As a protest against the attack on Arturo Toscanini in Bologna and the maestro's treatment by the Fascist authorities, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has cancelled his contract to conduct at a music festival at the Scala Theatre in Milan from June 7 to June 17. Mr. Koussevitzky cabled the Scala Theatre that the "unbelievable outrage" against Signor Toscanini was an offence against the whole artistic world and that he was unwilling to associate music with politics and therefore felt obliged to renounce his contract in Italy.

When the manager of the Scala wired back that it would be impossible to cancel the festival and that there was sufficient reason for a breach of contract, Mr. Koussevitzky replied: "It is a question of principle with me and that is sufficient reason, Please cancel my engagement for 1932."

Friends of Signor Toscanini in Paris were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him by the Italian police and that he was a "voluntary" prisoner in his house. The police informed him that the passport would be returned, but why it was taken from him neither he nor anyone else seems to understand.

Signor Toscanini ought to leave within the next 48 hours for Vienna to fulfill a concert engagement there, but it seems entirely to depend on the good-will of the Fascist police whether or not he will be able to fulfill the engagement.

The conductor admitted that the treatment he had received in his own country since the affair at Bologna had considerably affected his health and nerves. He said, however, that he was trying to keep his patience and temper, and it is to avoid any demonstrations in the street, either in his favor or hostile, such as those at Bologna, that he is remaining at home. Naturally enough, he did not wish to talk freely on the telephone. His greatest concern is lest he should not get his passport back and become a virtual prisoner in his own country.

Private information which has come through regarding the incidents at Bologna indicate clearly that the prevention of Signor Toscanini's concert there was deliberate and in conjunction with the Fascist leaders of the city. The conductr'os refusal to have either the royal march or the Fascist hymn played at his concert was based on purely artistic grounds. When he was requested by Leandro Arpinati, Under-Secretary of State for the Interior, and the Prefect of Bologna to do this, he replied that it would spoil the whole artistic effect of his concert.

It was then suggested that the municipal band should play the two anthems before the concert began. Signor Toscanini refused, declaring that it would turn the whole concert into a masquerade. The only persons present at this interview were the conductor, Signor Arpinati and the Prefect. However, when Signor Toscanini drove to the concert the attack on him showed that news of his refusal had been deliberately spread among Fascists and that the attack had beeen planned and timed. It accorded with what had been written in the Fascist press against "spending so much money on concerts."

Signor Toscanini added that he and his lawyer, who is himself a Fascist, were greeted with cries of "A morte!" ("Kill him!") and that both received blows, the lawyer being seriously hurt.

Except for this incident, in which he was an entirely innocent victim, Signor Toscanini's friends declared there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontier of his own country.

THIS CLIPPING FROM
LOS ANGELES, CAL.
EXAMINER

MAY 23 1931

Toscanini Silent; Harsh Fascisti Methods Hinted

PARIS, May 22.—(Universal Service Special Cable.)—Indications that Arturo Toscanini, conductor of the New York Philharmonic Orchestra, is being subjected to harsh methods of discipline by Fascist authorities became even plainer today.

Toscanini, who was beaten by Fascists when he refused to conduct an orchestra playing the Fascist national hymn in Bologna last week, is reported to be a virtual prisoner in his Milan residence.

At a late hour tonight he had not yet responded to several urgent telegrams sent him Wednesday and Thursday. Advices from New York also state that the conductor has not answered many messages cabled to him in Milan.

Protesting against the treatment of Toscanini, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has announced that he has canceled two programs arranged for the music festival in Milan June 7 to 17. He characterized the persecution of Toscanini as "an unbelievable outrage."

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

MAY 25 1931

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MAY 26 1931

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

MAY 24 1931

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Fascism may or may not have been of some benefit to Italy—there are differences of opinion on this point but in some of its manifestations it has been injurious to the reputation both of Mussolini and of the nation that delights to honor him. The objection to his regime is not so much that it is despotism, though that a normally liberty-loving people should patiently endure such constant interference with individual freedom is strange, as that it is a peculiarly mean kind of despotism. Hundreds of distinguished citizens have been arrested and deported without trial, and murder has been done without bringing the murderers to justice. Now a great artist like Arturo Toscanini, famous the world over, is being subjected to petty persecution because he refused to play "Giovanessa," the Fascist hymn, at a concert in Bologna.

His reason was the perfectly proper one that the occasion was inappropriate. In consequence he was treated with violence by a Fascist mob. Like Guiglielmo Ferrero and Benedetto Croce before him, he was made a "voluntary" prisoner in his own house. Such episodes as these are worthy of "King Bomba" in his worst days as ruler of the Two Sicilies. If a policy like this is continued, it will be open to argument whether Italy is any longer a civilized country. Koussevitsky, the leader of the Boston Symphony Orchestra, has expressed his opinion by cancelling an engagement to appear in Milan. He doubtless represents the feelings of most musicians at such an outrage to one of the great conductors of the world.

The Italians themselves should realize—doubtless many of them do—that episodes of the sort not only create animosity to their country, but make it ridiculous as well. Fascism has already done much to Prussianize Italy and brutalize the whole administration of public affairs. Its interference with artistic and intellectual freedom, if persisted in, is a sad commentary on the spirit of evil that dominates it.

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MAY 25 1931

Music

Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra, has been accused of high hatting the standard composers in favor of modern men, especially those of the radical left wing, and it is true that he has introduced much new music to America, some of it unmistakably important.

When it comes to a question of neglecting the classics, however, Mr. Koussevitzky's record speaks for itself. On his Boston Symphony Orchestra programs of last season Bach was represented by seventeen compositions, Beethoven by seven, Brahms by five, Mozart by four, Haydn by three, Schumann by three, Handel and Schubert by two each.

In addition four works each by Wagner and by Richard Strauss were played, and two each by Tsehaikowsky and by Debussy. This seems very much like giving standard works their due.

FAMOUS MUSICIAN MAY BE ALLOWED TO LEAVE MILAN

Refusal To Play National Anthem Causes Disturbance

OTHERS INDIGNANT

Over Treatment Accorded Toscanini; Koussevitsky Breaks Date

Rome, My 26.—INS—Arturo Toscanini, conductor of the New York Philharmonic orchestra, today was expected to receive permission to leave Milan, after assuring the prefect that his refusal to play the Fascist national anthem at a recent concert was an unintentional slight.

Toscanini, who was attacked by the audience, following his refusal to play the anthem at the Bologna concert, said the anthem was not good music. However, it was considered as a slight to the government when it was remembered that he played the American and British airs at his last concert in London.

Should Toscanini assure the prefect that the slight was unintentional his passport will be returned and he will be allowed to depart from his Milan home in which he has been held a virtual prisoner.

Premier Mussolini refused to make a state affair of the incident, which has aroused critical feeling in many parts of Europe and the United States.

"The affair is being handled by the perfect of Milan who must inquire into all the details and arrive at his own solution," said Mussolini.

"We shall not give excessive importance to a banal incident," Mussolni continued. "There has been NO official communication, and we have no intention of making one."

The conductor is recovering from injuries to his head and right arm suffered when he was attacked.

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Koussevitsky, who refused to fulfill an engagement in Italy, because of his wrath at the government's treatment of Toscanini, said he believed artists belong to the world and not to one country and should not be persecuted whatever their political beliefs.

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Other artists applauded Koussevitsky for spurning the Italian engagement.

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AMBRIDGE, PA.
CITIZEN

MAY 26 1931

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BEAUMONT, TEX.
ENTERPRISE

BOSTON MUSICIAN BOYCOTTS ITALY

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PARIS, May 25.—Declaring that "the Toscanini incident in Bologna and its continuation in Milan is a disgrace to the Italian government," Serge Koussevitsky, conductor of the Boston symphony orchestra, today rejected all attempts to persuade him to reconsider his refusal to keep his engagement to play at La Scala in Milan in the June festival.

Koussevitsky, who has been storming with indignation since the brutal attack by fascists on Arturo Toscanini, conductor of the New York Philharmonic orchestra, in Bologna and his consequent imprisonment in his Milan residence, told Universal Service:

"Toscanini belongs to the world, not to one country.

"Whoever can raise a cudgel to protest in his behalf should do so.

"It is not a matter of what his political opinions may be.

"It is outrageous for an old man of 64 to be struck by young men. The whole cultured world should rise and protest."

Meanwhile, all efforts to communicate with the Italian maestro in Milan are futile. Toscanini himself declines to answer telephone calls, since to do so would embroil him with the fascist censors, and others in his residence are unwilling to say a word and are most reluctant under questioning.

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ROCHESTER, N. Y.
TIMES UNION

MAY 26 1931

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Boston Conductor Declares He Will Not Go to Milan Unless Attack On Musician is Settled.

Paris—(U.P.)—Only an "Amiable settlement" of the recent controversey between Arturo Toscanini and youthful Fascists of Bologna will persuade Serge Koussevitsky to cease his efforts to break a contract with the Scala Theater in Milan, the conductor of the Boston Symphony Orchestra said yesterday.

Toscanini was slapped and punched by Fascists at Balogna when he refused to play the national anthem and the Fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic Symphony orchestra.

Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defense of Toscanini's attitude, Koussevitsky informed the Scala directors of his position in the controversy in his last communication with them, he said.

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

MAY 26 1931

Close Toscanini 'Incident' Today

Passport of N. Y. Philharmonic Conductor Expected to Be Returned

By International News

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Should Toscanini assure the prefect that the slight was unintentional his passport will be returned and he will be allowed to depart from his Milan home in which he has been held a virtual prisoner.

Premier Mussolini refused to make a state affair of the incident, which has aroused critical feeling in many parts of Europe and the United States.

"The affair is being handled by the prefect of Milan," he said, "who must inquire into all the details and arrive at his own solution."

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THIS CLIPPING FROM
TOLEDO, OHIO
TIMES

MAY 26 1931

TOSCANINI MAY APOLOGIZE TO GAIN FREEDOM

Orchestra Conductor Is Held Prisoner in Milan Home

BRUISES HEALING

Mussolini Treats Affair in Light of Minor Importance

Universal News Service

ROME, May 25—A way out of his distressing predicament which would pacify high Fascist circles and permit him to leave Milan in peace within a few days was offered to Arturo Toscanini, 64, conductor of the New York Philharmonic orchestra, today.

The government has instructed the prefect of Milan to try to obtain Toscanini's declaration that he did not intend to offend the Fascist regime when he refused to conduct an orchestra in the Fascist national hymn in Bologna.

PARLEYS ARRANGED

Parleys between the maestro and the prefect have been going on for several days in Toscanini's Milan residence, where he has been detained through the withdrawal of his passport and the guarding of his home by police.

Toscanini is recovering from injuries suffered at the hands of Fascists who attacked and beat him in Bologna. His right arm is reported to be improving, and he has been treated for injuries about the head.

Should Toscanini inform the authorities that the slight on Fascism's hymn was unintentional, he would be free to leave Milan within a few days, it was stated authoritatively. Fascism's complaint is that Toscanini played American and British national anthems in his recent London concerts and that his refusal to play the Fascist anthem was an insult to the Italian government.

MUSSOLINI UNDISTURBED

An intervfew with Premier Mussolini today clarified the goverhment's attitude in the affair.

"We shall not give excessive importance to a banal incident. There has been no official communication, and we have no intention of making one."

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FORT WAYNE, IND.
JOURNAL GAZETTE

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The incident at Milan, where Toscanini, the famous orchestral conductor, is detained as a prisoner in his home, deprived of passports, for refusing to play the Fascist national anthem, recalls the experience of Dr. Muck in this country when he refused to play the American national anthem at the concerts of the Boston Symphony orchestra. Muck said it interfered with the artistic arrangement of his program which is the contention of Toscanini in the more recent affair.

THIS CLIPPING FROM
POMEROY, OHIO
DAILY TRIBUNE

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Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defense of Toscanini's attitude, Koussevitsky informed the Scala directors of his position in the controversy in his last communication with them, he said.

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that Koussevitsky's proposals were impossible, since the concerts already had been announced, but the conductor sent another message insisting on breaking his contract. He said that he preferred to make his appearance in Milan at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia—which I have quit."

his refusal to play the Fascist national anthem at a recent concert was an unintentional slight.

Toscanini, who was attacked by the audience, following his refusal to play the anthem at the Bologna concert, said the anthem was not good music. However, it was considered as a slight to the government when it was remembered that he played the American and British airs at his last concert in London.

Should Toscanini assure the prefect that the slight was unintentional his passport will be returned and he will be allowed to depart from his Milan home in which he has been held a virtual prisoner.

Premier Mussolini refused to make a state affair of the incident, which has aroused critical feeling in many parts of Europe and the United States.

"The affair is being handled by the prefect of Milan," he said, "who must inquire into all the details and arrive at his own solution."

The conductor is recovering from injuries to his head and right arm suffered when he was attacked.

Paris in Violent Protest

By International News

PARIS, May 26.—Practically the entire musical world of Paris led by Serge Koussevitsky, conductor of the Boston Symphony orchestra, voiced its indignation today at the treatment in Italy of Arturo Toscanini.

Koussevitsky, who refused to fulfill an engagement in Italy because of his wrath at the government's treatment of his compatriot, said he believed that artists belong to the world and not to one country and should not be persecuted whatever their political beliefs.

"Whoever can raise a cudgel in Toscanini's behalf should do so," he said. "I believe that the whole cultured world should rise and protest."

THIS CLIPPING FROM
TOLEDO, OHIO
TIMES

MAY 26 1931

TOSCANINI MAY APOLOGIZE TO GAIN FREEDOM

Orchestra Conductor Is Held Prisoner in Milan Home

BRUISES HEALING

Mussolini Treats Affair in Light of Minor Importance

Universal News Service

ROME, May 25—A way out of his distressing predicament which would pacify high Fascist circles and permit him to leave Milan in peace within a few days was offered to Arturo Toscanini, 64, conductor of the New York Philharmonic orchestra, today.

The government has instructed the prefect of Milan to try to obtain Toscanini's declaration that he did not intend to offend the Fascist regime when he refused to conduct an orchestra in the Fascist national hymn in Bologna.

PARLEYS ARRANGED

Parleys between the maestro and the prefect have been going on for several days in Toscanini's Milan residence, where he has been detained through the withdrawal of his passport and the guarding of his home by police.

Toscanini is recovering from injuries suffered at the hands of Fascists who attacked and beat him in Bologna. His right arm is reported to be improving, and he has been treated for injuries about the head.

Should Toscanini inform the authorities that the slight on Fascism's hymn was unintentional, he would be free to leave Milan within a few days, it was stated authoritatively. Fascism's complaint is that Toscanini played American and British national anthems in his recent London concerts and that his refusal to play the Fascist anthem was an insult to the Italian government.

MUSSOLINI UNDISTURBED

An interview with Premier Mussolini today clarified the government's attitude in the affair.

"We shall not give excessive importance to a banal incident. There has been no official communication, and we have no intention of making one."

Universal News Service

PARIS, May 25—Declaring that "The Toscanini incident in Bologna and its continuation in Milan is a disgrace to the Italian government," Serge Koussevitsky, conductor of the Boston Symphony orchestra, today rejected all attempts to persuade him to reconisder his refusal to keep his engagement to play at La Scala in Milan in the June festival.

All efforts to communicate with the Italian maestro in Milan are futile. Toscanini himself declines to answer telephone calls, since to do so would embroil him with the Fascist censors, and others in his residence are unwilling to say a word and are most reluctant under questioning.

THIS CLIPPING FROM THE
FORT WAYNE, IND.
JOURNAL GAZETTE

MAY 26 1931

Boston Symphony Chief Hurls Defi at Toscanini Foes

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THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

MAY 26 1931

Semi-Apology Italy's Price For "Insult" By Toscanini

[Copyright, 1931, by Universal Service, Inc.]

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Toscanini contended that he would not conduct the orchestra in the Fascist hymn because "it is not good music." When he said that, Fascisti in the audience attacked him.

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THIS CLIPPING FROM
BALTIMORE, MD
NEWS

MAY 26 1931

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE

MAY 26 1931

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"Toscanini belongs to the world, not to one country.

"Whoever can raise a cudgel to protest in his behalf should do so."

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LOS ANGELES, CALIF.
NEWS

MAY 26 1931

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N. Y. AMERICAN

MAY 26 1931

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THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

MAY

MUSIC, IDEALS AND POLITICS

When the ideals of art come in conflict with the passions of politics, which shall give way? The question has been brought into prominence by the indignities and physical injuries suffered by Arturo Toscanini, one of the world's greatest orchestral conductors, in his own country, Italy, for refusal to permit his programs to be marred, as he viewed it, by Fascist dictation. Toscanini has long been held in high esteem in America, formerly as director of its greatest opera company and of recent years as the chief conductor of New York's most important orchestra. And now another of the world's greatest conductors, a Russian, also highly esteemed as the head of one of the foremost orchestras of America, that of Boston, joins in the defense of art ideals against local passion.

Serge Kousevitsky has announced that he will not keep his contract to conduct two performances of a great festival to be held at the Scala theater in Milan in June because of the "unbelievable outrage" committed against Toscanini. To a distressed cry from Milan that there was no sufficient reason for a breach of contract he replied that it was a question of principle, to him a sufficient reason. To a country like Italy, whose prestige in music is so great and whose composers and musicians have so long been held in international esteem, this conflict must present a harass-

THIS CLIPPING FROM
LEWISTON, ME.
SUN

MAY 26 1931

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
EVE. TRIBUNE

31

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Musical Notes

TOSCANINI DISCIPLINED BY MUSSOLINI FOR REFUSING TO PLAY THE FASCIST HYMN

Because of his refusal to play the Fascist Hymn at his recent Bologna concert, the famous conductor, Toscanini, is being disciplined by Mussolini who has placed him under police surveillance at his home in Milan, according to a special dispatch from that city to the N. Y. Review Saturday, in which the following appears:

Except for Toscanini's refusal to play the Facist hymn at the concert in Bologna and the resulting riot when he appeared on the street, his friends say there is no reason whatsoever why the Fascist government and police should have taken the extreme measure of depriving him of the right of a free man anywhere to have safe conduct across the frontiers of his own country.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has refused to conduct during the festival at the Scala Theatre in Milan in protest against the attack on Signor Toscanini. The festival will be from June 7 to 17.

Mr. Koussevitzky had intended to conduct alternately two programs of Bach, Roussel, Ravel, Brahms, Mangiazalli, Stravinsky, Prokofieff and Beethoven as a climax to the Italian season, but he

"unbelievable outrage" against Signor Toscanini in Bologna was an offense against the whole artistic world and that he was unwilling to associate music with politics and was obliged to renounce his contract in Italy.

The manager of the Scala cabled back that it would be impossible to cancel the festival and that there was insufficient reason for a breach of the contract, whereupon Mr. Koussevitzky replied:

"It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

Twenty persons were arrested this week at a concert at the Scala Opera House for demonstrations in favor of Toscanini.

Shouting "Long live Toscanini," a number of persons in the audience interupted the first number of the concert, which was being directed by the Dutch conductor, Albert Van Raalte. Signor Toscanini had spent a large part of his professional life on the Scala stage.

Theatre attendants and carabineers halted the demonstrations, but made no arrests during the concert. They quietly noted the offenders, however, and took them into custody as they left the theatre after the performance.

THIS CLIPPING FROM
KNOXVILLE, TENN.
NEWS SENTINEL

MAY 26 1931

Mussolini Music

MUSSOLINI got excited some months ag over the adverse publicity he receive in this country from a speech by Gen Butler of the Marines. Il Duce had enoug bluff to make the State Department bow t him.

But how is Mussolini going to censo American opinion of the Toscanini incident That has revealed the Fascist dictatorshi in all its cheap and cruel futility. Man Americans, especially of the wealthy clas which has tended to admire the dictator are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and o tour, Signor Toscanini has won the admira tion and loyalty of tens of thousands o music lovers in the U. S. They resent th indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician, in declining an im-

anthem to his concert at Bologna, he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault by withdrawing Toscanini's passport and holding him a virtual prisoner.

Serge Koussevitsky, conductor of the Boston Symphony, has cancelled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change tht nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self respect and freedom should stay away from Fascist Italy.

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on the part of the Italian Fascisti and music, has met with stubborn e part of musicians. As a result Toscanini is virtually a prisoner in n, his passport having been taken Serge Koussevitzky, conductor of mphony Orchestra, has cancelled to conduct the music festival in st against such treatment of a co-

with the Fascist authorities arose declined to have either the royal iscist hymn played at a concert of e conductor in Bologna. He gave at the rendition of these airs was d would destroy the unity and artistic effect of his carefully ar- . The Fascist police, unappre- e points in concert music, viewed asons as mere excuses, and pro- measures to discipline what they ck of loyalty. Apparently Tos- canini s acts towards the Italian governmen were not in question, but this omission of patriotic display branded him as a disloyal subject. The failure of the police to return the passport may cause the conductor to remain in Italy and forego his engagement in Vienna.

Toscanini has done a noble son's work by his beloved country. He achieved the heights in music. Everywhere he goes, everywhere he plays, Italy bears the honor of his achievement. He refused to compromise what he believed a perfect arrangement in the field of his own supreme talent, where he is a recognized authority. He refused to yield to views of men less skilled and less renowned that he, who decreed that they should proscribe the test of loyalty in his own profession.

The Italian conductor knows only too well that no surer means of dealing a death blow to musical and artistic appreciation is ever at hand than to surrender its idealism to those untrained and unskilled. He stands upon a principle. He no doubt would gladly arrange a concert with an appropriate program of patriotic airs; but he would rather lay down his baton, and silence his orchestra than stifle his music, in the hurrahs of men who have done far less than he to make their country's name renowned.

The incident is merely another illustration of the Fascist determination to bring all within Italy under the iron hand of the dictator. Politics and the state may be so dealt with for a time, and survive, even prosper, but music—music is the illusive force of the soul. In bondage it wanes and dies. It has expression only in real emotion, and finds little enthusiasm in the false reaction of a deliberately applied stimulus.

If the Fascisti must excite the people to honor their cause, and in so doing trample upon all that Italy has held most dear in musical supremacy, the party is proceeding upon a false premise.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

WOULD PROTEST TOSCANINI INCIDENT

Boston Symphony Conductor Says World Should Rise Against Treatment

PARIS, May 26 (INS) — Practically the entire musical world of Paris, led by Serge Koussevitsky, conductor of the Boston Symphony orchestra, voiced its indignation today at the treatment in Italy of Arturo Toscanini.

Koussevitsky, who refused to fulfill on engagement in Italy because of his wrath at the government's treatment of Toscanini, said he believed artists belong to the world and not to one country, and should not be persecuted whatever their political beliefs.

"Whoever can raise a cudgel in Toscanini's behalf, should do so," he said. "I believe that the whole cultured world should rise and protest."

MUSSOLINI SOON TO RETURN TOSCANINI'S PASSPORT

ROME, May 26 (INS)—Arturo Toscanini, conductor of the New York Philharmonic orchestra, today was expected to receive permission to leave Milan, after assuring the prefect there that his refusal to play the Fascist national anthem at a recent concert was an unintentional slight.

Toscanini, who was attacked by the audience, following his refusal to play the anthem, said the anthem was not good music. However, it was considered as a slight to the government, when it was remembered that he played the American and British airs at his last concert in London.

Should Toscanini assure the prefect that the slight was unintentional his passport will be returned and he will be allowed to depart from his Milan home, in which he has been held a virtual prisoner.

Premier Mussolini refused to make a state affair of the incident, which has aroused critical feeling in many parts of Europe and the United States.

"The affair is being handled by the prefect of Milan," he said, "who must inquire into all the details and arrive at his own solution."

The conductor is recovering from injuries to his head and right arm, suffered when he was attacked.

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THIS CLIPPING FROM
N. Y. Herald Tribune

MAY 26 1931

Koussevitsky Shuns Italy After Toscanini Affront

Boston Conductor Will Not Appear Until Incident Is Settled

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Koussevitsky wrote to La Scala that it must postpone his engagement, saying that Toscanini belongs to the world, that art is universal and that a concert is an artistic and not a political gathering. He had been expected to appear at a festival at Milan June 7 to 17, conducting two concerts which would mark the musical high point of the season in Italy.

Officials of La Scala replied that Koussevitsky's proposal was impossible, since the concerts had already been announced. Koussevitsky sent another message insisting that the contract be broken and asking that he be allowed to make his appearance at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia, which I have quit."

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...NATI, O.
...QUIRER

MAY 26 1931

Corres...

Killed Self?

—International Newsreel Phot

JOHN N. GARFIELD.

Garfield, grandson of the marty President, James A. Garfield, believed to have shot himself death. His body was found in home at Mentor, Ohio.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

THIS CLIPPING FROM
BALTIMORE, MD
NEWS

MAY 26 1931

TOSCANINI TO LEAVE MILAN

By International News Service.

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Paris Musicians Protest Toscanini Treatment

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THIS CLIPPING FROM
LEWISTON, ME.
SUN

MAY 26 1931

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THIS CLIPPING FROM
KNOXVILLE, TENN.
NEWS SENTINEL

MAY 26 1931

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NEWS

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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
EVE. TRIBUNE

MAY 26 1931

THIS CLIPPING FROM THE
NEWPORT NEWS, VA.
DAILY PRESS

MAY 28 1931

MUSIC AND POLITICS.

An attempt on the part of the Italian Fascisti to mix politics and music, has met with stubborn resistance on the part of musicians. As a result the celebrated Toscanini is virtually a prisoner in his villa at Milan, his passport having been taken from him; and Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has cancelled his engagement to conduct the music festival in Milan, in protest against such treatment of a co-worker.

The difficulty with the Fascist authorities arose when Toscanini declined to have either the royal march or the Fascist hymn played at a concert of which he was the conductor in Bologna. He gave as his reason, that the rendition of these airs was inopportune, and would destroy the unity and spoil the whole artistic effect of his carefully arranged program. The Fascist police, unappreciative of the fine points in concert music, viewed the projected reasons as mere excuses, and proceeded to take measures to discipline what they considered a lack of loyalty. Apparently Toscanini's acts towards the Italian government were not in question, but this omission of patriotic display branded him as a disloyal subject. The failure of the police to return the passport may cause the conductor to remain in Italy and forego his engagement in Vienna.

Toscanini has done a noble son's work by his beloved country. He achieved the heights in music. Everywhere he goes, everywhere he plays, Italy bears the honor of his achievement. He refused to compromise what he believed a perfect arrangement in the field of his own supreme talent, where he is a recognized authority. He refused to yield to views of men less skilled and less renowned that he, who decreed that they should proscribe the test of loyalty in his own profession.

The Italian conductor knows only too well that no surer means of dealing a death blow to musical and artistic appreciation is ever at hand than to surrender its idealism to those untrained and unskilled. He stands upon a principle. He no doubt would gladly arrange a concert with an appropriate program of patriotic airs; but he would rather lay down his baton, and silence his orchestra than stifle his music, in the hurrahs of men who have done far less than he to make their country's name renowned.

The incident is merely another illustration of the Fascist determination to bring all within Italy under the iron hand of the dictator. Politics and the state may be so dealt with for a time, and survive, even prosper, but music—music is the illusive force of the soul. In bondage it wanes and dies. It has expression only in real emotion, and finds little enthusiasm in the false reaction of a deliberately applied stimulus.

If the Fascisti must excite the people to honor their cause, and in so doing trample upon all that Italy has held most dear in musical supremacy, the party is proceeding upon a false premise.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

MAY 2...

MUSIC, IDEALS AND POLITICS

When the ideals of art come in conflict with the passions of politics, which shall give way? The question has been brought into prominence by the indignities and physical injuries suffered by Arturo Toscanini, one of the world's greatest orchestral conductors, in his own country, Italy, for refusal to permit his programs to be marred, as he viewed it, by Fascist dictation. Toscanini has long been held in high esteem in America, formerly as director of its greatest opera company and of recent years as the chief conductor of New York's most important orchestra. And now another of the world's greatest conductors, a Russian, also highly esteemed as the head of one of the foremost orchestras of America, that of Boston, joins in the defense of art ideals against local passion.

Serge Kousevitsky has announced that he will not keep his contract to conduct two performances of a great festival to be held at the Scala theater in Milan in June because of the "unbelievable outrage" committed against Toscanini. To a distressed cry from Milan that there was no sufficient reason for a breach of contract he replied that it was a question of principle, to him a sufficient reason. To a country like Italy, whose prestige in music is so great and whose composers and musicians have so long been held in international esteem, this conflict must present a harass-

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"The affair is being handled by the prefect of Milan," he said, "who must inquire into all the details and arrive at his own solution."

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Boston Conductor Will Not Appear Until Incident Is Settled

PARIS, May 25 (UP).—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, said today he is adhering to his attempt to break his contract with La Scala Theater in Milan until the Fascist dispute with Arturo Toscanini, centering around the latter's refusal to play the royal march or the Fascist Hymn at Bologna earlier this month, has been "amicably settled."

Koussevitsky wrote to La Scala that it must postpone his engagement, saying that Toscanini belongs to the world, that art is universal and that a concert is an artistic and not a political gathering. He had been expected to appear at a festival at Milan June 7 to 17, conducting two concerts which would mark the musical high point of the season in Italy.

Officials of La Scala replied that Koussevitsky's proposal was impossible, since the concerts had already been announced. Koussevitsky sent another message insisting that the contract be broken and asking that he be allowed to make his appearance at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia, which I have quit."

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FORT WAYNE, IND.
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MAY 26 1931

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Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event.

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LEWISTON, ME.
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MAY 26 1931

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To lovers of art generally it is a saddening affair. It is a break in the sense of universal brotherhood that art conveys. Kousevitsky also comes from a country which when it speaks with the voice of music gets a welcome into which no thought of geography or political or religious belief enters, for Russian music is music to which the heart of the world responds. In Russia, too, the field of art has been invaded by politics and attempts have been made to subordinate it, especially in the case of the theater, to propaganda purposes. Is America to become the place of asylum for the art idealists?

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HERALD

USICAL CHAUVINISM

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Big Six

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Cochrane, Athletics
Ruth, Yankees
Arlett, Phillies
Hornsby, Cubs

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Boston Conductor Will Not Appear Until Incident Is Settled

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Koussevitsky wrote to La Scala that it must postpone his engagement, saying that Toscanini belongs to the world, that art is universal and that a concert is an artistic and not a political gathering. He had been expected to appear at a festival at Milan June 7 to 17, conducting two concerts which would mark the musical high point of the season in Italy.

Officials of La Scala replied that Koussevitsky's proposal was impossible, since the concerts had already been announced. Koussevitsky sent another message insisting that the contract be broken and asking that he be allowed to make his appearance at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in Soviet Russia, which I have quit."

THIS CLIPPING FROM
FORT WAYNE, IND.
JOURNAL-GAZETTE
MAY 26 1931

Boston Symphony Chief Hurls Defi at Toscanini Foes

PARIS, May 25.—(UP)—Only an "amiable settlement" of the recent controversy between Arturo Toscanini and youthful Fascists of Bologna will persuade Serge Koussevitsky to cease his efforts to break a contract with the Scala theater in Milan, the conductor of the Boston Symphony orchestra said today.

Toscanini was slapped and punched by Fascists at Bologna when he refused to play the national anthem and the Fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic Symphony orchestra.

Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said that the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event.

THIS CLIPPING FROM
LEWISTON, ME.
SUN
MAY 26 1931

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KNOXVILLE, TENN.
NEWS SENTINEL
MAY 26 1931

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
EVE. TRIBUNE
MAY 26 1931

KOUSSEVITSKY REFUSES TO PLAY AT MILAN.

Paris, May 26.—(Universal Service)—Declaring that "the Toscanini incident in Bologna and its continuation in Milan is a disgrace to the Italian government," Serge Koussevitsky, conductor of the Boston symphony orchestra, today rejected all attempts to persuade him to reconsider his refusal to keep his engagement to play at La Scala in Milan in the June festival.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
MAY 27 1931

Mussolini Music

MUSSOLINI got excited some months ago over the adverse publicity he received in this country from a speech by Gen. Butler of the Marines. Il Duce had enough bluff to make the State Department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and on tour, Signor Toscanini has won the admiration and loyalty of tens of thousands of music lovers in the U. S. They resent the indignities which he has suffered from the dictatorship of his own country.

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Serge Koussevitsky, conductor of the Boston Symphony, has cancelled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

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THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

MUSICAL CHAUVINISM

From the Baltimore Sun.

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short.

Big Six

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New York ..... 020 000 030—5
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Runs batted in—Dickey, Combs, Worthington, Brave
Simmons, Athletics
Cochrane, Athletics
Ruth, Yankees
Arlett, Phillies
Hornsby, Cubs

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Toscanini, leader of the New York symphony orchestra, has been held a virtual prisoner in his Milan home since he refused to play the Fascist national anthem at a recent concert. Because of injuries he suffered when he was attacked by the audience, he was forced to cancel engagements for later appearances in Vienna.

Koussevitsky, who refused to fulfill an engagement in Italy because of his wrath at the government's treatment of Toscanini, said he believed artists belong to the world and not to one country and should not be persecuted whatever their political beliefs.

ROME, May 27.—(Spl)—Arturo Toscanini, conductor of the New York philharmonic orchestra, today was expected to receive permission to leave Milan, after assuring the prefect there that his refusal to play the Fascist national anthem at a recent concert was an unintentional slight.

Toscanini, who was attacked by the audience, following his refusal to play the anthem at the Bologna concert, said the anthem was not good music. However, it was considered as a slight to the government when it was remembered that he played the American and British airs at his last concert in London.

Should Toscanini assure the prefect that the slight was unintentional his passport will be returned and he will be allowed to depart from his Milan home, in which he has been held a virtual prisoner.

Premier Mussolini refused to make a state affair of the incident, which has aroused critical feeling in many parts of Europe and the United States.

"The affair is being handled by the prefect of Milan, who must inquire into all the details and arrive at his own solution," said Mussolini.

The conductor is recovering from injuries to his head and right arm, suffered when he was attacked.

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PRESS SCIMITAR

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MAY 28 1931

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ROCHESTER, N. Y.
Democrat Chronicle

MAY 29 1931

Fascism's Blunder

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has cancelled a concert orchestra engagement in Milan as a protest against the treatment of Toscanini in Bologna for exercising his right as a free man and a musician in refusing to obey commands to play the Fascist anthem at his concert. Koussevitsky calls the treatment of Toscanini an "unbelievable outrage against the whole artistic world."

Since Toscanini was beaten by Fascists at Bologna, he has been besieged by Fascists at his Milan residence, his telegrams and letters have been intercepted, his telephone calls censored, and his passport revoked. "As a conductor in New York City and on tour," says the New York World-Telegram, "Signor Toscanini has won the admiration and loyalty of music lovers. They resent the indignities which he has suffered from the dictatorship of his own country."

It is of course true that Fascism has made a grave error. It has displayed a spirit of narrow patriotism which almost always leads to regrettable consequences. But before Americans condemn the outbreak of the Fascists too severely, it will be well for them to recall the treatment accorded to Fritz Kreisler in this country during the World War. To be sure, Italy is not now at war and Toscanini is not a citizen of an "enemy" race. That, perhaps, makes a difference.

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TIMES

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Detroit Conductor Is Stirred by Attack on Toscanini.

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"The insult inflicted on Toscanini is the most outrageous imaginable," he said in reference to the attack made on the conductor of the New York Philharmonic at Bologna, Italy, several weeks ago when he refused to play the fascist hymn.

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N. Y. EVE. POST

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ROCHESTER, N. Y.
TIMES UNION

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SENTINEL

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309

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There is more sense in the Damrosch attitude than in that of Koussevitzky. And yet, the former should know that some countries make a practise of insisting on the playing of the national anthem at all public entertainments. In England, the custom has been observed for a great many years, at concerts, theatres, cafes, restaurants, music halls and dances.

Damrosch is right in declaring the observance to be a nuisance in peace times. A citizen may be deeply patriotic and yet not pleased at the necessity of jumping up at sundry times and places, and listening to the anthem or joining in its vocal expression. It is safe to say that when this is done in America in these peace years, the average enforced standee and vocalist feels secretly resentful, and regards the ceremony as a decided "nuisance."

When the Bologna contretemps was first cabled to America, the MUSICAL COURIER dubbed the whole affair "a tempest in a teapot."

Read what Mussolini, head of the Fascists, says to Universal Service, regarding the attitude of the Italian Government toward the Toscanini happenings in Bologna and Milan: "We shall not give excessive importance to a banal incident. There has been no official communication and we have no intention of making one. The affair is being handled by the Prefect of Milan, who must arrive at his own solution."

That seems to close the whole matter, except, that if Toscanini had played the anthem he would not have received a trouncing and would not even have stultified himself as a musician, despite the fact that he looks upon the Fascist anthem as just "poor music."

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There is more sense in the Damrosch attitude than in that of Koussevitzky. And yet, the former should know that some countries make a practise of insisting on the playing of the national anthem at all public entertainments. In England, the custom has been observed for a great many years, at concerts, theatres, cafes, restaurants, music halls and dances.

Damrosch is right in declaring the observance to be a nuisance in peace times. A citizen may be deeply patriotic and yet not pleased at the necessity of jumping up at sundry times and places, and listening to the anthem or joining in its vocal expression. It is safe to say that when this is done in America in these peace years, the average enforced standee and vocalist feels secretly resentful, and regards the ceremony as a decided "nuisance."

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PORTLAND, ME.
EXPRESS

MAY 29 1931

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAY 29 1931

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SYRACUSE, N. Y.
HERALD

MAY 29 1931

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THIS CLIPPING FROM
JAMESTOWN, N. Y.
EVE. JOURNAL

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THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat Chronicle

MAY 30 1931

EISERHARDT BACKS STAND OF TOSCANINI

Conductor Within Rights in Refusing Fascist Music, Says U. R. Professor

When Toscanini, noted conductor of the New York Philharmonic Symphony Orchestra, while on a recent visit to Bologna, refused the request of Fascist officials to play the Fascist hymn or the royal march as a part of a concert program, he was entirely within his rights, says Dr. Ewald Eiserhardt, professor of German and lecturer on the history of art at the University of Rochester.

Toscanini was held a virtual prisoner in his house at Bologna after his refusal to have the hymn and march played in a concert engagement in Bologna. He said that to do so would spoil the whole artistic effect of his concert.

Right Point of View

"Toscanini's point of view is the right one," Dr. Eiserhardt said in commenting yesterday on the incident. "Art and science are international, and every effort to drive science and art into nationalism deteriorates them. We ought to declare that Toscanini and Koussevitsky should be allowed to stand up for their own principles. What is true of art and science is also true of religion and philosophy."

Koussevitsky, conductor of the Boston Symphony Orchestra, upon hearing of the incident, refused to fill an engagement to conduct at the festival at the Scala Theater in Milan in protest against the attack on Signor Toscanini. He asserted that the "unbelievable outrage against Toscanini was an offense against the whole artistic world."

THIS CLIPPING FROM
N. Y. TIMES

MAY 31 1931

athonc Church who, once an Alpine mountain-climber, still retains much of the strength of his youth, intends to celebrate his birthday quietly in the midst of a few relatives and the Papal Court.

Telegrams and cables of congratulation, including many from the United States, have begun to arrive. Cardinal Pacelli, Papal Secretary of State, will reply to them on the Pontiff's behalf.

Tomorrow will see the papal flag, yellow and white with the tiara and crossed keys in gold centred upon it, flying from all the edifices of the little Pontifical city. The flag of the Swiss Guards will wave from their station near the great bronze door to the right of St. Peter's. The Swiss, together with the Palatine Guard and the papal gendarmes, will wear full-dress uniforms.

The Pope will celebrate mass in his private chapel in the presence of several relatives, including his niece, Marchesa Persichetti Ugolini, wife of the Minister of Santo Domingo to the Holy See. Missing at the gathering, however, will be a brother of the Pontiff, who died during the last year.

Pius XI is in the tenth year of his reign. Cardinal Mundelein of Chicago, who saw him recently, found him in excellent health.

For a man of 74, the Pope is unusually active. Each day he receives a dozen Prelates or distinguished visitors in private audience, and from 200 to 2,000 in public audience. He dictates correspondence in Italian, French, German and Latin. He keeps in touch with developments and movements, political, economic, religious in all parts of the world and amazes visiting Bishops with the extent of his information.

Although the Prelates of his house-

THIS CLIPPING FROM
RICHMOND, VA.
TIMES DISPATCH

Italy's Music Row

THE quarrel of Italian Fascists with ARTURO TOSCANINI has apparently come to an end, and we observe with pleasure that the violence to which he was subjected was not official.

It will be recalled that about two weeks ago, SIGNOR TOSCANINI was mobbed by Italian patriots because he refused to play the Fascist hymn at a public concert. The maestro, who is himself a man of spirit, was set upon and rather severely shaken up in a scuffle with his opponents.

Immediately there were world-wide denunciations and fears that the Fascist government would take cognizance of the affair and restrict the movements of the great orchestra conductor. SERGEI KOUSS[illegible] Boston Symphony Orchestra issued a strong defense of TOSCANINI and reproved the Fascists for their behavior. OSSIP GABRILOWITSCH of the Detroit Symphony Orchestra declined to conduct a series of concerts in Milan because of his "outraged feelings" over the incident.

Now it has been authoritatively announced that SIGNOR TOSCANINI is under no duress whatever and that the cancellation of his recent concerts was occasioned entirely by his physical condition.

Just why the famous Italian conductor refused to play the Fascist anthem is not known. He has never been particularly favorable to the ruling party of Italy, but his attitude of the past was one of artistic indifference, if not disdain. It appears to us, however, that he could have played what his audience wanted and gracefully escaped a scene, without doing violence to his artistic standards.

As H. I. PHILLIPS suggests, the maestro might have had sense of humor enough to have played the Fascist hymn and followed it immediately with *Yes, We Have No Bananas*—of an Italian equivalent.

is put out of his mind.

Courier

The Toscanini Fracas

In connection with the conflict between Toscanini and the Fascist authorities in Italy, some sidelights have cropped up which merit mention.

Koussevitzky, in protest at the Bologna incident, which he calls "a disgrace to the Italian Government," refused to keep his engagement to conduct at La Scala next month. The extreme view and action of Koussevitzky is tactless and even foolish, and not conducive to helping Toscanini. The present political powers in Italy constitute a de facto and recognized government, which certainly has the right to issue orders and to enforce them if necessary. Toscanini is an Italian citizen, and by his act must have known that he courted discipline. That is strictly a matter, therefore, between Toscanini and the Fascisti. However, the injection of Koussevitzky into the affair seems absolutely gratuitous and unnecessary. A Russian, he probably does not love the Soviet rule in his own native country, but it is doubtful whether he would refuse to play its present national anthem were he asked to conduct it in Russia.

Walter Damrosch, too, puts a finger in the pie, by issuing a statement quoted as follows in the daily papers:

"Naturally we, as Americans, do not desire to interfere with the politics of another country, but generally speaking as a musician, Italy is not at war and there is no particular reason for frequent repetition of her national hymn or song symbolizing Fascism.

"Toscanini was absolutely within his rights to refuse to play either of those tunes on this occasion. It is possible that his aggressors knew his lack of sympathy with the aims of Fascism and therefore used his opposition to provoke a quarrel.

"If Italy were at war it would be different. When a nation is in danger the national anthem is a symbol of patriotism and is a great and wonderful instrument for inflaming patriotism. In time of peace the perpetual playing of national anthems is a nuisance."

There is more sense in the Damrosch attitude than in that of Koussevitzky. And yet, the former should know that some countries make a practise of insisting on the playing of the national anthem at all public entertainments. In England, the custom has been observed for a great many years, at concerts, theatres, cafes, restaurants, music halls and dances.

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kin will [illegible] concert of the Berlin Philharmonic under Bruno Walter's direction on October 9 and will play it for the first time in America with the Boston Symphony under Serge Koussevitzky on New Year's Day.

THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
MAY 25 1931

It Seems to Me by HEYWOOD BROUN

(Copyright, 1931, by The New York Telegram Corp.)

IN his address in celebration of the anniversary of the Red Cross, President Hoover took occasion again to harp on the value of private initiative. He spoke of Clara Barton and said that she did not look to governmental agencies for support in her work.

"Governments are always too slow," said Mr. Hoover, "frequently too short-sighted to meet the sudden sharp demands of critical emergencies in human suffering. She depended on the instant response of the individual human heart to finance the instant need. This gave her the flexibility and freedom of private initiative in her work."

It may be true that governments are too slow in their response to the need of economic relief. But it seems to me a curious thing that the Chief Executive of the United States should point, almost with pride, to this fact. If governments have been in the past too slow and too short-sighted it would seem an excellent thing to do something about it. There is no good reason why they should be laggards forever. Even a State can learn celerity. And compassion, too, for that matter.

Atomic Energy and the Whole.

THESE individuals whose sympathy is commended by the President are not things apart from the structure of the State. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced through dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

The comment goes, as I understand it, that the Fascist regime has scored a great success because the trains of Italy now start and arrive at their destination more closely to schedule. But there is a limit to the Duce's power. He has not as yet been able to make Arturo Toscanini beat time.

No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgment of a genius?

Mussolini, I believe, is, among other things, an amateur musician. In the presence of a man of Toscanini's stature Benito is lucky to be able to get in on a pass to stand in the back of the theatre. Even if one accepts the most optimistic version of the achievements of Mussolini, not one of them includes anything as glorious as the personality and supreme ability of Toscanini.

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WASHINGTON, D. C.
NEWS
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THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
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By HEYWOOD BROUN

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NEW YORK
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CLEVELAND, O.
PRESS
MAY 27 1931

211

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A House of Refuge

BIA UNI

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BALTIMORE, MD.
POST

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THIS CLIPPING FROM
NEW YORK
WORLD-TELEGRAM
MAY 25 1931

It Seems to Me by HEYWOOD BROUN

(Copyright, 1931, by The New York Telegram Corp.)

IN his address in celebration of the anniversary of the Red Cross, President Hoover took occasion again to harp on the value of private initiative. He spoke of Clara Barton and said that she did not look to governmental agencies for support in her work.

"Governments are always too slow," said Mr. Hoover, "frequently too short-sighted to meet the sudden sharp demands of critical emergencies in human suffering. She depended on the instant response of the individual human heart to finance the instant need. This gave her the flexibility and freedom of private initiative in her work."

It may be true that governments are too slow in their response to the need of economic relief. But it seems to me a curious thing that the Chief Executive of the United States should point, almost with pride, to this fact. If governments have been in the past too slow and too short-sighted it would seem an excellent thing to do something about it. There is no good reason why they should be laggards forever. Even a State can learn celerity. And compassion, too, for that matter.

Atomic Energy and the Whole.

THESE individuals whose sympathy is commended by the President are not things apart from the structure of the State. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced through dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

The comment goes, as I understand it, that the Fascist regime has scored a great success because the trains of Italy now start and arrive at their destination more closely to schedule. But there is a limit to the Duce's power. He has not as yet been able to make Arturo Toscanini beat time.

No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgment of a genius?

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THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
MAY 27 1931

It Seems To Me

Ideas and opinions expressed in this column are those of one of America's most interesting writers, and are presented without regard to their agreement or disagreement with the editorial attitude of this paper—The Editor.

By HEYWOOD BROUN
Copyright, 19 for The Pittsburgh Press

NEW YORK

Atomic Energy

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A House of Refuge

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PHILADELPHIA, PA.
RECORD
MAY 26 1931

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BALTIMORE, MD.
POST

THIS CLIPPING FROM
CLEVELAND, O.
PRESS
MAY 27 1931

211

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By HEYWOOD BROUN

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THIS CLIPPING FROM
DENISON, TEXAS
HERALD

MAY 28 1931

The conductor of the Boston symphony orchestra was presented a clock by subscribers. Was this a subtle hint to keep better time?

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAY 29 1931

THE BOSTON SYMPHONY

It is seldom indeed that a climb to the second balcony (anywhere) is made so entertaining and instructive as the climb which was described in a letter to the Journal recently. Half way up the stairs in Symphony Hall, Boston, the "history" of the Boston Symphony Orchestra is set forth in the portraits of its leaders, in letters, accounts, programs, all the visible—and least important—evidences of that great organization's activities.

It has been said that the history of an institution must resolve itself into the record of the work of individuals.

The character of every leader has indeed been reflected in the performances of the Boston Symphony orchestra: Gericke exquisite in detail, Paur dynamic, Muck scholarly. And though we still insist that conductors, their outward and visible flourishes, ought to be hidden at concerts (Did not great Dr. Muck lay down his baton in the midst of a Beethoven symphony and let the orchestra carry on without him as a mark of his confidence in them?) yet we are the more convinced from a reading of this history that their presence "behind the scenes" is indispensable.

Henschel, Gericke, Nikisch, Paur, and the rest became an essential part of the music they played. And over their energetic spirits, guiding, advising, making the practical arrangements with carpenters, bill collectors, and aggrieved patrons hovered the genius of Colonel Henry Higginson. Reconciled to his limitations as a performer and composer Colonel Higginson knew what he wanted. It is refreshing to read how he set out to get it: good tuneful music, low prices so that poor people could get the inspiration they needed, short programs so that they wouldn't be bored. He knew that he would have to pay for these splendid ideals, and he did graciously and often.

Henschel struggled manfully for three years and left an organization which Gericke, coming to take his place, said "had some musicians but was no orchestra." He proceeded with indefatigable pains to make it one—to subdue the brasses and "teach the violins to sing." So that people who formerly came—as, alas, they still do in many instances—because it was the thing to do, came under his leadership, because they wanted to hear good music.

There they all are half way up the stairs on the way to the second balcony—including the most pronounced individualist of them all: Koussevitzky, who at an early age "retired into a corner with his monster," the double bass, and emerged having impressed it with his masterful touch, something he has continued to do with everything he has touched since.

It would repay anyone to stop off in that "refreshment" room on his way to a "Pop" concert and brush up a bit on Boston Symphony history during this present fifty year jubilee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAY 30 1931

Announcement comes from Boston that the personnel of the Boston Symphony orchestra will remain unchanged during the coming season. No member is leaving, and all have been engaged for another year.

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THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

MAY 31 1931

New Stravinsky Concerto

Igor Stravinsky is completing the score of a new violin concerto which will have its first American performance next season under Koussevitzy, with Samuel Dushkin, to whom the concerto is dedicated, playing the solo part. The world premiere of the concerto will take place in Berlin with the Philharmonic Orchestra under Bruno Walter, and Duskin as soloist. The first American performance will be in Boston on January 1, with a second hearing the following day. Dushkin has been concertizing in Europe for the last three years.

Hans Cue

It is now agreed that Stravinsky's new Concerto for Violin and Orchestra shall be played for the first times in America at the Symphony Concerts in Boston on Friday and Saturday, Jan. 1 and 2, 1932. As already announced Mr. Samuel Dushkin will be the violinist. The next week, in all probability, it will be heard at the concerts of the Boston Orchestra in New York.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
NEWS

MAY 30 1931

Mussolini Music

MUSSOLINI got excited some months ago over the adverse publicity he received in this country from a speech by Gen. Butler of the marines. Il Duce had enough bluff to make the State Department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and on tour, Signor Toscanini has won the admiration and loyalty of tens of thousands of music lovers in the United States. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna, he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault.

Serge Koussevitsky, conductor of the Boston Symphony, has canceled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change the nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.

* * *

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

MAY 31 1931

MUSICAL MORTALITY AND THE MACHINE

By LAWRENCE GILMAN

NO ALERT and intelligent musician can be unaware of the fact that the artists and scientists who have achieved such amazing things with disks and gramophones are approaching the solution of most of the problems that stand in the way of reproducing the characteristic qualities of various kinds of musical tone. Those of us who are not willing to be regarded as examples of esthetic bourbonism and inertia are accustomed to the feats of modern recording and reproduction. We take for granted the fact that Toscanini's string tone, the mellow thunders of the Bayreuth orchestra, Stokowski's brass choir, the phrasing and voice and diction of Janssen and Schorr and Kipnis and Leider and Lotte Lehmann, Rachmaninoff's way of striking octaves, Muck's uncanny mastery of the "Luftpause" and the ritardando—we take for granted the fact that these things have been given into our permanent possession with so close an approach to their reality that they are secured to us for our delight so long as our capacity of response to the rare and the excelling is undiminished.

For let us not forget that what the recording and reproducing mechanisms have done is to give virtual permanence to the transitory. The statement is a truism, yet its implications are insufficiently realized. Some of us are inclined to sneer at what is abusively called "mechanical" music; yet the droll and surprising fact emerges that it is precisely the machine which has conferred a kind of deathlessness upon the mortal body of projected musical sound.

The tone of the Philharmonic strings as Toscanini has evoked it survives only in the aural memory. It may never be evoked again. It is born, and dies upon the instant. But science and the machine have found a way of conquering this death that has slain the living body of all music since time began; and the day is approaching when we shall be able to say of all created musical loveliness, as the seers have long said of another kind of immortality, "In the midst of death we are in life."

An eminent expert in the science of musical sound, who is also a sensitive assessor of esthetic values, a conservative and challenging critic—Professor Charles Weyl, of the University of Pennsylvania—has lately made the striking assertion that "there is every reason to believe that possibly within the next ten or fifteen years recorded reproduction of music will be a practically perfect thing as judged by the most skilled listener." Those of us who are aware of contemporary achievements in this field will do well to ponder that assertion.

We take these things, perhaps, too much for granted. Rather we should shout aloud over them, turn ourselves into animated and articulate signposts, as Clive Bell said that we should always do in the presence of extraordinary manifestations of beauty and of power, crying "Stop! Look! Listen!" Have we not been warned by Chesterton that the curse which came before history has laid on us all "a tendency to be weary of wonders"? And to be weary of wonders is surely among the cardinal sins of the spirit.

* * *

Fairy Tales on Wax

THE achievements of those indefatigable and wonder-working craftsmen who are perpetuating great music for a much too casual world proceed apace. One of the latest to come under our notice is a recording by Victor of Ravel's "Ma Mere l'Oye," that delectable suite of "cinq pièces enfantines," derived from Perrault and others, which Ravel composed as piano duets for the amusement of two children, Mimie and Jean Godebski, and afterward scored for orchestra. The recorded performance is by the Boston Symphony Orchestra, under Koussevitsky.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its beautiful reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained.

The captivating little work is scored for a limited body of instruments (save for two horns, Ravel foregoes the brass). This concentrated orchestra glows and flashes like a casket of fairy jewels—and once or twice it takes us out of doors into the wood beyond the world. Here is tonal poetry at its most laconic and concise. Enchanting things are said with the utmost economy of means, yet with astonishing completeness of effect. The gorgeous and exuberant Ravel of the "Rapsodie Espagnole," of "Daphnis and Chloe," of "La Valse," is here a spinner of gossamer and tender loveliness, achieving a humor and a poetic charm that are saved by Gallic irony from the offense of being whimsical or quaint.

* * *

The Sleeping Beauty of the opening "Pavanne" is, of course, that famous and fortunate lady who enjoyed a hundred-year sleep in a castle where she was sequestered by an impenetrable wood that sprang up and enclosed her, secure from loud speakers, reminiscent golfers and people who gabble about the arts, until she was disenchanted by the valorous prince who woke and wedded her. The grave and tranquil movement is initiated by a solo flute against a counterpoint of violas pizzicati and muted horn. The princess, probably weakened by her century of sleep, does not dance long: the piece ends at the twentieth measure.

At the head of the second movement (in moderate tempo), "Hop o' My Thumb," Ravel quotes a passage from Perrault's tale:

"He believed that he would have no difficulty in finding his way by means of the bread-crumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb: the birds had come and eaten them all."

After three introductory measures for muted violins alone, an oboe sings the pensive theme, the violins accompanying it in thirds. Violin harmonics, flute and piccolo suggest the twittering birds.

* * *

Enchantments and Adventures

NEXT we are introduced, in a movement in march time that employs the pentatonic scale, to "Laideronnette, Empress of the Pagodes." One understands that when a Frenchman uses the word "pagode," he may mean either (1) a pagoda; (2) an idol—worshiped in a pagoda; or (3) a puppet, "a little grotesque figure with a movable head." And in archaic English, a pagod, as Mr. Webster reminds us, meant both a pagoda and an idol. A "laideron," for the French, is "an ugly girl, woman; ugly creature."

Now, the "pagodes" imagined by the Countess d'Aulnoy (a seventeenth-century imitator of Perrault) in her "Serpentin Vert," whence Ravel derived the inspiration for this movement, were the musical nouveaux-riches of Fairyland: diminutive creatures with bodies made of jewels, crystal, porcelain and other expensive substances, who played upon Lilliputian instruments—viols made of almond-shells, theorbos of nutshells.

In the Countess d'Aulnoy's tale, the Princess Laideronnette was condemned by the curse of a depraved witch to endure the burden of an atrocious ugliness. When Laideronnette became of age, she asked that she might be permitted to seclude herself in a distant castle where she would never be stared at; and this favor was granted her. One day, in the adjacent forest, she encountered a monstrous green serpent. Guarded by this serpent, Laideronnette, greatly daring, and happily forgetful of her looks, made a sea voyage in a frail craft that was wrecked on the shore of a country where dwelt the diminutive Pagodes. Their mysterious and unseen king was really, as you will have guessed, the Green Snake, who, like the unhappy Laideronnette, had been bewitched by the wicked fairy. Of course, they were both, in due time, restored to their true forms, with an entangling alliance in prospect.

In the movement entitled "Conversations of Beauty and the Beast," we have a tonal variant of the ancient and improving tale of self-sacrificing Fulchritude and the reward of its virtue. This culmination of the parable is indicated by the following passages quoted in Ravel's score, and credited to Mme. Leprince de Beaumont:

"When I think of your kindness, you seem to me less ugly."
"Oh, lady, I have, it is true, a kind heart; but I am a monster."
"There are many men who are more monstrous than you."
"If I had the wit to do so, I would make you a fine compliment to repay you, but I am only a beast."

* * *

"Beauty, will you marry me?"
"No, Beast."

* * *

"I die content since I have the pleasure of seeing you once more."
"No, my dear Beast, you shall not die; you shall live to be my husband!"
The Beast had vanished and she saw at her feet only a Prince more beautiful than Love, who thanked her for having ended his enchantment.

* * *

THIS movement is a slow waltz. A clarinet impersonates Beauty (beginning at the second measure); the double bassoon (half a hundred measures further on) enacts the Beast. You hear them joined—apparently, both are talking at once. There is a climax, a pause, a harp glissando, and the transformed Beast appears in delicately magical harmonics for a solo violin; after the Prince makes love on his 'cello, while Beauty responds upon a in company with a discreetly chaperoning piccolo.

For the Finale of his suite, "The Fairy Garden," Ravel offers us no clew nd his title. We can only listen with innocent ears, and remember a ne from Poe: "Ah, bear in mind *this* garden is enchanted!"

The movement begins softly, in slow tempo, triple time, for the strings alone. The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

The difficult task of reproducing these tenuous fantasies without disastrously blurring or coarsening them has been accomplished with a surprising measure of success by the makers of the new records. The success, of course, is not unqualified. There are disappointing moments—as, for example, the tonal harshness of the forte for strings and woodwind in the second movement; the undue subordination of the English horn in the same movement; the ineffectiveness of the brief but important 'cello solo which sings the love song of the disenchanted Prince.

Yet such exacting passages as those in "Conversations of Beauty and the Beast" which show us the Beast transformed; the delicately dissonant close of the movement; and the iridescent pages that end the Finale, are admirably conveyed. Here the art of the recorders becomes, like Ravel's Pagodes, jeweled and crystalline and choice.

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THIS CLIPPING FROM
DENISON, TEXAS
HERALD

MAY 2 1931

The conductor of the Boston symphony orchestra was presented a clock by subscribers. Was this a subtle hint to keep better time?

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAY 29 1931

THE BOSTON SYMPHONY

It is seldom indeed that a climb to the second balcony (anywhere) is made so entertaining and instructive as the climb which was described in a letter to the Journal recently. Half way up the stairs in Symphony Hall, Boston, the "history" of the Boston Symphony Orchestra is set forth in the portraits of its leaders, in letters, accounts, programs, all the visible—and least important—evidences of that great organization's activities.

It has been said that the history of an institution must resolve itself into the record of the work of individuals.

The character of every leader has indeed been reflected in the performances of the Boston Symphony orchestra: Gericke exquisite in detail, Paur dynamic, Muck scholarly. And though we still insist that conductors, their outward and visible flourishes, ought to be hidden at concerts (Did not great Dr. Muck lay down his baton in the midst of a Beethoven symphony and let the orchestra carry on without him as a mark of his confidence in them?) yet we are the more convinced from a reading of this history that their presence "behind the scenes" is indispensable.

Henschel, Gericke, Nikisch, Paur, and the rest became an essential part of the music they played. And over their energetic spirits, guiding, advising, making the practical arrangements with carpenters, bill collectors, and aggrieved patrons hovered the genius of Colonel Henry Higginson. Reconciled to his limitations as a performer and composer Colonel Higginson knew what he wanted. It is refreshing to read how he set out to get it: good tuneful music, low prices so that poor people could get the inspiration they needed, short programs so that they wouldn't be bored. He knew that he would have to pay for these splendid ideals, and he did graciously and often.

Henschel struggled manfully for three years and left an organization which Gericke, coming to take his place, said "had some musicians but was no orchestra." He proceeded with indefatigable pains to make it one—to subdue the brasses and "teach the violins to sing." So that people who formerly came—as, alas, they still do in many instances—because it was the thing to do, came under his leadership, because they wanted to hear good music.

There they all are half way up the stairs on the way to the second balcony—including the most pronounced individualist of them all: Koussevitzky, who at an early age "retired into a corner with his monster," the double bass, and emerged having impressed it with his masterful touch, something he has continued to do with everything he has touched since.

It would repay anyone to stop off in that "refreshment" room on his way to a "Pop" concert and brush up a bit on Boston Symphony history during this present fifty year jubilee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAY 30 1931

Announcement comes from Boston that the personnel of the Boston Symphony orchestra will remain unchanged during the coming season. No member is leaving, and all have been engaged for another year.

* * *

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

MAY 31 1931

New Stravinsky Concerto

Igor Stravinsky is completing the score of a new violin concerto which will have its first American performance next season under Koussevitzy, with Samuel Dushkin, to whom the concerto is dedicated, playing the solo part. The world premiere of the concerto will take place in Berlin with the Philharmonic Orchestra under Bruno Walter, and Duskin as soloist. The first American performance will be in Boston on January 1, with a second hearing the following day. Dushkin has been concertizing in Europe for the last three years.

It is now agreed that Stravinsky's new Concerto for Violin and Orchestra shall be played for the first times in America at the Symphony Concerts in Boston on Friday and Saturday, Jan. 1 and 2, 1932. As already announced Mr. Samuel Dushkin will be the violinist. The next week, in all probability, it will be heard at the concerts of the Boston Orchestra in New York.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
NEWS

MAY 30 1931

Mussolini Music

MUSSOLINI got excited some months ago over the adverse publicity he received in this country from a speech by Gen. Butler of the marines. Il Duce had enough bluff to make the State Department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and on tour, Signor Toscanini has won the admiration and loyalty of tens of thousands of music lovers in the United States. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna, he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault.

Serge Koussevitsky, conductor of the Boston Symphony, has canceled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change the nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.

* * *

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

MAY 31 1931

MUSICAL MORTALITY AND THE MACHINE

By LAWRENCE GILMAN

NO ALERT and intelligent musician can be unaware of the fact that the artists and scientists who have achieved such amazing things with disks and gramophones are approaching the solution of most of the problems that stand in the way of reproducing the characteristic qualities of various kinds of musical tone. Those of us who are not willing to be regarded as examples of esthetic bourbonism and inertia are accustomed to the feats of modern recording and reproduction. We take for granted the fact that Toscanini's string tone, the mellow thunders of the Bayreuth orchestra, Stokowski's brass choir, the phrasing and voice and diction of Janssen and Schorr and Kipnis and Leider and Lotte Lehmann, Rachmaninoff's way of striking octaves, Muck's uncanny mastery of the "Luftpause" and the ritardando—we take for granted the fact that these things have been given into our permanent possession with so close an approach to their reality that they are secured to us for our delight so long as our capacity of response to the rare and the excelling is undiminished.

For let us not forget that what the recording and reproducing mechanisms have done is to give virtual permanence to the transitory. The statement is a truism, yet its implications are insufficiently realized. Some of us are inclined to sneer at what is abusively called "mechanical" music; yet the droll and surprising fact emerges that it is precisely the machine which has conferred a kind of deathlessness upon the mortal body of projected musical sound.

The tone of the Philharmonic strings as Toscanini has evoked it survives only in the aural memory. It may never be evoked again. It is born, and dies upon the instant. But science and the machine have found a way of conquering this death that has slain the living body of all music since time began; and the day is approaching when we shall be able to say of all created musical loveliness, as the seers have long said of another kind of immortality, "In the midst of death we are in life."

An eminent expert in the science of musical sound, who is also a sensitive assessor of esthetic values, a conservative and challenging critic—Professor Charles Weyl, of the University of Pennsylvania—has lately made the striking assertion that "there is every reason to believe that possibly within the next ten or fifteen years recorded reproduction of music will be a practically perfect thing as judged by the most skilled listener." Those of us who are aware of contemporary achievements in this field will do well to ponder that assertion.

We take these things, perhaps, too much for granted. Rather we should shout aloud over them, turn ourselves into animated and articulate signposts, as Clive Bell said that we should always do in the presence of extraordinary manifestations of beauty and of power, crying "Stop! Look! Listen!" Have we not been warned by Chesterton that the curse which came before history has laid on us all "a tendency to be weary of wonders"? And to be weary of wonders is surely among the cardinal sins of the spirit.

* * *

Fairy Tales on Wax

THE achievements of those indefatigable and wonder-working craftsmen who are perpetuating great music for a much too casual world proceed apace. One of the latest to come under our notice is a recording by Victor of Ravel's "Ma Mere l'Oye," that delectable suite of "cinq pièces enfantines," derived from Perrault and others, which Ravel composed as piano duets for the amusement of two children, Mimie and Jean Godebski, and afterward scored for orchestra. The recorded performance is by the Boston Symphony Orchestra, under Koussevitsky.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its beautiful reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained.

The captivating little work is scored for a limited body of instruments (save for two horns, Ravel foregoes the brass). This concentrated orchestra glows and flashes like a casket of fairy jewels—and once or twice it takes us out of doors into the wood beyond the world. Here is tonal poetry at its most laconic and concise. Enchanting things are said with the utmost economy of means, yet with astonishing completeness of effect. The gorgeous and exuberant Ravel of the "Rapsodie Espagnole," of "Daphnis and Chloe," of "La Valse," is here a spinner of gossamer and tender loveliness, achieving a humor and a poetic charm that are saved by Gallic irony from the offense of being whimsical or quaint.

* * *

The Sleeping Beauty of the opening "Pavanne" is, of course, that famous and fortunate lady who enjoyed a hundred-year sleep in a castle where she was sequestered by an impenetrable wood that sprang up and enclosed her, secure from loud speakers, reminiscent golfers and people who gabble about the arts, until she was disenchanted by the valorous prince who woke and wedded her. The grave and tranquil movement is initiated by a solo flute against a counterpoint of violas pizzicati and muted horn. The princess, probably weakened by her century of sleep, does not dance long: the piece ends at the twentieth measure.

At the head of the second movement (in moderate tempo), "Hop o' My Thumb," Ravel quotes a passage from Perrault's tale:

"He believed that he would have no difficulty in finding his way by means of the bread-crumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb: the birds had come and eaten them all."

After three introductory measures for muted violins alone, an oboe sings the pensive theme, the violins accompanying it in thirds. Violin harmonics flute and piccolo suggest the twittering birds.

* * *

Enchantments and Adventures

NEXT we are introduced, in a movement in march time that employs the pentatonic scale, to "Laideronnette, Empress of the Pagodes." One understands that when a Frenchman uses the word "pagode," he may mean either (1) a pagoda; (2) an idol—worshiped in a pagoda; or (3) a puppet, "a little grotesque figure with a movable head." And in archaic English, a pagod, as Mr. Webster reminds us, meant both a pagoda and an idol. A "laideron," for the French, is "an ugly girl, woman; ugly creature."

Now, the "pagodes" imagined by the Countess d'Aulnoy (a seventeenth-century imitator of Perrault) in her "Serpentin Vert," whence Ravel derived the inspiration for this movement, were the musical nouveaux-riches of Fairyland: diminutive creatures with bodies made of jewels, crystal, porcelain and other expensive substances, who played upon Lilliputian instruments—viols made of almond-shells, theorbos of nutshells.

In the Countess d'Aulnoy's tale, the Princess Laideronnette was condemned by the curse of a depraved witch to endure the burden of an atrocious ugliness. When Laideronnette became of age, she asked that she might be permitted to seclude herself in a distant castle where she would never be stared at; and this favor was granted her. One day, in the adjacent forest, she encountered a monstrous green serpent. Guarded by this serpent, Laideronnette, greatly daring, and happily forgetful of her looks, made a sea voyage in a frail craft that was wrecked on the shore of a country where dwelt the diminutive Pagodes. Their mysterious and unseen king was really, as you will have guessed, the Green Snake, who, like the unhappy Laideronnette, had been bewitched by the wicked fairy. Of course, they were both, in due time, restored to their true forms, with an entangling alliance in prospect.

In the movement entitled "Conversations of Beauty and the Beast," we have a tonal variant of the ancient and improving tale of self-sacrificing Fulchritude and the reward of its virtue. This culmination of the parable is indicated by the following passages quoted in Ravel's score, and credited to Mme. Leprince de Beaumont:

"When I think of your kindness, you seem to me less ugly."
"Oh, lady, I have, it is true, a kind heart; but I am a monster."
"There are many men who are more monstrous than you."
"If I had the wit to do so, I would make you a fine compliment to repay you, but I am only a beast."

* * *

"Beauty, will you marry me?"
"No, Beast."

* * *

"I die content since I have the pleasure of seeing you once more."
"No, my dear Beast, you shall not die; you shall live to be my husband!"
The Beast had vanished and she saw at her feet only a Prince more beautiful than Love, who thanked her for having ended his enchantment.

* * *

THIS movement is a slow waltz. A clarinet impersonates Beauty (beginning at the second measure); the double bassoon (half a hundred measures further on) enacts the Beast. You hear them joined—apparently, both are talking at once. There is a climax, a pause, a harp glissando, and the transformed Beast appears in delicately magical harmonics for a solo violin; after the Prince makes love on his 'cello, while Beauty responds upon a in company with a discreetly chaperoning piccolo.

For the Finale of his suite, "The Fairy Garden," Ravel offers us no clew nd his title. We can only listen with innocent ears, and remember a ne from Poe: "Ah, bear in mind *this* garden is enchanted!"

The movement begins softly, in slow tempo, triple time, for the strings alone. The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

The difficult task of reproducing these tenuous fantasies without disastrously blurring or coarsening them has been accomplished with a surprising measure of success by the makers of the new records. The success, of course, is not unqualified. There are disappointing moments—as, for example, the tonal harshness of the forte for strings and woodwind in the second movement; the undue subordination of the English horn in the same movement; the ineffectiveness of the brief but important 'cello solo which sings the love song of the disenchanted Prince.

Yet such exacting passages as those in "Conversations of Beauty and the Beast" which show us the Beast transformed; the delicately dissonant close of the movement; and the iridescent pages that end the Finale, are admirably conveyed. Here the art of the recorders becomes, like Ravel's Pagodes, jeweled and crystalline and choice.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
MAY 16 1931

The News To-day

By WILLIAM MORRIS

TOSCANINI IS SLAPPED

THE outrageous assault upon Arturo Toscanini by a gang of Fascist ruffians in Bologna is not the first incident of the kind, nor was it the first experience of the kind that this great musician has suffered. Twice before, to our knowledge, and possibly oftener than that, the premier orchestral conductor in the world has been subjected to similar outrage on the part of Fascisti, although this is the first time personal violence has been visited upon him.

The Fascists have as their party song a rollicking tune (to which are sung a few lines of doggerel) called "Giovanezza," or Youth. As their power grew they insisted upon the playing of "Giovanezza" at all public affairs, together with the Garibaldi March, the official national anthem. As the power of the government faded out and the Fascist party, through its Grand Council, tended more and more to assume all powers and functions of government "Giovanezza" tended more and more to overshadow the Garibaldi March, and it is now played on all public occasions and everyone—even the shadow-king and his family—rise and give the Fascist salute when the band brays it forth.

The Fascists have long made it obligatory that upon every occasion where music is played "Giovanezza" must be played first. One man alone has been big and courageous enough to refuse. Arturo Toscanini, greatest conductor in the world—considered by many the greatest conductor the world has ever known—refused point-blank to introduce operas and symphonic concerts with a party rallying song.

DEFIED FASCISTS

Every intelligent and cultured Italian realizes the greatness of Toscanini. In a day when all independence is crushed, when Italy's great writers and thinkers, philosophers and historians, lovers of liberty and idealists are either in exile, in jail or gagged, Toscanini is one of the greatest assets of that country before the world.

One of the sad things about Fascism is the fact that its activities began with gangs of irresponsible boys, youths of 18 and 20 who beat up men and outraged women without let or hindrance. And when those gangs paved the way for the rise to power of the Fascist leaders it was impossible to wave the youths back again to a quiet, peaceful and orderly life.

An American newspaper correspondent who worked long in Italy says in a recent book that young Italy is being raised with revolvers and daggers in their hands and hatred in their hearts. Such gangs of youths, possibly useful to their leaders at one time or another in beating up opponents and wrecking newspaper plants, cannot be expected to have the respect for a great man such as Toscanini deserves. He is a musician, and he will not play "Giovanezza." That is enough for them. He has been subjected to outrage for a number of years.

It is possible that his treatment and the feeling that his beloved Italy seems to be losing its passion for music for its own sake aided materially in his decision in 1929 to accept the leadership of our own Philharmonic-Symphony Orchestra, and to undertake to conduct the Wagner festival in Bayreuth every summer.

While still at La Scala, the great opera house in Milan, Toscanini successfully defied the Fascists who insisted that every opera be preceded by "Giovanezza." He quite properly maintained that neither a party song nor even a national anthem has any place in an artistic programme. Real love of country can find other ways of expressing itself. Such cheapness degrades music and degrades those who accept it as patriotism.

There came a time when King Victor Emmanuel came to Milan and a concert was given in his honor. He refused to play "Giovanezza" for the King (who probably would not relish the compliment, anyway), and when he heard that a piano had been placed upon the stage for a playing of the song he was furious and demanded—and received—an apology from the city officials.

LAST YEAR

It was shortly after that incident that he resigned his La Scala post to come to New York.

Last year, during the triumphal tour of the Philharmonic in Europe, the same question came up again. The Crown Prince and his bride attended a concert, and if "Giovanezza" and the Garibaldi march had not been played the concert would have been called off. Toscanini kept the musicians from entering the theatre until a local military band had played the two tunes and had left. Then he took his orchestra to the stage and gave his concert.

The incident of yesterday may possibly induce the great Maestro to leave Italy and make his home permanently in New York, returning to Europe only for the Wagner festivals in Bayreuth. It certainly made no friends for Fascism outside of Italy.

The occasion recalls the somewhat parallel (although by no means identical) incident of Dr. Karl Muck and "The Star Spangled Banner." During war time, by common consent the Anthem is played on every occasion, as the audience rises. Opinions may differ as to the artistic merit of the composition as a prelude to "Die Meistersinger" or a Bach fugue, but such is and has been the custom.

Dr. Muck is a German and a very great musician; there are those who insist that as an orchestral conductor he is greater than Toscanini. At the outbreak of the war he had been for some years conductor of the Boston Symphony. When the war began the usual hysterical attacks began upon every German and person suspected of German sympathies.

Dr. Muck instantly became the centre of controversy, and demands were made that he play the Anthem. At first he refused; later on, at a concert here in Brooklyn he played the finale to Victor Herbert's "American Fantasy," "The Star Spangled Banner" with Herbertian flourishes. The audience wildly applauded—which is not proper reception for the Anthem—and Muck promptly gave an encore—another wholly improper procedure.

Shortly afterwards Dr. Muck was interned as an enemy alien in a prison camp and there he organized a mighty fine band out of interned German musicians.

He is back in Germany, conducting in Hamburg, as brilliant as ever. When asked his opinion of musical conditions in America following his expulsion he said, "Well, you still have Sousa." That was his idea of a ponderous sneer.

The cases of Toscanini and Muck, however, are not identical. Italy is not at war, Toscanini is not an alien in Bologna and "Giovanezza" is no more the national anthem than is—let us say—"Tammany" or "The Sidewalks of New York."

The colored man was about to be placed on trial. He had no lawyer and the court very promptly assigned two young attorneys to act as the Negro's counsel. He looked at the two youngsters in very evident disgust.

"Is there anything else you wanted?" asked the judge.

"Yeah, judge," replied the colored man slowly. "If it's all de same to yo, Ah'd like to exchange mah lawyers fo' a couple of good witnesses!"
—Exchange.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL
MAY 31 1931

The personnel of the Boston Symphony Orchestra will be unchanged next year. No member of the orchestra is leaving.

* * *

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD
MAY 16 1931

TOSCANINI BEATEN.

The beating administered to Arturo Toscanini, conductor of the New York Symphony Orchestra, when in Bologna he refused to play the fascist anthem gives food for thought. There are two views which should be taken.

First, there is no excuse for the attack. If the action of the conductor was contrary to the law he should have been arrested, and fined or imprisoned. If it was contrary to good taste, the audience might properly have left the hall and refused to patronize concerts thereafter in which Toscanini appeared. But physical punishment is barbaric. It indicates something wrong with the aggressor, not necessarily with the victim.

Second, there is no excuse for Toscanini's attitude. The music of the fascist anthem may be desperately poor. But it represents something. The conductor of the Boston Symphony Orchestra during the war, Karl Muck, did the same thing regarding "The Star-Bangled Banner;" and he was properly castigated. These selections are not rendered for musical reasons; they are not part of a musical program. They are a recognition of government. The American flag might not, on some patriotic occasion, fit well with the decorations of an assembly hall; but it would be hung. So with national anthems. Our own is a spirited number when played by a band; it is out of place in the repertoire of an orchestra; it is almost unsingable.

But it is our anthem and should be performed irrespective of the musical effect. So with the fascist piece. Toscanini is far too temperamental. He did not get what he deserved for the beating was inexcusable; but he should have met some sort of a rebuff for his discourtesy to his guest country.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
MAY 16 1931

MUSICAL CHAUVINISM

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing ...

THIS CLIPPING FROM
GREAT FALLS, MONT.
TRIBUNE
MAY 25 1931

AMERICAN RESENTS SLAPPING EPISODE

Seeks to Cancel Appearance in Milan After Toscanini Is Attacked

PARIS, May 25.—(U.P.)—Only an "amiable settlement" of the recent controversy between Arturo Toscanini and youthful fascists of Bologna will persuade Serge Koussevitsky to cease his efforts to break a contract with the Scala theater in Milan, the conductor of the Boston Symphony orchestra said today.

Toscanini was slapped and punched by fascists at Bologna when he refused to play the national anthem and the fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic symphony orchestra.

Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defense of Toscanini's attitude, Koussevitsky informed the Scala directors of his position in the controversy in his last communication with them, he said.

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that Koussevitsky's proposals were impossible, since the concerts already had been announced, but the conductor sent another message insisting on breaking his contract. He said that he preferred to make his appearance in Milan at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in soviet Russia—which I have quit."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
MAY 29 1931

Gabrilowitsch Will Not Visit La Scala

Refuses to Appear as Result of Treatment of Toscanini.

BERLIN, May 29—(AP) Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, declines to appear at La Scala in Milan because of Fascist treatment of his contemporary, Arturo Toscanini.

"The insult inflicted on Toscanini is the most outrageous imaginable," he said in reference to the attack made on the conductor of the New York Philharmonic at Bologna, Italy, several weeks ago when he refused to play the Fascist hymn.

"A handful of ruffians simply appointed themselves as Toscanini's judges and executioners and abused a man whom the entire world venerates. It is beside the question whether he was right or wrong.

"America and Europe have a right to expect Toscanini's assailants to be punished and apologies made to the artist who, perhaps, has done more for Italy's glory than any man living."

Sergius Koussevisky, conductor of the Boston Symphony Orchestra, canceled his contract at La Scala several days ago for the same reason.

THIS CLIPPING FROM
CINCINNATI, O.
POST
MAY 29 1931

As It Seems To Me

Atoms and the Whole

These individuals whose sympathy is commended by the President are not things apart from the structure of the state. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced thru dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

The comment goes, as I understand it, that the Fascist regime has scored a great success because the trains of Italy now start and arrive at their destination more closely to schedule. But there is a limit to the Duce's power. He has not as yet been able to make Arturo Toscanini beat time.

No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgement of a genius?

* * *

Black Shirt Blacklist

It is heartening to hear that Serge Koussevitzky has refused to fill a concert engagement at Milan as a protest against the treatment of Toscanini.

The manager of the Scala cabled that time was short and that he did not think the incident sufficient ground for a breach of the contract. Whereupon Mr. Koussevitsky replied, "It is a question of principle with me, and that is sufficient reason."

It was well said. And the incident ought to be sufficient for a boycott upon the part of all who respect the dignity and the rights of art. American singers, American painters, architects and authors should put the land of the Black Shirts upon their blacklist until Mussolini crawls on his hands and knees in apology to the great man whom he has harassed and slighted.

(Copyright, 1931, for The Post.)

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN
MAY 29 1931

CONDUCTOR BACKS TOSCANINI

Ossip Gabrilowitsch Refuses to Appear in Milan

Berlin, May 29—(AP)—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, declines to appear in Milan because of Fascist treatment of his contemporary, Arturo Toscanini.

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Sergius Koussevitsky, conductor of the Boston Symphony Orchestra, cancelled his contract at Scala several days ago for the same reason.

For the past few seasons Mr. Gabrilowitsch was guest conductor of the Philadelphia Symphony Orchestra, taking the place of Leopold Stokowski during the latter's absence.

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BROOKLYN, N. Y.
STANDARD UNION
MAY 16 1931

The News To-day

By WILLIAM MORRIS

TOSCANINI IS SLAPPED

THE outrageous assault upon Arturo Toscanini by a gang of Fascist ruffians in Bologna is not the first incident of the kind, nor was it the first experience of the kind that this great musician has suffered. Twice before, to our knowledge, and possibly oftener than that, the premier orchestral conductor in the world has been subjected to similar outrage on the part of Fascisti, although this is the first time personal violence has been visited upon him.

The Fascists have as their party song a rollicking tune (to which are sung a few lines of doggerel) called "Giovanezza," or Youth. As their power grew they insisted upon the playing of "Giovanezza" at all public affairs, together with the Garibaldi March, the official national anthem. As the power of the government faded out and the Fascist party, through its Grand Council, tended more and more to assume all powers and functions of government "Giovanezza" tended more and more to overshadow the Garibaldi March, and it is now played on all public occasions and everyone—even the shadow-king and his family—rise and give the Fascist salute when the band brays it forth.

The Fascists have long made it obligatory that upon every occasion where music is played "Giovanezza" must be played first. One man alone has been big and courageous enough to refuse. Arturo Toscanini, greatest conductor in the world—considered by many the greatest conductor the world has ever known—refused point-blank to introduce operas and symphonic concerts with a party rallying song.

DEFIED FASCISTS

Every intelligent and cultured Italian realizes the greatness of Toscanini. In a day when all independence is crushed, when Italy's great writers and thinkers, philosophers and historians, lovers of liberty and idealists are either in exile, in jail or gagged, Toscanini is one of the greatest assets of that country before the world.

One of the sad things about Fascism is the fact that its activities began with gangs of irresponsible boys, youths of 18 and 20 who beat up men and outraged women without let or hindrance. And when those gangs paved the way for the rise to power of the Fascist leaders it was impossible to wave the youths back again to a quiet, peaceful and orderly life.

An American newspaper correspondent who worked long in Italy says in a recent book that young Italy is being raised with revolvers and daggers in their hands and hatred in their hearts. Such gangs of youths, possibly useful to their leaders at one time or another in beating up opponents and wrecking newspaper plants, cannot be expected to have the respect for a great man such as Toscanini deserves. He is a musician, and he will not play "Giovanezza." That is enough for them. He has been subjected to outrage for a number of years.

It is possible that his treatment and the feeling that his beloved Italy seems to be losing its passion for music for its own sake aided materially in his decision in 1929 to accept the leadership of our own Philharmonic-Symphony Orchestra, and to undertake to conduct the Wagner festival in Bayreuth every summer.

While still at La Scala, the great opera house in Milan, Toscanini successfully defied the Fascists who insisted that every opera be preceded by "Giovanezza." He quite properly maintained that neither a party song nor even a national anthem has any place in an artistic programme. Real love of country can find other ways of expressing itself. Such cheapness degrades music and degrades those who accept it as patriotism.

There came a time when King Victor Emmanuel came to Milan and a concert was given in his honor. He refused to play "Giovanezza" for the King (who probably would not relish the compliment, anyway), and when he heard that a piano had been placed upon the stage for a playing of the song he was furious and demanded—and received—an apology from the city officials.

LAST YEAR

It was shortly after that incident that he resigned his La Scala post to come to New York.

Last year, during the triumphal tour of the Philharmonic in Europe, the same question came up again. The Crown Prince and his bride attended a concert, and if "Giovanezza" and the Garibaldi march had not been played the concert would have been called off. Toscanini kept the musicians from entering the theatre until a local military band had played the two tunes and had left. Then he took his orchestra to the stage and gave his concert.

The incident of yesterday may possibly induce the great Maestro to leave Italy and make his home permanently in New York, returning to Europe only for the Wagner festivals in Bayreuth. It certainly made no friends for Fascism outside of Italy.

The occasion recalls the somewhat parallel (although by no means identical) incident of Dr. Karl Muck and "The Star Spangled Banner." During war time, by common consent the Anthem is played on every occasion, as the audience rises. Opinions may differ as to the artistic merit of the composition as a prelude to "Die Meistersinger" or a Bach fugue, but such is and has been the custom.

Dr. Muck is a German and a very great musician; there are those who insist that as an orchestral conductor he is greater than Toscanini. At the outbreak of the war he had been for some years conductor of the Boston Symphony. When the war began the usual hysterical attacks began upon every German and person suspected of German sympathies.

Dr. Muck instantly became the centre of controversy, and demands were made that he play the Anthem. At first he refused; later on, at a concert here in Brooklyn he played the finale to Victor Herbert's "American Fantasy," "The Star Spangled Banner" with Herbertian flourishes. The audience wildly applauded—which is not proper reception for the Anthem—and Muck promptly gave an encore—another wholly improper procedure.

Shortly afterwards Dr. Muck was interned as an enemy alien in a prison camp and there he organized a mighty fine band out of interned German musicians.

He is back in Germany, conducting in Hamburg, as brilliant as ever. When asked his opinion of musical conditions in America following his expulsion he said, "Well, you still have Sousa." That was his idea of a ponderous sneer.

The cases of Toscanini and Muck, however, are not identical. Italy is not at war, Toscanini is not an alien in Bologna and "Giovanezza" is no more the national anthem than is—let us say—"Tammany" or "The Sidewalks of New York."

The colored man was about to be placed on trial. He had no lawyer and the court very promptly assigned two young attorneys to act as the Negro's counsel. He looked at the two youngsters in very evident disgust.

"Is there anything else you wanted?" asked the judge.

"Yeah, judge," replied the colored man slowly. "If it's all de same to yo, Ah'd like to exchange mah lawyers fo' a couple of good witnesses!"
—Exchange.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL
MAY 31 1931

The personnel of the Boston Symphony Orchestra will be unchanged next year. No member of the orchestra is leaving.

* * *

THIS CLIPPING FROM
TROY, N. Y.
EVE. RECORD
MAY 16 1931

TOSCANINI BEATEN.

The beating administered to Arturo Toscanini, conductor of the New York Symphony Orchestra, when in Bologna he refused to play the fascist anthem gives food for thought. There are two views which should be taken.

First, there is no excuse for the attack. If the action of the conductor was contrary to the law he should have been arrested, and fined or imprisoned. If it was contrary to good taste, the audience might properly have left the hall and refused to patronize concerts thereafter in which Toscanini appeared. But physical punishment is barbaric. It indicates something wrong with the aggressor, not necessarily with the victim.

Second, there is no excuse for Toscanini's attitude. The music of the fascist anthem may be desperately poor. But it represents something. The conductor of the Boston Symphony Orchestra during the war, Karl Muck, did the same thing regarding "The Star-Bangled Banner;" and he was properly castigated. These selections are not rendered for musical reasons; they are not part of a musical program. They are a recognition of government. The American flag might not, on some patriotic occasion, fit well with the decorations of an assembly hall; but it would be hung. So with national anthems. Our own is a spirited number when played by a band; it is out of place in the repertoire of an orchestra; it is almost unsingable.

But it is our anthem and should be performed irrespective of the musical effect. So with the fascist piece. Toscanini is far too temperamental. He did not get what he deserved for the beating was inexcusable; but he should have met some sort of a rebuff for his discourtesy to his guest country.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
MAY 16 1931

MUSICAL CHAUVINISM

If Italy were at war, Arturo Toscanini, for all his renown as a conductor, might get himself into serious trouble by his refusal to give the royal Italian anthem and the Fascist hymn a place on the program of his concerts in his native land.

The unfortunate experience of Dr. Karl Muck, who, though consenting to play "The Star-Spangled Banner" whenever he appeared with the Boston Symphony Orchestra during the war, observed publicly that the American national anthem had no place in orchestral performances, shows how seriously an aroused people may regard even the slightest departure from the formalities of musical patriotism. Italians are supposed to have a more sincere devotion to music for music's sake than Americans. But their musical sensibilities would not, in all probability, prevent them from reacting with extreme violence to irregularities in war time of the kind of which Toscanini is said to be guilty.

Since it has happened in peace time, however, Toscanini's action and the face slappings he suffered from Fascist youth in Bologna will probably be an "incident" and nothing more. That is all it ought to be and all that the principals if they are wise will allow it to be. Conflicts between art and chauvinism are capable of producing unfortunate results even in peace time, and this one between one of the greatest musical figures of the day and a group of narrow detractors is the sort of thing which true patriots as well as lovers of music would prefer to have cut short.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
MAY 29 1931

Gabrilowitsch Will Not Visit La Scala

Refuses to Appear as Result of Treatment of Toscanini.

BERLIN, May 29—(AP) Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, declines to appear at La Scala in Milan because of Fascist treatment of his contemporary, Arturo Toscanini.

"The insult inflicted on Toscanini is the most outrageous imaginable," he said in reference to the attack made on the conductor of the New York Philharmonic at Bologna, Italy, several weeks ago when he refused to play the Fascist hymn.

"A handful of ruffians simply appointed themselves as Toscanini's judges and executioners and abused a man whom the entire world venerates. It is beside the question whether he was right or wrong.

"America and Europe have a right to expect Toscanini's assailants to be punished and apologies made to the artist who, perhaps, has done more for Italy's glory than any man living."

Sergius Koussevisky, conductor of the Boston Symphony Orchestra, canceled his contract at La Scala several days ago for the same reason.

THIS CLIPPING FROM
CINCINNATI, O.
POST
MAY 29 1931

As It Seems To Me

Atoms and the Whole

These individuals whose sympathy is commended by the President are not things apart from the structure of the state. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced thru dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

The comment goes, as I understand it, that the Fascist regime has scored a great success because the trains of Italy now start and arrive at their destination more closely to schedule. But there is a limit to the Duce's power. He has not as yet been able to make Arturo Toscanini beat time.

No more petty and contemptible use of tyranny has been known in the modern world than the petty perscution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgement of a genius?

* * *

Black Shirt Blacklist

It is heartening to hear that Serge Koussevitzky has refused to fill a concert engagement at Milan as a protest against the treatment of Toscanini.

The manager of the Scala cabled that time was short and that he did not think the incident sufficient ground for a breach of the contract. Whereupon Mr. Koussevitsky replied, "It is a question of principle with me, and that is sufficient reason."

It was well said. And the incident ought to be sufficient for a boycott upon the part of all who respect the dignity and the rights of art. American singers, American painters, architects and authors should put the land of the Black Shirts upon their blacklist until Mussolini crawls on his hands and knees in apology to the great man whom he has harassed and slighted.

(Copyright, 1931, for The Post.)

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN
MAY 29 1931

CONDUCTOR BACKS TOSCANINI

Ossip Gabrilowitsch Refuses to Appear in Milan

Berlin, May 29—(AP)—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, declines to appear in Milan because of Fascist treatment of his contemporary, Arturo Toscanini.

"The insult inflicted upon Toscanini is the most outrageous imaginable," he said in reference to the attack made on the conductor of the New York Philharmonic at Bologna, Italy, several weeks ago when he refused to play the Fascist hymn.

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"America and Europe have a right to expect Toscanini's assailants to be punished and apologies made to the artist who, perhaps, has done more for Italy's glory than any man living."

Sergius Koussevitsky, conductor of the Boston Symphony Orchestra, cancelled his contract at Scala several days ago for the same reason.

For the past few seasons Mr. Gabrilowitsch was guest conductor of the Philadelphia Symphony Orchestra, taking the place of Leopold Stokowski during the latter's absence.

Milan After Toscanini Is Attacked

PARIS, May 25.—(U.P.)—Only an "amiable settlement" of the recent controversy between Arturo Toscanini and youthful fascists of Bologna will persuade Serge Koussevitsky to cease his efforts to break a contract with the Scala theater in Milan, the conductor of the Boston Symphony orchestra said today.

Toscanini was slapped and punched by fascists at Bologna when he refused to play the national anthem and the fascist hymn at the opening of a concert. He is conductor of the New York Philharmonic symphony orchestra.

Koussevitsky, who protested against the treatment of Toscanini by attempting to end his contract at Milan, said the noted conductor "belongs to the world," that art is universal and that a concert is an artistic and not a political event. In defense of Toscanini's attitude, Koussevitsky informed the Scala directors of his position in the controversy in his last communication with them, he said.

Furthermore, he told them that his engagement must be postponed. He had been scheduled to appear in Milan at a festival June 7 to June 17, to conduct two concerts which were to be one of the outstanding musical events of the season in Italy.

The Milan officials replied that Koussevitsky's proposals were impossible, since the concerts already had been announced, but the conductor sent another message insisting on breaking his contract. He said that he preferred to make his appearance in Milan at a more auspicious time.

"I have always tried to keep politics out of art," he said. "The Toscanini episode recalls certain phenomena in soviet Russia—which I have quit."

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THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE

MAY 30 1931

Toscanini Incident Not Closed.

ITALY has made some amends to Arturo Toscanini for the attack made upon him at Bologna about two weeks ago when he refused to open a program with the Fascist anthem, but these have not had the effect of appeasing his fellow-musicians. Ossip Gabrilowitsch, conductor of the Detroit Symphony orchestra, has joined Serge Koussevitsky, of the Boston Symphony, in refusing to conduct concerts in Italy on account of the treatment accorded to Toscanini, who, said one of them, "belongs to the world, not to one country." In tendering his passports to "il maestro" the Italy of Mussolini has only given Toscanini leave to quit the country when he wishes; it has not rehabilitated itself in the eyes of musicians.

Seldom has the universal character of art been better exemplified than in this incident. Musicians everywhere have been concerned. As was evident from the start, artistic reasons only were behind the refusal of Toscanini to change his program upon demand. Nationalist sentiment in Italy runs too strongly to recognize this and the assault followed.

Now the services of outstanding conductors are to be lost and it may be that the tie between Toscanini and the land of his birth may be loosened. In music-loving Italy these are serious considerations, even if the attitude of the leaders should last no longer than a single season. From all angles, Italy comes off a poor second in the skirmish with the first musician under her flag.

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

MAY 31 1931

THIS business of playing national anthems when esthetic aspects are involved on concert occasions is a constantly controversial question. While Toscanini nurses his injuries at his home in Milan after the attack upon him in Bologna, while Serge Koussevitzky, conductor of the Boston Symphony, in sympathetic indignation cancels his contract to conduct at the forthcoming festival in Milan on the ground that "the Toscanini incident is a disgrace to the Italian Government," and while Premier Mussolini is reported to have termed the famous affair a "banal incident," to which, he declares, "we shall not give excessive importance," those whose artistic sensibilities have been jarred may find interest in comparing or contrasting it with another episode that took place in Italy nearly fifty years ago.

The incident was reported at the time by the Roman correspondent of the "Frankfurter Zeitung," when the Neumann Company, touring Italy in a repertoire of the Wagnerian works, was scheduled to present "Die Walkuere." "The King," we read, "had promised to attend, and it is customary in Italian theatres, when his Majesty enters, to interrupt the performance by playing the 'Marcia Reale.' Anton Seidl was Neumann's conductor, and he was given to understand what he must do at the moment of the King's appearance in his box. But Mr. Seidl absolutely refused to insult the majesty of King Wagner, his sovereign, by any such inartistic proceeding, and Herr Neumann, after trying in vain to make him obedient to Italian custom, was obliged to call upon the assistant conductor to preside over the opera. The performance began, and the King put in an appearance just as Siegmund and Sieglinde were in the midst of their love duo, whereupon everyone stopped, the 'royal march' was played, and then the duo was resumed!"

* * *

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL

MAY 31 1931

DIRECTOR DEFENDS BROKEN CONTRACT

Koussevitzki Cites Toscanini Episode in Letter Canceling Italian Concerts

New York Times-Minneapolis Journal Cable

Paris, May 30.—Serge Koussevitzki, leader of the Boston Symphony Orchestra, who refused to conduct a series of concerts in Milan after he learned of the attack on Maestro Arturo Toscanini and that the latter's passport had been taken away from him by the Italian authorities, has given for publication a letter which he wrote to the directors of LaScala informing them of his decision not to fulfill his contract.

"I have learned from newspapers of the unprecedented outrage which has been perpetrated against an artist in your country," said the letter. "I am so shocked and deeply hurt that I am writing to ask you to liberate me from the engagement which I accepted for the month of June.

"I resent so keenly the injustice of such an act that I have decided to abandon my engagement, or at least postpone it until such time as your country shall have

THIS CLIPPING FROM
LEWISTON, ME.
SUN

JUN 1 1931

MUSSOLINI'S MUSIC

Mussolini got excited some months ago over the adverse publicity he received in this country from a speech by General Butler of the marines, writes the New York World-Telegram. Il Duce had enough bluff to make the State Department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York City and on tour Signor Toscanini has won the admiration and loyalty of music lovers. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault by with- Tos- canini' him

THIS CLIPPING FROM
FORT MEYERS, FLA.
PRESS

JUN 1 1931

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

JUN 1 - 1931

The News To-Day

By WILLIAM MORRIS

TROUBLE IN ITALY

THAT there is real trouble in Italy can no longer be doubted, but its exact nature and magnitude cannot as yet be estimated. It may be that the Mussolini order closing the clubs of the Catholic Action may be the beginning of open warfare between the Fascist state and the church, and it may be the beginning of a genuine opposition to the Mussolini dictatorship.

The clubs of the Catholic Action, organizations of laymen, number some 500,000 members. The Mussolini order forcibly closing them is based on the charge that they are meddling in politics, and that such action is intolerable. But it remains to be seen whether the activities of the clubs are intolerable because they are allied with the church, or because they are participating in politics.

On the same day the Dictator ordered the closing of the clubs news comes that five men were sentenced to prison for what is called in the dispatches an anti-Fascist plot. Giordani Viezzoli, twenty-one-year-old aviator, was sent to prison for six years for planning to scatter anti-Fascist literature over Rome from an airplane. No violence was alleged, the prosecutor declaring that the accused men should be sentenced, "to give a salutary example so that none may believe it possible to attack the Fascist state with impunity."

NO OPPOSITION

Only a day earlier an American citizen of Italian birth was tied to a chair and killed by being shot in the back for an alleged conspiracy against Mussolini, and to-day, seventeen days after the assault upon him in Bologna, Arturo Toscanini is still a virtual prisoner in his Milan home for the crime of refusing to mix politics with music, as Dr. Serge Koussevitsky puts it. All this we learn despite the rigid censorship. What is really going on we can only guess. It can be assumed that when some news like to-day's gets out, the situation is grave—even alarming.

In other words, it is clear to-day even to those who have thus far persistently refused to recognize the fact that in Italy no opposition of any kind is permitted. Mussolini acts in accordance with the theory so pungently expressed by M. Tomsky, former Bolshevik leader, that in his country there is room for any number of political parties, providing that one is in power and the rest of them are in jail.

Whether we like Fascism or not, whether a one-party country with all opposition crushed is a good thing or a bad thing, is not what concerns us here. What is important is that the world must recognize that there is such a situation, that open opposition to the party in power (such as is a matter of course in any democratic country) is ruthlessly crushed and opponents punished by jail, exile and even execution.

It may be (and this is our opinion) that the Catholic Action was dissolved because the Dictator felt they were taking an interest in politics, and that as an anti-Fascist, or even a non-Fascist, body of opinion such activity must be crushed. For if allowed to go on it might serve as a nucleus and thus re-establish the system of free discussion and openly permitted differences of opinion that Mussolini and his followers consider so evil a thing.

Labor unions, liberals and democrats, Socialists and other believers in political democracy have been crushed, their leaders assassinated or exiled, their presses destroyed, their families persecuted. Mussolini has been able to stand before the world, backed by the censored information he has allowed to get out of Italy, as the leader of a great state whose people are unitedly behind him—except for the "trifling" opposition of what he calls trash and riff-raff and waves aside in so lordly a manner.

STATE AND CHURCH

But if he comes into collision with the church he will find an opposition that cannot be terrorized merely by the murder of an occasional Matteotti or by administering castor oil and smashing printing presses. Labor and Socialist leaders might be beaten and murdered and their followers scattered, and by the aid of press censorship such activities might even win the somewhat qualified approval of world public opinion.

But in this new collision the leaders the Fascists will have to deal with are priests and cardinals, and their meeting places are the churches of Italy. Castor oil, beatings, arson and even murder, such as the youthful Arditi inflicted upon their opponents from 1922 to 1925, will create trouble far graver than did the murder of Matteotti.

There is an element in European politics that is wholly lacking in America. In our country we are proud of the fact that there is absolute separation of state and church. A Bishop Cannon or a Rabbi Wise may enter political life, as may any priest or clergyman of any faith, but they do so in their private character of citizens of the United States.

In Europe, however, the concept of separation of church and state is relatively new. For a long time the Austrian emperor had the power to veto the election of any pope; the Spanish king was His Most Catholic Majesty and under the law only Catholic churches were allowed in that country; Protestants were permitted to worship only in meeting rooms having no marks to indicate their character as churches. In all countries there were or are to-day clerical parties. Even in Holland the leading party in both chambers of the States-General is the Catholic party, while in Austria, Belgium, Germany, France and other countries there are important clerical parties.

The idea of separation of church and state is so new that even the decree of the new Spanish government, giving all religions equal rights, was as bitterly protested as was the English law in the past century giving Catholics the same political rights as Anglicans.

Italy's politico-religious history is a long and intricate one, and it is hardly to be wondered that Catholic organizations are taking an interest in politics. For a long time the Fascist government refrained from interfering with religiour affairs, Mussolini himself turning his back on his former advanced atheism to order religious instruction in the schools. He undoubtedly feels strong enough now to throw off the mask of supposed friendship to the church.

When we are able to get the true story of what is happening, uncolored by censorship, we will know what is in the wind. But even from the fragmentary information we have it appears that the country is far from unanimous in its support of Fascism.

THIS CLIPPING FROM
OKLA. CITY, OKLA.
NEWS

MAY 30 1931

It Seems to Me

By Heywood Broun

THESE individuals whose sympathy is commended by the president are not things apart from the structure of the state. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced through dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

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No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgment of a genius?

Mussolini, I believe, is, among other things, an amateur musician. In the presence of a man of Toscanini's stature Benito is lucky to be able to get in on a pass to stand in the back of the theater. Even if one accepts the most optimistic version of the achievements of Mussolini, not one of them includes anything as glorious as the personality and supreme ability of Toscanini.

* * *

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THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

MAY 31 1931

BOSTON CONDUCTOR CANCELS CONCERT IN MILAN; RIPS ITALY

[Copyright: 1931: By the New York Times.]

PARIS, May 30.—Serge Koussevitzki, leader of the Boston Symphony orchestra, who refused to conduct a series of concerts in Milan after he learned of the attack on Arturo Toscanini, conductor of the New York Philharmonic orchestra, and that the latter's passport had been taken away from him, has revealed for publication a letter he wrote to the directors of La Scala informing th of his decision not to fulfill his co

THIS CLIPPING FROM TH
NEW BEDFORD, MA
MERCURY

JUN 1 1931

Serge Koussevitzky, conductor of the Boston Symphony orchestra, declared in Paris that he had "closed the doors of Italy" on himself by his recent letter refusing to conduct at the Scala Opera House in Milan because of the Fascist treatment of Arturo Toscanini.

"I am sorry, because I love the country," Mr. Koussevitzky said, "but I have suffered too much from the Bolsheviks to tolerate what the Fascists are doing to artists. Both these regimes have wrought terrible crimes against culture and the respect which is owing to thought and to art."

Friends of Toscanini here say that his passport has not yet been returned to him.

Mr. Koussevitzky made public the text of his letter to the directors of the Scala Opera House. It reads:

"Gentlemen—I have learned from newspapers of the unprecedented outrage which has been perpetrated against an artist in your country. I am so shocked and deeply hurt that I am writing to ask you to liberate me from the engagement which I accepted for the month of June.

"Maestro Toscanini does not belong only to Italy, but to the whole world, as does every great artist. We artists of other nationalities cannot remain indifferent to the fate of a colleague who is exposed to blows and prosecution, because of his refusal to mix politics with art.

he injustice of ave decided to nt, or at least h time as your faced the out- who is one of your country-

THIS CLIPPING FROM
TRENTON, N. J.
TIMES

JUN 2 - 1931

Completes Concerto

Igor Stravinsky is completing the score of a new violin concerto which will have its first American performance next season under Koussevitzy, with Samuel Dushkin, to whom the concerto is dedicated, playing the solo part. The world premiere of the concerto will take place in Berlin with the Philharmonic Orchestra under Bruno Walter, and Duskin as soloist.

MUSSOLINI MUSIC

Mussolini got excited some months ago over the adverse publicity he received in this country from a speech by General Butler of the marines. Il Duce had enough bluff to make the State Department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

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Because he exercised his right as a free man and as a musician in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault by withdrawing Toscanini's passport and holding him a virtual prisoner.

Serge Koussevitsky, conductor of the Boston Symphony, has cancelled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change the nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.—New York World Telegram.

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THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE

MAY 30 1931

Toscanini Incident Not Closed.

ITALY has made some amends to Arturo Toscanini for the attack made upon him at Bologna about two weeks ago when he refused to open a program with the Fascist anthem, but these have not had the effect of appeasing his fellow-musicians. Ossip Gabrilowitsch, conductor of the Detroit Symphony orchestra, has joined Serge Koussevitsky, of the Boston Symphony, in refusing to conduct concerts in Italy on account of the treatment accorded to Toscanini, who, said one of them, "belongs to the world, not to one country." In tendering his passports to "il maestro" the Italy of Mussolini has only given Toscanini leave to quit the country when he wishes; it has not rehabilitated itself in the eyes of musicians.

Seldom has the universal character of art been better exemplified than in this incident. Musicians everywhere have been concerned. As was evident from the start, artistic reasons only were behind the refusal of Toscanini to change his program upon demand. Nationalist sentiment in Italy runs too strongly to recognize this and the assault followed.

Now the services of outstanding conductors are to be lost and it may be that the tie between Toscanini and the land of his birth may be loosened. In music-loving Italy these are serious considerations, even if the attitude of the leaders should last no longer than a single season. From all angles, Italy comes off a poor second in the skirmish with the first musician under her flag.

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

MAY 31 1931

THIS business of playing national anthems when esthetic aspects are involved on concert occasions is a constantly controversial question. While Toscanini nurses his injuries at his home in Milan after the attack upon him in Bologna, while Serge Koussevitzky, conductor of the Boston Symphony, in sympathetic indignation cancels his contract to conduct at the forthcoming festival in Milan on the ground that "the Toscanini incident is a disgrace to the Italian Government," and while Premier Mussolini is reported to have termed the famous affair a "banal incident," to which, he declares, "we shall not give excessive importance," those whose artistic sensibilities have been jarred may find interest in comparing or contrasting it with another episode that took place in Italy nearly fifty years ago.

The incident was reported at the time by the Roman correspondent of the "Frankfurter Zeitung," when the Neumann Company, touring Italy in a repertoire of the Wagnerian works, was scheduled to present "Die Walkuere." "The King," we read, "had promised to attend, and it is customary in Italian theatres, when his Majesty enters, to interrupt the performance by playing the 'Marcia Reale.' Anton Seidl was Neumann's conductor, and he was given to understand what he must do at the moment of the King's appearance in his box. But Mr. Seidl absolutely refused to insult the majesty of King Wagner, his sovereign, by any such inartistic proceeding, and Herr Neumann, after trying in vain to make him obedient to Italian custom, was obliged to call upon the assistant conductor to preside over the opera. The performance began, and the King put in an appearance just as Siegmund and Sieglinde were in the midst of their love duo, whereupon everyone stopped, the 'royal march' was played, and then the duo was resumed!"

* * *

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
JOURNAL

MAY 31 1931

DIRECTOR DEFENDS BROKEN CONTRACT

Koussevitzki Cites Toscanini Episode in Letter Canceling Italian Concerts

New York Times-Minneapolis Journal Cable

Paris, May 30.—Serge Koussevitzki, leader of the Boston Symphony Orchestra, who refused to conduct a series of concerts in Milan after he learned of the attack on Maestro Arturo Toscanini and that the latter's passport had been taken away from him by the Italian authorities, has given for publication a letter which he wrote to the directors of LaScala informing them of his decision not to fulfill his contract.

"I have learned from newspapers of the unprecedented outrage which has been perpetrated against an artist in your country," said the letter. "I am so shocked and deeply hurt that I am writing to ask you to liberate me from the engagement which I accepted for the month of June.

"I resent so keenly the injustice of such an act that I have decided to abandon my engagement, or at least postpone it until such time as your country shall have effaced the outrage against a man who is one of the most talented of your countrymen."

Friends of Toscanini here say his passport has not yet been returned to him.—Copyright 1931.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

JUN 1 - 1931

The News To-Day

By WILLIAM MORRIS

TROUBLE IN ITALY

THAT there is real trouble in Italy can no longer be doubted, but its exact nature and magnitude cannot as yet be estimated. It may be that the Mussolini order closing the clubs of the Catholic Action may be the beginning of open warfare between the Fascist state and the church, and it may be the beginning of a genuine opposition to the Mussolini dictatorship.

The clubs of the Catholic Action, organizations of laymen, number some 500,000 members. The Mussolini order forcibly closing them is based on the charge that they are meddling in politics, and that such action is intolerable. But it remains to be seen whether the activities of the clubs are intolerable because they are allied with the church, or because they are participating in politics.

On the same day the Dictator ordered the closing of the clubs news comes that five men were sentenced to prison for what is called in the dispatches an anti-Fascist plot. Giordani Viezzoli, twenty-one-year-old aviator, was sent to prison for six years for planning to scatter anti-Fascist literature over Rome from an airplane. No violence was alleged, the prosecutor declaring that the accused men should be sentenced, "to give a salutary example so that none may believe it possible to attack the Fascist state with impunity."

NO OPPOSITION

Only a day earlier an American citizen of Italian birth was tied to a chair and killed by being shot in the back for an alleged conspiracy against Mussolini, and to-day, seventeen days after the assault upon him in Bologna, Arturo Toscanini is still a virtual prisoner in his Milan home for the crime of refusing to mix politics with music, as Dr. Serge Koussevitsky puts it. All this we learn despite the rigid censorship. What is really going on we can only guess. It can be assumed that when some news like to-day's gets out, the situation is grave—even alarming.

In other words, it is clear to-day even to those who have thus far persistently refused to recognize the fact that in Italy no opposition of any kind is permitted. Mussolini acts in accordance with the theory so pungently expressed by M. Tomsky, former Bolshevik leader, that in his country there is room for any number of political parties, providing that one is in power and the rest of them are in jail.

Whether we like Fascism or not, whether a one-party country with all opposition crushed is a good thing or a bad thing, is not what concerns us here. What is important is that the world must recognize that there is such a situation, that open opposition to the party in power (such as is a matter of course in any democratic country) is ruthlessly crushed and opponents punished by jail, exile and even execution.

It may be (and this is our opinion) that the Catholic Action was dissolved because the Dictator felt they were taking an interest in politics, and that as an anti-Fascist, or even a non-Fascist, body of opinion such activity must be crushed. For if allowed to go on it might serve as a nucleus and thus re-establish the system of free discussion and openly permitted differences of opinion that Mussolini and his followers consider so evil a thing.

Labor unions, liberals and democrats, Socialists and other believers in political democracy have been crushed, their leaders assassinated or exiled, their presses destroyed, their families persecuted. Mussolini has been able to stand before the world, backed by the censored information he has allowed to get out of Italy, as the leader of a great state whose people are unitedly behind him—except for the "trifling" opposition of what he calls trash and riff-raff and waves aside in so lordly a manner.

STATE AND CHURCH

But if he comes into collision with the church he will find an opposition that cannot be terrorized merely by the murder of an occasional Matteotti or by administering castor oil and smashing printing presses. Labor and Socialist leaders might be beaten and murdered and their followers scattered, and by the aid of press censorship such activities might even win the somewhat qualified approval of world public opinion.

But in this new collision the leaders the Fascists will have to deal with are priests and cardinals, and their meeting places are the churches of Italy. Castor oil, beatings, arson and even murder, such as the youthful Arditi inflicted upon their opponents from 1922 to 1925, will create trouble far graver than did the murder of Matteotti.

There is an element in European politics that is wholly lacking in America. In our country we are proud of the fact that there is absolute separation of state and church. A Bishop Cannon or a Rabbi Wise may enter political life, as may any priest or clergyman of any faith, but they do so in their private character of citizens of the United States.

In Europe, however, the concept of separation of church and state is relatively new. For a long time the Austrian emperor had the power to veto the election of any pope; the Spanish king was His Most Catholic Majesty and under the law only Catholic churches were allowed in that country; Protestants were permitted to worship only in meeting rooms having no marks to indicate their character as churches. In all countries there were or are to-day clerical parties. Even in Holland the leading party in both chambers of the States-General is the Catholic party, while in Austria, Belgium, Germany, France and other countries there are important clerical parties.

The idea of separation of church and state is so new that even the decree of the new Spanish government, giving all religions equal rights, was as bitterly protested as was the English law in the past century giving Catholics the same political rights as Anglicans.

Italy's politico-religious history is a long and intricate one, and it is hardly to be wondered that Catholic organizations are taking an interest in politics. For a long time the Fascist government refrained from interfering with religiour affairs, Mussolini himself turning his back on his former advanced atheism to order religious instruction in the schools. He undoubtedly feels strong enough now to throw off the mask of supposed friendship to the church.

When we are able to get the true story of what is happening, uncolored by censorship, we will know what is in the wind. But even from the fragmentary information we have it appears that the country is far from unanimous in its support of Fascism.

THIS CLIPPING FROM
OKLA. CITY, OKLA.
NEWS

MAY 30 1931

It Seems to Me

By Heywood Broun

THESE individuals whose sympathy is commended by the president are not things apart from the structure of the state. A government is, after all, merely an agglomeration of individuals. Instead of boasting of the deficiencies in official action, it would seem much more to the point to try to iron them out and speed up action. It is not too much to look forward to a day when a government can have a heart.

But that sort of efficiency which is supposedly produced through dictatorship has been shown up in striking fashion in Italy. George Bernard Shaw and one or two other former radicals have been seduced by the Mussolini heresy.

The comment goes, as I understand it, that the Fascist regime has scored a great success because the trains of Italy now start and arrive at their destination more closely to schedule. But there is a limit to the duce's power. He has not as yet been able to make Arturo Toscanini beat time.

No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgment of a genius?

Mussolini, I believe, is, among other things, an amateur musician. In the presence of a man of Toscanini's stature Benito is lucky to be able to get in on a pass to stand in the back of the theater. Even if one accepts the most optimistic version of the achievements of Mussolini, not one of them includes anything as glorious as the personality and supreme ability of Toscanini.

* * *

IT is heartening to hear that Serge Koussevitsky has refused to fill a concert engagement at Milan as a protest against the treatment of Toscanini.

The manager of the Scala cabled that time was short and that he did not think the incident sufficient ground for a breach of the contract. Whereupon Mr. Koussevitzky replied, "It is a question of principle with me, and that is sufficient reason."

It was well said. And the incident ought to be sufficient for a boycott upon the part of all who respect the dignity and the rights of art. American singers, American painters, architects and authors should put the land of the Black Shirts upon their blacklist until Mussolini crawls

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

MAY 31 1931

BOSTON CONDUCTOR CANCELS CONCERT IN MILAN; RIPS ITALY

[Copyright: 1931: By the New York Times.]

PARIS, May 30.—Serge Koussevitzki, leader of the Boston Symphony orchestra, who refused to conduct a series of concerts in Milan after he learned of the attack on Arturo Toscanini, conductor of the New York Philharmonic orchestra, and that the latter's passport had been taken away from him, has revealed for publication a letter he wrote to the directors of La Scala informing them of his decision not to fulfill his contract:

"Gentlemen: I have learned of the unprecedented outrage perpetrated against an artist in your country. I am so shocked and deeply hurt that I am writing to ask you to liberate me from the engagement. Maestro Toscanini does not belong only to Italy, but to the whole world, as does every great artist. We artists of other nationalities cannot remain indifferent to the fate of our colleagues who are exposed to blows and prosecution because of their refusal to mix politics with art."

Mr. Koussevitzki today added: "My letter has closed the doors of Italy to me and I am sorry, for I love the country. But I have suffered too much from bolsheviks to tolerate what the Fascists are doing to artists. Both of these régimes have wrought terrible crimes against the culture and respect which is owing to them and to art."

As a co... City and on tour Signor ... ini has won the admiration and loyalty of music lovers. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna he was knocked down by a Fascist official. Mussolini, instead of punishing the subordinate, has now sanctioned the assault by withdrawing Toscanini's passport and holding him a virtual prisoner.

Serge Koussevitsky, conductor of the Boston Symphony, has cancelled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change the nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.

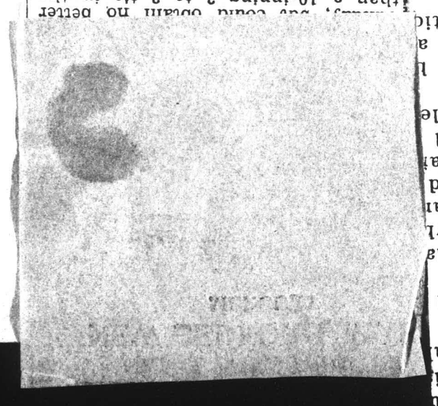
THIS CLIPPING FROM
TRENTON, N. J.
TIMES

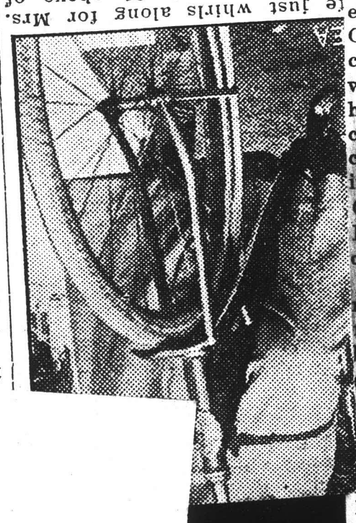
DINNER PLANN

John H. Hutchinson, of Bord
town, Heads Committee
In Charge

Con

Igor
score o





Zachary and was ruined for the
Robins by outfielder Randy Moore
who drove in all three of Boston's
runs with two home runs. Moore's
second home run came with two out
in the ninth inning and with two
strikes on him.
Hard luck featured the athletic ...

Toscanini, the Fascist Anthem and Mussolini

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER PRESS
JUN 2 - 1931

Appropriately Answered.

Fascist hysteria as directed recently at Bologna against Arturo Toscanini has been answered by his colleagues in such a way as to appeal not only to the musically sophisticated, but to everybody who appreciates an exhibition of good sportsmanship.

The famous musician, it will be recalled, declined to include the official Fascist song, "Giovinezza", in a concert program, on the ground that it is unworthy of a place with really great music. For this certain loyal Fascists punished him with bodily violence, an action which, so far as advices go, is still unrebuked by Mussolini.

However, no dictatorial discipline could match in effectiveness the form of reprisal taken by two of Toscanini's most distinguished colleagues: Ossip Gabrilowitsch and Serge Koussevitsky, conductors, respectively, of the Detroit and Boston Symphony orchestras. Both were to have been guest-directors in Italy this Summer, and both have cancelled these engagements as a protest against the affront to Toscanini. The Gabrilowitsch comment on his own action sums the matter up intelligently. Whether or not "Giovinezza" is proper program material is, he says, beside the point. The important thing is that the man generally conceded to be the world's greatest living conductor has been coarsely insulted, and no reparation made by those officially responsible. Koussevitsky emphasizes the same phase of the matter.

Such men as these two are in a peculiarly powerful position from which to exercise influence. Their pre-eminence is more acutely a matter of individual genius than of technical attainment, a fact which makes them irreplaceable in any ordinary sense. The wielding of this influence in the interest of loyalty and idealism is going to elicit applause from a public immeasurably greater than ever crowded the concert halls of Boston and Detroit.

There never, say musicians, has been another Toscanini, and it is quite possible that there never will be another; probably the whole educated world considers him the chief glory of modern Italy. It would seem, then, that even Il Duce, megalomaniac that he is, might see the wisdom of relegating to such a man the last, supreme word in all matters of music.

THIS CLIPPING FROM
TRENTON, N. J.
STATE GAZETTE
JUN 3 - 1931

National Rowdyism Rebuked

The refusal of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, to conduct a series of concerts in Milan has been followed by similar action on the part of Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Mr. Gabrilowitsch explains that his feelings have been outraged by the treatment accorded Arturo Toscanini, conductor of the New York Philharmonic Orchestra, who was manhandled and insulted because he refused to play the Fascist Hymn, which he believed to be without artistic merit.

Koussevitsky has cancelled his concert at the Scala Opera House in Milan because of the "unprecedented outrage" to Toscanini and in doing so has declared that "artists of other nationalities cannot remain indifferent to the fate of a colleague who is exposed to blows and prosecution because of his refusal to mix politics with art."

Unless Premier Mussolini finds it possible to exercise a more effective restraint over his ardent rowdies, the government of which he is the head is destined to forfeit whatever prestige it may have attained.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
JUN 3 - 1931

TOSCANINI AND MUCK.

Chicago, May 28.—I have read about the treatment of Toscanini by the Fascists of Bologna. I presume you don't remember about Dr. Karl Muck in 1917 and what as director of the Boston orchestra he got for saying the "Star Spangled Banner" was not music fit for the orchestra to play.

KARL SEPELL.

THIS CLIPPING FROM
N. Y. World-Telegram
JUN 3 - 1931

By Justin Manin.

FASCISM under Mussolini has persisted in power by tyrannical methods.

The "inalienable rights of man," such as liberty of speech and press, are denied the populace. Censorship and military rule prevail. Taxes are levied with no regard for economics. Intellectuals cannot long endure such oppressive tactics. The rebellious professors, world-renowned historians and former Premiers are exiled. Hence the recent uncalled for and outrageous assault on Arturo Toscanini by the Fascists came as no surprise to the majority of liberal-minded Italians.

Toscanini has been looked upon as a genius. For this reason I am amazed at the little space allowed this incident. Geniuses are benefactors of mankind. No nation retains a special hold on supermen. Only a world-wide protest against this performance involving Toscanini could awaken Fascism to its mistakes. Mankind must acquire the habit of defending animate genius.

The vast majority of the Italian people deeply regretted this attack. Italians, having always been devoted to music and liberty, could not approve such conduct.

The spirit of Mazzini and Garibaldi still lives in the hearts of their countrymen. Liberal-minded Italians are anxiously awaiting the day when they can vindicate their honor.

Pelham, N. Y.

By E. E G.

Your editorial of May 27 about Mr. Toscanini in Italy is evidently the result of misinformation.

Mr. Toscanini has not been and is not being held a prisoner in any manner whatever in Italy. An official communication from Rome stated so last week, saying also that with the passport in his possession he is free to go wherever he pleases. Mr. Toscanini himself has telegraphed in the same sense to some of his friends here.

Mr. Toscanini never fails to play the English anthem when in England, and if he likes to try spite work in Italy he has to stand the consequences. The great maestro has a temper of his own that often gets the better of him and he then fails to use common sense. Under the circumstances of Toscanini's case in Bologna how would an American audience meet an arrogant refusal by anybody to play "The Star Spangled Banner"?

New York.

By Jean Riegger.

I wish to express my appreciation of your editorial of May 27 "Mussolini Music" and of Mr. Heywood Broun's column of the previous Monday.

It is only to be regretted that friend Benito is unable to read such excellent comments and be apprised of what rational thinking

The letter forum is for an exchange of opinion among World-Telegram readers. You are invited to write on any subject of current interest. Brief letters are best. Try to keep within 300 words. No letter of controversial nature will be published unless a bona fide name and address is given. Your name will be withheld if you so request.

sible Fascists treated Toscanini more than the Duce and all sane-minded Fascists and their sympathizers.

Are you sure that the act was committed by a Fascist official and that said officer has not been punished? The United Press cables from Italy have not mentioned any officer's name, but referred simply to Fascists.

The proper manner to deal with Toscanini the man—not the genius glory of Italy—was pointed out to us in 1917 at the time the German director of the Boston Symphony Orchestra refused to play "The Star Spangled Banner."

Already once before Toscanini refused to play Italy's national hymn in La Scala Theatre, Milan, which cost him its much cherished leadership.

New York.

By Rulodph Pucelll.

Your editorial, "Mussolini Music," may impress all liberty-lovers, but not those who are unbiased law—I mean the law of supply

68 TO BE GRADUATED AT MILITARY SCHOOL

New York Academy at Cornwall Will Hold Commencement Exercises This Week.

Special to The World-Telegram.

CORNWALL-ON-HUDSON, N. Y., June 3.—The forty-second annual commencement exercises of New York Military Academy will be held here this week, beginning with the final guard mount at 5 P. M. tomorrow and ending with the last parade at 1:30 P. M. Saturday. The program includes military exhibitions, Troop "D" horse show, dress parade and graduation hop on Friday, and the award of commissions and warrants.

The graduation class, which will be addressed by Dr. H. Percy Silver, rector of the Church of the Incarnation, New York City, comprises sixty-eight students, many of whom are from Greater New York. Others are from as far south as Birmingham, Ala., while one is from Ancon, Canal Zone.

URGES KNICKERS IN CHURCH.

Special to The World-Telegram.

WHITE PLAINS, June 3.—An 8 A. M. service for sportsmen at which sports garb will be the accepted thing, will be inaugurated Sunday, by the Rev. Arthur Stanley at the Congregational Church in the high-

merican anthem?

Let us examine the kind of government we have to brag about and show to the world. This nation the free, and the sed on the rights the people. I learn that almost every d the Constitution tly violated not only but by high powers

THIS CLIPPING FROM
INDIANAPOLIS, IND.
TIMES
JUN 4 - 1931

Mussolini Music

Mussolini got excited some months ago over the adverse publicity he received in this country from a speech by General Butler of the marines. Il Duce had enough bluff to make the state department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and on tour, Signor Toscanini has won the admiration and loyalty of tens of thousands of music lovers in the United States. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician, in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna, he was knocked down by a Fascist official.

Mussolini, instead of punishing the subordinate, has sanctioned the assault by withdrawing Toscanini's passport and holding him a virtual prisoner.

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THIS CLIPPING FROM THE
WILKES BARRE, PA.
NEWS
JUN 4 - 1931

TOSCANINI'S PLIGHT

to curtail the liberty of Arturo Toscanini because he declined to conduct the Fascist hymn at Bologna, thereby inviting a physical assault from partisans who were more zealous than sensible. Signor Toscanini is one of the outstanding Italians of the day. Except for Il Duce himself, he is probably the best known member of the race internationally, and the most highly regarded as a man of genius. Unquestionably he is the foremost conductor of opera and orchestra extant. His art transcends all racial culture and temperament, and is universal.

To treat such a man as a culprit and place him in duress because he had his own ideas about whether he cared to conduct a certain piece of music would be an absurdity the world would never forget or cease to consider with contempt. It would be a grotesquerie beyond wholly adequate definition. And so Signor Mussolini seems to have viewed the matter.

Whether Il Duce was aided in reaching his decision by protests which were commencing to reach his ears, it is not possible to say. But it is certain that the treatment Signor Toscanini received in Bologna and afterward has had unofficial international reverbations. It is circumstantially reported, for example, that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, abruptly cancelled his engagement to conduct the June festival at La. Scala opera house in Milan and did so as a protest against the treatment received by his fellow artist. It is understood, too, that Koussevitzky is showing himself deaf to all representations about the obligations of contract, "pending further developments." Such an attitude conveying in implication that Toscanini was the victim of an outbreak of barbarianism, is the sort of implication to which the artistic Italian people would be most sensitive, and which would hurt them most.

THIS CLIPPING FROM
LAWRENCE, MASS.
TELGRAM
JUN 5 - 1931

(Special Cable to The Herald)

PARIS, May 31—Serge Koussevitzky, leader of the Boston Symphony orchestra, who refused to conduct a series of concerts in Milan after he learned of the Fascist attack on Arturo Toscanini and the seizure of the latter's passport, made public today a letter which he wrote to the directors of the Scala theatre, informing them of his decision not to fulfil his contract. The letter reads:

"Gentlemen: I have learned from newspapers ... unprecedented ... been perpetrated ... your country ... deeply hurt that ... you to liberate ... ment which I ac ... of June. ... does not be-

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PORTLAND, INDIANA
SUN
JUN 7 - 1931

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Toscanini, the Fascist Anthem and Mussolini

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PIONEER PRESS
JUN 2 - 1931

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However, no dictatorial discipline could match in effectiveness the form of reprisal taken by two of Toscanini's most distinguished colleagues: Ossip Gabrilowitsch and Serge Koussevitsky, conductors, respectively, of the Detroit and Boston Symphony orchestras. Both were to have been guest-directors in Italy this Summer, and both have cancelled these engagements as a protest against the affront to Toscanini. The Gabrilowitsch comment on his own action sums the matter up intelligently. Whether or not "Giovinezza" is proper program material is, he says, beside the point. The important thing is that the man generally conceded to be the world's greatest living conductor has been coarsely insulted, and no reparation made by those officially responsible. Koussevitsky emphasizes the same phase of the matter.

Such men as these two are in a peculiarly powerful position from which to exercise influence. Their pre-eminence is more acutely a matter of individual genius than of technical attainment, a fact which makes them irreplaceable in any ordinary sense. The wielding of this influence in the interest of loyalty and idealism is going to elicit applause from a public immeasurably greater than ever crowded the concert halls of Boston and Detroit.

There never, say musicians, has been another Toscanini, and it is quite possible that there never will be another; probably the whole educated world considers him the chief glory of modern Italy. It would seem, then, that even Il Duce, megalomaniac that he is, might see the wisdom of relegating to such a man the last, supreme word in all matters of music.

THIS CLIPPING FROM
TRENTON, N. J.
STATE GAZETTE
JUN 3 - 1931

National Rowdyism Rebuked

The refusal of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, to conduct a series of concerts in Milan has been followed by similar action on the part of Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Mr. Gabrilowitsch explains that his feelings have been outraged by the treatment accorded Arturo Toscanini, conductor of the New York Philharmonic Orchestra, who was manhandled and insulted because he refused to play the Fascist Hymn, which he believed to be without artistic merit.

Koussevitsky has cancelled his concert at the Scala Opera House in Milan because of the "unprecedented outrage" to Toscanini and in doing so has declared that "artists of other nationalities cannot remain indifferent to the fate of a colleague who is exposed to blows and prosecution because of his refusal to mix politics with art."

Unless Premier Mussolini finds it possible to exercise a more effective restraint over his ardent rowdies, the government of which he is the head is destined to forfeit whatever prestige it may have attained.

THIS CLIPPING FROM
N. Y. World-Telegram
JUN 3 - 1931

By Justin Manin.

FASCISM under Mussolini has persisted in power by tyrannical methods.

The "inalienable rights of man," such as liberty of speech and press, are denied the populace. Censorship and military rule prevail. Taxes are levied with no regard for economics. Intellectuals cannot long endure such oppressive tactics. The rebellious professors, world-renowned historians and former Premiers are exiled. Hence the recent uncalled for and outrageous assault on Arturo Toscanini by the Fascists came as no surprise to the majority of liberal-minded Italians.

Toscanini has been looked upon as a genius. For this reason I am amazed at the little space allowed this incident. Geniuses are benefactors of mankind. No nation retains a special hold on supermen. Only a world-wide protest against this performance involving Toscanini could awaken Fascism to its mistakes. Mankind must acquire the habit of defending animate genius.

The vast majority of the Italian people deeply regretted this attack. Italians, having always been devoted to music and liberty, could not approve such conduct.

The spirit of Mazzini and Garibaldi still lives in the hearts of their countrymen. Liberal-minded Italians are anxiously awaiting the day when they can vindicate their honor.

Pelham, N. Y.

By E. E G.

Your editorial of May 27 about Mr. Toscanini in Italy is evidently the result of misinformation.

Mr. Toscanini has not been and is not being held a prisoner in any manner whatever in Italy. An official communication from Rome stated so last week, saying also that, with the passport in his possession, he is free to go wherever he pleases. Mr. Toscanini himself has telegraphed in the same sense to some of his friends here.

Mr. Toscanini never fails to play the English anthem when in England, and if he likes to try spite work in Italy he has to stand the consequences. The great maestro has a temper of his own that often gets the better of him and he then fails to use common sense. Under the circumstances of Toscanini's case in Bologna how would an American audience meet an arrogant refusal by anybody to play "The Star Spangled Banner"?

New York.

By Jean Riegger.

I wish to express my appreciation of your editorial of May 27 "Mussolini Music" and of Mr. Heywood Broun's column of the previous Monday.

It is only to be regretted that friend Benito is unable to read such excellent comments and be apprised of what rational thinking people really think of him and his Fascism.

It is also most unfortunate that such a deplorable incident as the insult to our universally beloved Maestro Toscanini should be necessary to cause Mussolini to realize, if he did, that art and humans are not to be treated alike.

New York.

By F. Tomaselli.

"Mussolini's" Music" prompts the writer to state that no one has deplored the manner certain irresponsible Fascists treated Toscanini more than the Duce and all sane-minded Fascists and their sympathizers.

Are you sure that the act was committed by a Fascist official and that said officer has not been punished? The United Press cables from Italy have not mentioned any officer's name, but referred simply to Fascists.

The proper manner to deal with Toscanini the man—not the genius glory of Italy—was pointed out to us in 1917 at the time the German director of the Boston Symphony Orchestra refused to play "The Star Spangled Banner."

Already once before Toscanini refused to play Italy's national hymn in La Scala Theatre, Milan, which cost him its much cherished leadership.

New York.

By Rulodph Pucelli.

Your editorial, "Mussolini Music," may impress all liberty-lovers, but not those who are unbiased judges of foreign politics.

Before starting an important concert (in a commemoration) a national anthem is almost always requested by good patriots. To refuse to play it means that the conductor (be he Toscanini or any other) is set against the nation or the largest party in his country. The excuse of art exigencies is a rather poor excuse. Had Toscanini accepted the suggestion made to him at Bologna everything would have been all right, nor would Anti-fascists at large have blamed the great conductor.

On the contrary, he got slaps by some excited extremist Fascists and was blamed by all his countrymen who are, more or less, interested in Italy's welfare.

I think that Toscanini's behavior—in this case—was not correct and not worthy of an unmatched musical genius as he is. A little diplomacy and tact do not harm anybody, but often are factors in smoothing rough roads.

New York.

By S. Guzzardi.

The World-Telegram editorial of May 27, "Mussolini Music," calls for comment. Let us consider the matter impartially.

In November the Metropolitan Opera House opens its season and the first evening before the opera begins, in deference to this great nation, the "Star Spangled Banner" is played and the audience respectfully rises. This was done, I believe, in every concert Signor Toscanini has directed in this country. Why does he not refuse to play the American anthem?

Let us examine the kind of government we have to brag about and to show to the world. This nation was created for the free, and the Constitution based on the rights and equality of the people. I learn by the press that almost every amendment and the Constitution itself is constantly violated not only by mere citizens but by high powers in Congress. Why the round-up of "Reds," Radicals, Liberals, aliens, &c., and deportations? These form the 6,000,000 or more of unemployed. Give to them the means for an honest living and all this terroristic propaganda will disappear. Prohibition, the present tariff and unemployment have no excuse to exist in this rich nation.

Why should those "people who wish to retain their self-respect" stay away from Fascist Italy? We know very well that a man like Mussolini is needed in the Presidency of the United States.

New York.

The letter forum is for an exchange of opinion among World-Telegram readers. You are invited to write on any subject of current interest. Brief letters are best. Try to keep within 300 words. No letter of controversial nature will be published unless a bona fide name and address is given. Your name will be withheld if you so request.

By "Daily Reader."

The editorial "Mussolini Music" does not deserve space in your pages. You have played fair in most editorials, why not in this one?

How would an audience of 100 per cent Americans feel, or what would they do, if a man, let us say, like Paul Whiteman, should refuse to have his orchestra play the national anthem?

[Editorial comment upon the Toscanini incident was based upon press reports of official action in the case. Signor Toscanini's sister has since stated he was not a prisoner in any sense, but had been advised by the police to remain secluded until excitement subsided. She denied also that Signor Toscanini had been deprived of his passport. He was being guarded, she said, for his own protection.—Editor's note.]

THIS CLIPPING FROM THE
WILKES BARRE, PA.
NEWS
JUN 4 - 1931

to curtail the liberty of Arturo Toscanini because he declined to conduct the Fascist hymn at Bologna, thereby inviting a physical assault from partisans who were more zealous than sensible. Signor Toscanini is one of the outstanding Italians of the day. Except for Il Duce himself, he is probably the best known member of the race internationally, and the most highly regarded as a man of genius. Unquestionably he is the foremost conductor of opera and orchestra extant. His art transcends all racial culture and temperament, and is universal.

To treat such a man as a culprit and place him in duress because he had his own ideas about whether he cared to conduct a certain piece of music would be an absurdity the world would never forget or cease to consider with contempt. It would be a grotesquerie beyond wholly adequate definition. And so Signor Mussolini seems to have viewed the matter.

Whether Il Duce was aided in reaching his decision by protests which were commencing to reach his ears, it is not possible to say. But it is certain that the treatment Signor Toscanini received in Bologna and afterward has had unofficial international reverbations. It is circumstantially reported, for example, that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, abruptly cancelled his engagement to conduct the June festival at La. Scala opera did so as a protest against ved by his fellow artist. , that Koussevitzky is f to all representations s of contract, "pending s." Such an attitude tion that Toscanini was reak of barbarianism, is on to which the artistic be most sensitive, and em most.

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GRAM
JUN - 1931

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THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
JUN 3 - 1931

TOSCANINI AND MUCK.

Chicago, May 28.—I have read about the treatment of Toscanini by the Fascists of Bologna. I presume you don't remember about Dr. Karl Muck in 1917 and what as director of the Boston orchestra he got for saying the "Star Spangled Banner" was not music fit for the orchestra to play.

KARL SEPELL.

LUCKY
DAY

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Mussolini Music

Mussolini got excited some months ago over the adverse publicity he received in this country from a speech by General Butler of the marines. Il Duce had enough bluff to make the state department bow to him.

But how is Mussolini going to censor American opinion of the Toscanini incident? That has revealed the Fascist dictatorship in all its cheap and cruel futility. Many Americans, especially of the wealthy class which has tended to admire the dictator, are more enraged by the mistreatment of the great conductor than by all the Fascist murders of labor leaders and liberals.

As a conductor in New York and on tour, Signor Toscanini has won the admiration and loyalty of tens of thousands of music lovers in the United States. They resent the indignities which he has suffered from the dictatorship of his own country.

Because he exercised his right as a free man and as a musician, in declining an impertinent demand to add a tawdry Fascist anthem to his concert at Bologna, he was knocked down by a Fascist official.

Mussolini, instead of punishing the subordinate, has sanctioned the assault by withdrawing Toscanini's passport and holding him a virtual prisoner.

Serge Koussevitsky, conductor of the Boston Symphony, has canceled a concert engagement in Milan in protest against this "unbelievable outrage against the whole artistic world."

It is hardly to be expected, however, that such boycotts and bad publicity will change the nature of the Mussolini dictatorship. The moral, apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER PRESS
JUN 2 - 1931

Appropriately Answered.

Fascist hysteria as directed recently at Bologna against Arturo Toscanini has been answered by his colleagues in such a way as to appeal not only to the musically sophisticated, but to everybody who appreciates an exhibition of good sportsmanship.

The famous musician, it will be recalled, declined to include the official Fascist song, "Giovinezza", in a concert program, on the ground that it is unworthy of a place with really great music. For this certain loyal Fascists punished him with bodily violence, an action which, so far as advices go, is still unrebuked by Mussolini.

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N. Y. World-Telegram
JUN 3 - 1931

Toscanini, the Fascist

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By Rulodph Pucelli.

Your editorial, "Mussolini Music," may impress all liberty-lovers, but not those who are unbiased by law—I mean the law of supply and demand.

The letter forum [illegible] change of opinion [illegible] Telegram [illegible] invited to [illegible] current [illegible] subject of are [illegible] letters [illegible] keep within [illegible] letter of con- [illegible] ature will be pub- [illegible] unless a bona fide name [illegible] address is given. Your [illegible] will be withheld if you [illegible] request.

68 TO BE GRADUATED AT MILITARY SCHOOL

New York Academy at Cornwall Will Hold Commencement Exercises This Week.

Special to The World-Telegram.

CORNWALL-ON-HUDSON, N. Y., June 3.—The forty-second annual commencement exercises of New York Military Academy will be held here this week, beginning with the final guard mount at 5 P. M. tomorrow and ending with the last parade at 1:30 P. M. Saturday. The program includes military exhibitions, Troop "D" horse show, dress parade and graduation hop on Friday, and the award of commissions and warrants.

The graduation class, which will be addressed by Dr. H. Percy Silver, rector of the Church of the Incarnation, New York City, comprises sixty-eight students, many of whom are from Greater New York. Others are from as far south as Birmingham, Ala., while one is from Ancon, Canal Zone.

URGES KNICKERS IN CHURCH.

Special to The World-Telegram.

WHITE PLAINS, June 3.—An 8 A. M. service for sportsmen at which sports garb will be the accepted thing, will be inaugurated Sunday, by the Rev. Arthur Stanley at the Congregational Church in the high- [illegible] American anthem?

Let us examine the kind of government we have to brag about and to show to the world. This nation was created for the free, and the Constitution based on the rights and equality of the people. I learn by the press that almost every amendment and the Constitution itself is constantly violated not only by mere citizens but by high powers [illegible] engagement in [illegible] levable outrage [illegible] ver, that such [illegible] the nature of [illegible] apparently, is that those who wish to retain their self-respect and freedom should stay away from Fascist Italy.

THIS CLIPPING FROM THE
WILKES BARRE, PA.
NEWS
JUN 4 - 1931

TOSCANINI'S PLIGHT

It never seemed credible that the Mussolini government would seriously undertake to curtail the liberty of Arturo Toscanini because he declined to conduct the Fascist hymn at Bologna, thereby inviting a physical assault from partisans who were more zealous than sensible. Signor Toscanini is one of the outstanding Italians of the day. Except for Il Duce himself, he is probably the best known member of the race internationally, and the most highly regarded as a man of genius. Unquestionably he is the foremost conductor of opera and orchestra extant. His art transcends all racial culture and temperament, and is universal.

To treat such a man as a culprit and place him in duress because he had his own ideas about whether he cared to conduct a certain piece of music would be an absurdity the world would never forget or cease to consider with contempt. It would be a grotesquerie beyond wholly adequate definition. And so Signor Mussolini seems to have viewed the matter.

Whether Il Duce was aided in reaching his decision by protests which were commencing to reach his ears, it is not possible to say. But it is certain that the treatment Signor Toscanini received in Bologna and afterward has had unofficial international reverbations. It is circumstantially reported, for example, that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, abruptly cancelled his engagement to conduct the June festival at La Scala opera house in Milan and did so as a protest against the treatment received by his fellow artist. It is understood, too, that Koussevitzky is showing himself deaf to all representations about the obligations of contract, "pending further developments." Such an attitude conveying in implication that Toscanini was the victim of an outbreak of barbarianism, is the sort of implication to which the artistic Italian people would be most sensitive, and which would hurt them most.

THIS CLIPPING FROM
LAWRENCE, MASS.
TELGRAM
JUN 5 - 1931

(Special Cable to The Herald)

PARIS, May 31—Serge Koussevitzky, leader of the Boston Symphony orchestra, who refused to conduct a series of concerts in Milan after he learned of the Fascist attack on Arturo Toscanini and the seizure of the latter's passport, made public today a letter which he wrote to the directors of the Scala theatre, informing them of his decision not to fulfil his contract. The letter reads:

"Gentlemen: I have learned from newspapers of the unprecedented outrage which has been perpetrated against an artist in your country. I am so shocked and deeply hurt that I am writing to ask you to liberate me from the engagement which I accepted for the month of June.

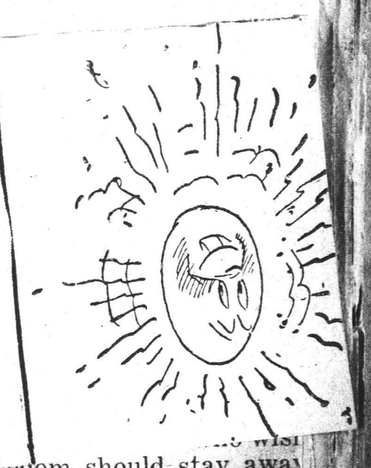
"Maestro Toscanini does not belong in Italy, but to the whole world, as does every great artist. We artists of other nationalities cannot remain indifferent to the fate of a colleague who is exposed to blows and persecution because of his refusal to mix politics with art."

M. Koussevitzky said in an interview:

"I have suffered too much from bolsheviki to tolerate what the Fascists are doing to artists. Both these regimes have wrought terrible crimes against culture and the respect which is owing to thought and to art."

Lone Bandit Kills C. C. Frye, Storekeeper at Town of Seybert.

Lagrange, Ind., June 6.—One of the most intensive man hunts in the history of Lagrange county was under way today for a bandit who brutally shot and killed Bert C. Frye, aged 52, storekeeper at Seybert, a village near here, Friday night.



[illegible] freedom should stay away

THIS CLIPPING FROM THE GAZETTE
Rockland, Me.
JUN 6 1931

THE REALM OF MUSIC

Gladys St. Clair Morgan

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THIS CLIPPING FROM
NEW YORK
TIMES
JUN 7 1931

Master of the Bull Fiddle.

MUSICIANS are having more than their usual share of headlines these days—and on front pages, too. On Page 1 have been chronicled within the last few days Sir Edward Elgar's baronetcy, a wild automobile ride by Paderewski from a concert to a liner whose sailing with government permission had been delayed two hours just for him, Toscanini's difficulties with Bologna Fascists. And now, as a gesture of sympathy with Toscanini, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has declined to fill an engagement with La Scala in Milan.

Italy is not the first country Mr. Koussevitsky has declined to visit; he boycotts his own native land. "I have always tried to keep politics out of art," he said. "The Toscanini affair recalls certain phenomena in Soviet Russia, which I have quit."

But it was not all politics which compelled Koussevitsky to leave Russia. "There is no chance there for artistic endeavor," he explained. "I tried. I gave concerts in rooms that were freezing. We were cold and wore our mittens."

Bass Violinist.

Now, an orchestra in mittens must have been as ineffectual as employing thumbs upon dial telephones. Koussevitsky went to Paris, where there were no mittens, and then he came to Boston, where mittens are not unknown but are reserved for the very young.

Although he is in the front rank of great orchestral conductors of the world, Koussevitsky stands alone as virtuoso of the bass viol.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES
JUN 8 - 1931

MUSICAL WAR ON FASCISM

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, refuses to keep a scheduled concert engagement at Milan, Italy. The refusal is based on the Toscanini incident, which M. Koussevitsky brands "an unbelievable outrage against the whole artistic world."

Premier Mussolini and the Fascists are apt to discover that they started something of serious proportions when they withdrew Toscanini's passport and held the famed director a virtual prisoner because of his failure to play the Fascist hymn at a public concert.

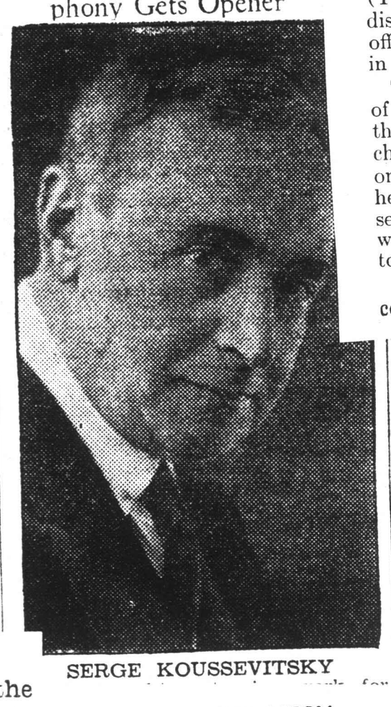
Ordinarily, great artists are little concerned with politics. Even a Mussolini dictatorship does not usually loom large in the mentality of a genius.

But the doughty Italian leader now seems about to realize that there is a sort of unwritten code of loyalty within the realm of art. Fascism, imitating the policy of the old Roman Emperors with regard to cultural pursuits, will not exactly relish the musical boycott which is likely to be instituted by Toscanini's indignant friends.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES
JUN 7 - 1931

Early Star For Mu

Buffalo Foundation Arrangi Concert; Koussevitzky Sym phony Gets Opener



SERGE KOUSSEVITSKY

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
MAY 31 1931

Monteux Figures In New Volume

Artistic achievements of Pierre Monteux, celebrated French conductor, as leader of the Boston Symphony are a major subject in the recently published history of the orchestra, "The Boston Symphony Orchestra, 1881-1931" (New York: Houghton, Mifflin) by M. A. De Wolfe Howe.

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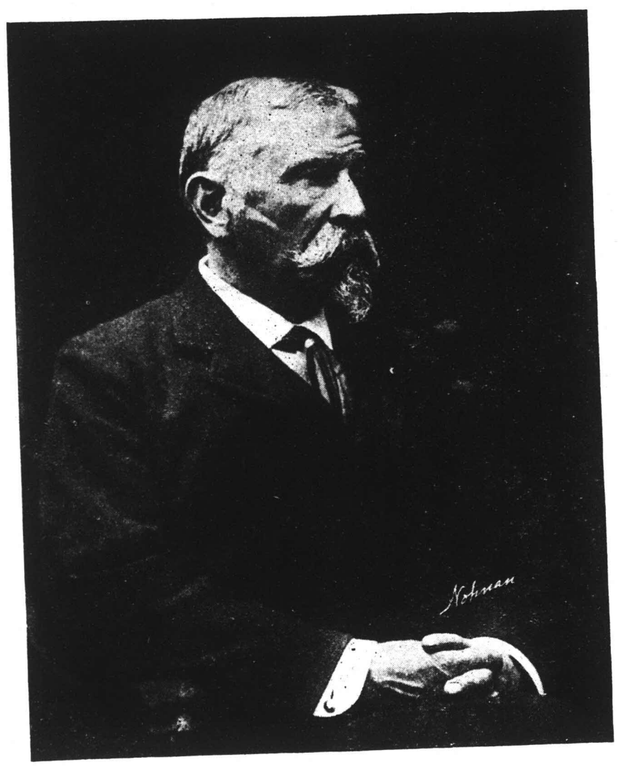

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Mixing Art and Politics

MIXING politics with art seems as sensible as alcohol with gasoline. Little good can be expected from either process. In war time, of course, art can escape the chauvinistic hysteria no better than other human activities. The enemy's music will be barred from concert halls and opera houses, his paintings from the galleries, his books from the libraries and his plays from the theaters. His conductors will be interned or expelled as enemy aliens. Citizens who protest will be denounced as traitors.

In peace time, one might think, such things would be impossible. Yet in Russia today, pictures, plays, books, and musical compositions are judged primarily not by their artistic qualities but by their usefulness in teaching the Communist doctrine. Recently, a determined effort was made to prevent Felix Weingartner from conducting concerts in Paris, on the ground that he had been hostile to France during the World War. And still more recently, Arturo Toscanini was assaulted and later deprived of his passport because he refused to play the Fascist hymn or the royal Italian march at an orchestral concert in Bologna.

Like other attempts at suppression or regimentation, these practices in the long run bring their own penalty and defeat their own ends. The Soviet policy toward art may help to make converts to Communism, but it certainly will nullify Russian art production so long as it continues in force. The attempt to bar Weingartner from Paris gave his concerts an enormous amount of free advertising and resulted in a triumph for the Austrian visitor.

And what will be the result of the persecution of Toscanini in Italy? Already Dr. Serge Koussevitzky, one of his most distinguished colleagues, with a splendid gesture has canceled his appearances at a festival to be held at La Scala in Milan in June because of what he described as the "unbelievable outrage" at Bologna; and in reply to the manager's protest that there was insufficient reason for the cancellation, the Boston conductor replied: "It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

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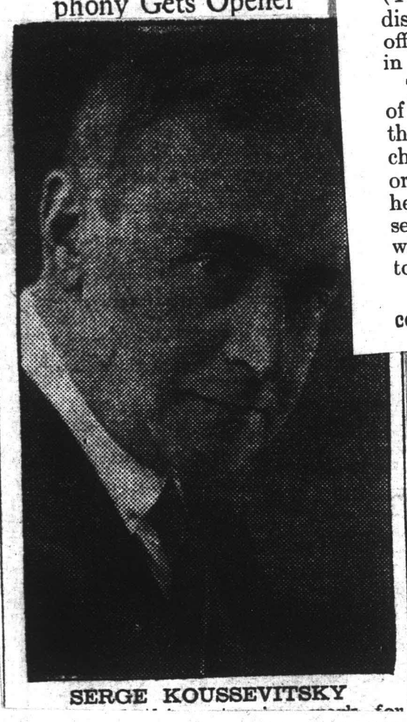

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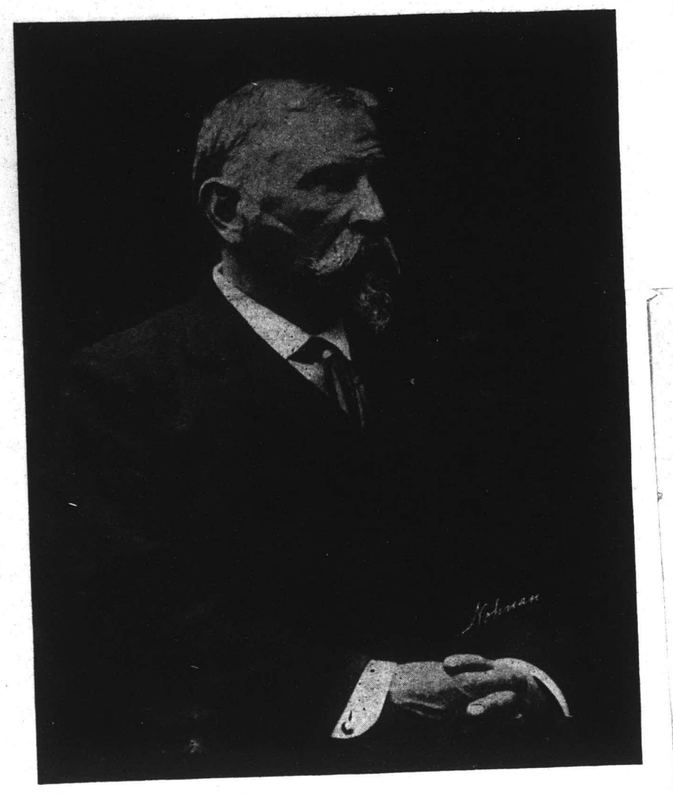

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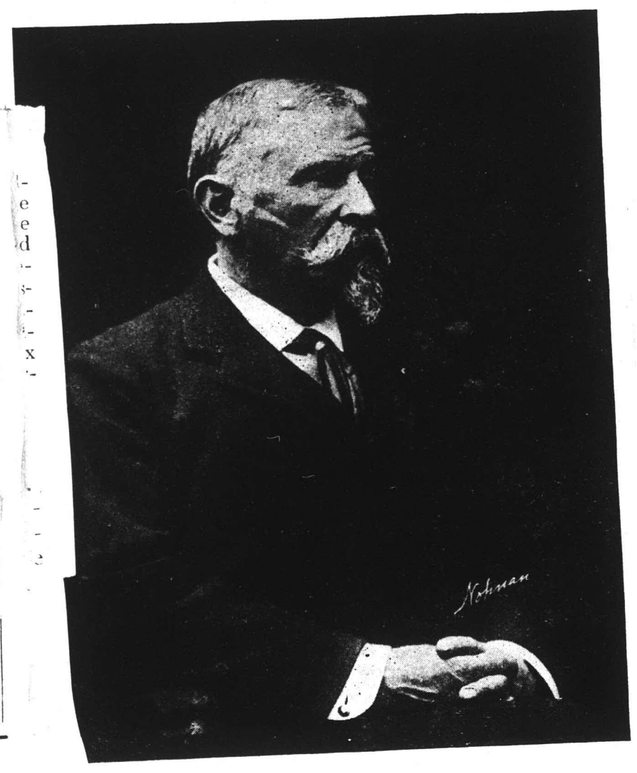

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The appendices contain Bliss Perry's address about Colonel Higginson, the complete repertoire of the orchestra, a list of conductors, soloists and personnel together with a catalogue of the Casadesus collection of old musical instruments.

RICHARDSON BROWN

THE BOSTON SYMPHONY publishes the history of its fifty years of activity. It notes the distinguished Europeans who have stood on the conductor's dais since Georg Henschel inaugurated the first season in 1881. It lists an imposing repertoire that, like the vast number of symphonic works performed by our own orchestra, included practically the whole of the literature.

But one is impressed, not so much by the achievements, which are no more than those of any celebrated symphonic ensemble and must, by reason of the limitations of time and place, be less than the historic institutions of Europe can boast, but rather by the spirit that has animated this earliest of American symphonies from its beginning.

* * *

THE BOSTON ORCHESTRA was founded and sustained to spread abroad and to foster the love of music; "to make available a vast field of beauty to persons who, having little other enjoyment, have need of this sunshine."

These words of the founder of the Boston orchestra, Maj. Henry L. Higginson, have cleared up for me a misunderstanding of the institution. I have thought that the first American orchestra might have had a bit of nationalism in its plan and purpose. But it seems that in Boston music is made for art and humanity in the broadest sense.

* * *

FORTUNATELY the American mus[redacted]not excluded from the latter classification, though Maj. Higginson once said that musicians are not like other men and must be treated differently. On that score the American musician cannot complain. He has not been treated like the American manufacturer, or the American workman, either in Boston or elsewhere. No patriotic impulse is stirred in his behalf anywhere in this broad land despite the admitted "grayness" of American life and its need for "vast fields of beauty," which, with a little encouragement, the native musician might provide.

* * *

EVEN in Boston it was found impossible to exclude the American composer entirely, though the American executive, except in the rare capacity of soloist, was rigorously frowned upon. Thus Boston has had nine famous conductors. Five have been German—Henschel, Gericke, Paur, Muck and Fiedler. Two, Rabaud and Monteaux, were French and came after the war. One, the greatest of them all, was Austro-Hungarian, Arthur Nikisch, and the present incumbent is a Russian, Koussevitzky.

But during its fifty years of activity the Boston Symphony has found a place for fifty-eight American composers on its programs. Some, like Chadwick and Foote, had practically their whole output performed. Being native Bostonians, they were not quite as other Americans.

Carpenter, Stock and Sowerby have represented Chicago. Brockway, Schelling, Hanson, Hadley and Hill have represented New York. But I gather that the American elements in the Boston programs have been less numerous under Koussevitzky's reign than heretofore. However, the Boston critics, like no others in the world, are in complete agreement as to Dr. Koussevitzky and his talents, a circumstance that is significant of the power of the man and of the spirit of the city.

For Others

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And what will be the result of the persecution of Toscanini in Italy? Already Dr. Serge Koussevitzky, one of his most distinguished colleagues, with a splendid gesture has canceled his appearances at a festival to be held at La Scala in Milan in June because of what he described as the "unbelievable outrage" at Bologna; and in reply to the manager's protest that there was insufficient reason for the cancellation, the Boston conductor replied: "It is a question of principle with me and that is sufficient reason. Please cancel my engagement for 1932."

When, in the judgment of the Italian Government, Toscanini has been sufficiently "disciplined," presumably his passport will be returned to him. Then the conductor will journey to Bayreuth to conduct, and next fall will return to fill his engagement in New York. Is it likely that he will be eager again to subject himself to affront and injury by appearing as conductor in his native land?

Thus, it will be observed, the principal results of the Italian "discipline" probably will have been to deprive Italians of the services of two of the foremost conductors of the time, and to strengthen in the rest of the world misgivings concerning a political creed which fosters such interference with art.

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TIMES STAR
JUN 8 - 1931

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INTEREST was aroused among musicians here by a report from Italy that when Fritz Reiner, former conductor of the Cincinnati Symphony Orchestra, directed a concert at the famous La Scala Opera House in Milan, he acceded to the demands of the audience and played the patriotic airs demanded. These were the "Marcia Reale" and "Giovanezza."

Refusal of Arturo Toscanini, world famous conductor, to play the Fascist patriotic selections when asked to do so at a recent concert in Italy led to his being attacked and beaten by Fascisti and also caused the Fascist government to delay for some days, issuance to him of a passport to Germany, where he is to conduct the Beyreuth festival.

Toscanini and Reiner long have been friends. Serge Koussevitzki, Boston Symphony Orchestra, Ossip Gabrilowitch, Detroit orchestra, and Leopold Stokowski, Philadelphia orchestra, were among the many musicians who have voiced protests against Toscanini's treatment.

It was reported from Italy that Reiner's performance of the Fascist selections followed a vigorous demand for the selections from all parts of the opera house.

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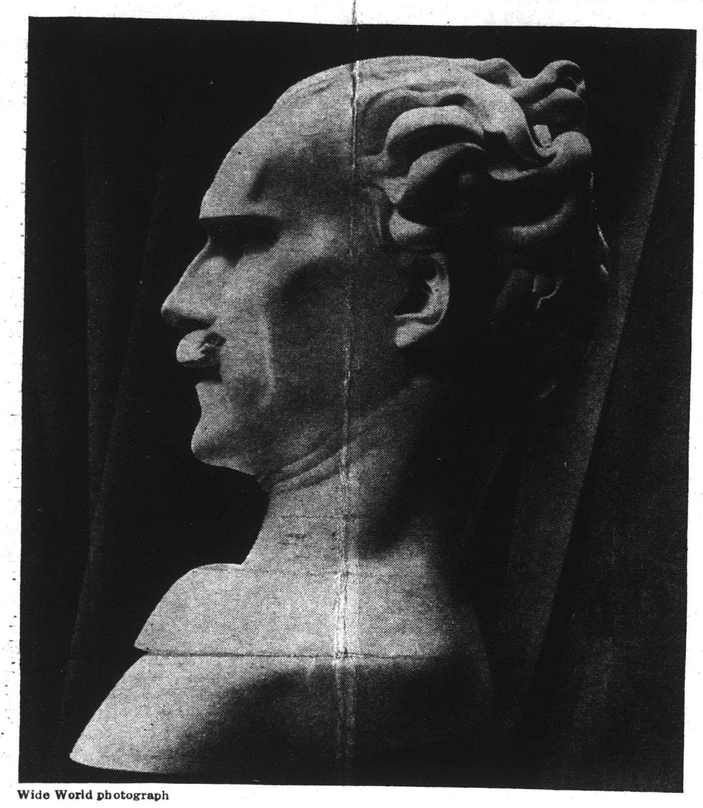
His spare form, gray hair, and highly intellectual features suggest anything but pugnacity. Yet he rarely fails to get his way.

The great conductor's aversion from the Fascist hymn, "Giovanezza," is not a new thing. He has even before this omitted it in his native country.

But he has never before had his face slapped and been otherwise roughly handled by irresponsible hooligans, for his recalcitrance.

A SECOND affront was said to have followed Mr. Toscanini's return to Milan. A New York *Times* special cable from Paris states that "friends of Arturo Toscanini in Paris today were able to telephone him at his home in Milan and obtain confirmation of a report that his passport was taken from him and that he was a 'voluntary' prisoner in his house." Credence was added to this by a report that Mr. Mussolini disclaimed responsibility, and declared it a matter between the musician and the prefect of Milan.



Wide World photograph

His Back Up Against the Fascist Hymn

Toscanini portrayed in a character study by the Italian sculptor, Adolfo Wildt.

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The most conspicuous reaction outside Italy is the refusal of Dr. Serge Koussevitzky to fulfil his concert contracts in Milan in June. He is reported to have declared that the treatment of Toscanini was "a disgrace to the Italian Government," and savored of Soviet Russia, from which he had escaped.

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THOSE who take strong views on the question of the divorce of politics and the arts see little but tyranny in the treatment of Toscanini. Heywood Broun, as usual, is of no two minds in his *World-Telegram* column:

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"No more petty and contemptible use of tyranny has been known in the modern world than the petty persecution of a great artist. There can be in the minds of musicians no possible question that the conductor was living up to the best of artistic traditions in his refusal to open his concert with the Fascist hymn. But even if Toscanini had been wrong he would still have acted well within his rights. For since when did a dictatorship have the power to question the judgment of a genius?

"Mussolini, I believe, is, among other things, an amateur musician. In the presence of a man of Toscanini's stature Benito is lucky to be able to get in on a pass to stand in the back of the theater. Even if one accepts the most optimistic version of the achievements of Mussolini, not one of them includes anything as glorious as the personality and supreme ability of Toscanini."

"This humorless procedure," says the Philadelphia *Record*, "would be pathetic if there were not a sinister note in it." More:

go June 10 to St. Moritz with his wife and daughter, he and his family were under strictest police control at Milan. At all moments they were spied on, letters addressed to them were opened by the censor and the houses of the writers were sometimes searched.

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"But to Signor Toscanini freedom of art has always meant as much as freedom of the press means to writers. His concepts to him are veritable rites of art in which nothing incongruous or liable to spoil the atmosphere is permissible. Consequently, he has always been against playing national or political anthems during his concerts.

"To the Fascisti, however, as one of their organs candidly put it recently, 'Toscanini, by refusing to play the Fascist hymn, succeeded in making a name for himself in politics.' Be it remembered that it was because of his refusal to play 'Giovinezza' he had to leave La Scala Opera at Milan and went to New York."

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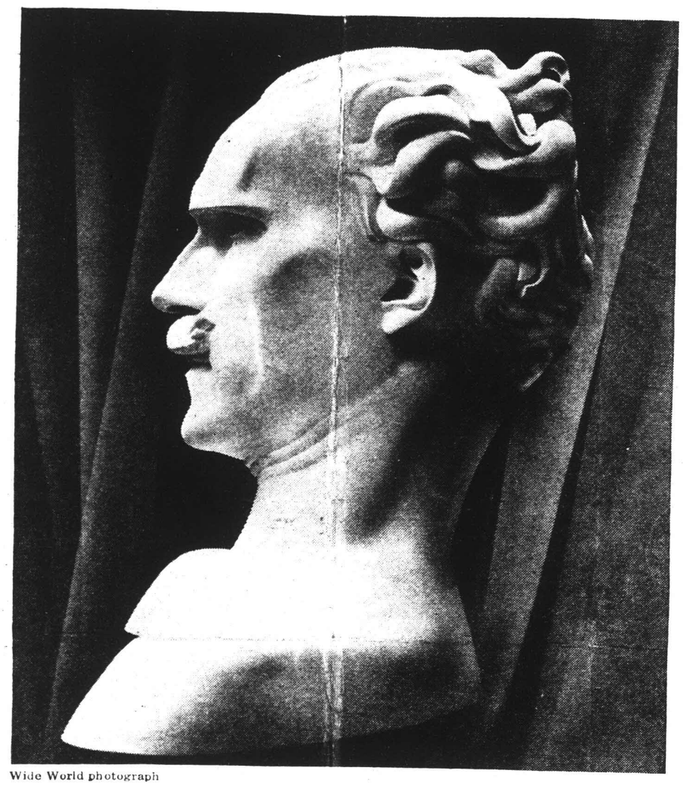

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16 JUN 5 1931

(Special Cable to The Herald)

PARIS, May 31—Serge Koussevitzky, leader of the Boston Symphony orchestra, who refused to conduct a series of concerts in Milan after he learned of the Fascist attack on Arturo Toscanini and the seizure of the latter's passport, made public toda a letter which he wrote to the directors of the Scala theatre, informin them of his decision not to fulfil hi contract. The letter reads:

"Gentlemen: I have learned fro newspapers of the unprecedent outrage which has been perpetrat against an artist in your country. am so shocked and deeply hurt t I am writing to ask you to libera me from the engagement which I a cepted for the month of June.

"Maestro Toscanini does not l long in Italy, but to the whole wo as does every great artist. We tists of other nationalities can remain indifferent to the fate o colleague who is exposed to blo and persecution because of his fusal to mix politics with art."

M. Koussevitzky said in an int view:

"I have suffered too much fr bolsheviki to tolerate what the F cists are doing to artists. Both th regimes have wrought terrible cri against culture and the resp which is owing to thought and art."

THIS CLIPPING FROM
SAN FRANCISCO, CAL
CHRONICLE

JUN 7 - 1931

the music can without the ho

Gabrilowitsch Won Direct in Mil

Ossip Gabrilowitsch, conducto the Detroit Symphony Orches has followed the lead of Serge K sevitzky, Boston conductor, in fusing offers to direct in Milan is reported from Berlin by the sociated Press. The refusal i protest against the treatment corded Arturo Toscanini when declined to play the Fascist hymn a Bologna concert. Meantime T canini, recovering from injuries s fered in a personal attack, has b conducting concerts of his own, is free to proceed about his busi as he wishes both in Italy and c side.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES STAR

JUN 8 - 1931

Reiner Plays Fascist Music on Demand

Conducts La Scala Opera House Concert in Milan.

INTEREST was aroused among musicians here by a report from Italy that when Fritz Reiner, former conductor of the Cincinnati Symphony Orchestra, directed a concert at the famous La Scala Opera House in Milan, he acceded to the demands of the audience and played the patriotic airs demanded. These were the "Marcia Reale" and "Giovanezza."

Refusal of Arturo Toscanini, world famous conductor, to play the Fascist patriotic selections when asked to do so at a recent concert in Italy led to his being attacked and beaten by Fascisti and also caused the Fascist government to delay for some days, issuance to him of a passport to Germany, where he is to conduct the Beyreuth festival.

Toscanini and Reiner long have been friends. Serge Koussevitzki, Boston Symphony Orchestra, Ossip Gabrilowitch, Detroit orchestra, and Leopold Stokowski, Philadelphia orchestra, were among the many musicians who have voiced protests against Toscanini's treatment.

It was reported from Italy that Reiner's performance of the Fascist selections followed a vigorous demand for the selections from all parts of the opera house.

"In Italy, apparently, as in Russia, Germany, and now Spain, the amenities of life have been sacrificed to an egregious and constant display of the militant, nationalist spirit.

"A whole new lexicon of fighting words has been evolved. Under the driving urge to remake the nation into something like old Sparta, graciousness and the smile seem to have vanished.

"This kind of moral righteousness, which regards the non-playing of an anthem as a mortal offense, is what makes wars, causes lynchings, and creates a lot more of human troubles.

"It is a pity that so many world movements have as their mainstay men who can't see beyond the symbol, and who, in their inhuman concentration on the symbol, commit offenses against everything that is good in daily life."

THE Baltimore *Sun* has only pity for Italy:

"For in Italy they suffer chronically from the war fever, even in peace time.

"Every morning, no matter how placid the international scene, good Fascists must arise and go about the day with taut nerves and suspicious glances, seeking ever a slur on the national honor.

"It must be exhausting. This Mussolini doubtless has his good points; but the way he keeps his subjects keyed up is downright inhuman."

According to Prince Pignatilli, Il Duce told *Universal Service:*

"We shall not give excessive importance to a banal incident. There has been no official communication and we have no intention of making one.

"The affair is being handled by the Prefect of Milan, who must arrive at his own solution."

Japan Becc

Altho "Cyrano" seren

The Cover

TO Mr. Ferris's historical series comes another dealing with the romantic side of Washington.

Romance was not, however, a dominating element in Washington's nature, as will be seen from the note Mr. Ferris has prepared to accompany his picture, adapted, he explains, from the Custis "Memoirs":

"In 1758, Colonel Washington, while crossing the ferry, called William's, over the Pamunkey, a branch of the York River, met one of those personages who give an idea of the Virginia gentleman of the old régime, the soul of kindness and hospitality.

"Washington urged that his business at Williamsburg was pressing, but the gentleman, whose name was Chamberlayne, would hear of no excuse for not accepting his hospitality; Washington was a name and character so well known to all Virginians that continuing his journey was entirely out of the question. Chamberlayne intimated that he would introduce his friend to a young and charming widow then beneath his roof, and Washington capitulated.

"He was introduced to various guests, and above all to the charming widow. They were of an age when impressions are strongest.

"The lady was fair to see, of fascinating manners, and splendidly endowed with worldly goods; the hero, fresh from early fields, was redolent of fame, and of imposing and attractive person.

"The sun rode high in the heavens the ensuing day when the enamored soldier took horse and sped his way to the seat of government, where having dispatched his public business he retraced his steps, and at 'White House,' Martha Custis's estate, the engagement took place, with preparations for the marriage.

"Tradition says that when he came to her residence he was ferried over the river by a slave, who, when asked 'Was his mistress at home,' replied 'Yassah, I reckon you's de man what's expected.'

"The lovers did not meet again until their marriage on the following 17th of January, 1759."

THIS CLIPPING FROM
NEW YORK
TIMES

JUN 15 1931

Toscanini in Retreat, Fascist Attack on H

Wireless to THE

ST. MORITZ, Switzerland, June 14.—High above this village, in its most isolated villa, Arturo Toscanini is resting in strictest privacy. He wants only quiet now, and nothing could be quieter than this fashionable resort before the season opens.

When he arrived here from Milan June 10 with his wife and daughter, Countess di Castelbarco-Toscanini, there was a worn and harassed expression on his face that shocked those who knew him, and although they realized what he had been through in Italy, in a controversy with Fascists, it surprised them. He is losing that look now as he strolls along the soft flower-lined paths and lounges in sunny mountain meadows, contemplating the snow-capped Alps.

That is how he spends his days. No one follows him, no one bothers him here—all respect his wishes.

Those few who do come to his door are told politely but convincingly that he and his family will receive no one while here, and he wants neither to talk nor to think at present of his experiences in Italy after the controversy in Bologna, where he refused to play Fascist airs at a concert and thereby precipitated a riot. The authorities took up his passport but returned it later.

Wears Haggard Look; Him Called an Ambush

NEW YORK TIMES.

He would like his friends to say as little as possible about the matter now. His one idea here is to rest and get back into the frame of mind which his respect for his art requires of him at his coming concerts in Baireuth, where he plans to go June 20.

"Something goes on until 2 or 3 o'clock in the morning," said the noted conductor's nearest neighbor. "Lights are turned on in the villa. A piano answers softly to the master's hand. Then the music stops and the lights go out. These musicians have their own way of resting."

Wireless to THE NEW YORK TIMES.

LUGANO, June 14.—The Fascist assault on Arturo Toscanini at Bologna was not a spontaneous outbreak but an ambush, according to an uncensored account obtained from a friend of the great conductor. This version, based on close personal knowledge of the case, follows:

"To see the Bologna attack in its true perspective one must know that Signor Toscanini's courageous independence long has made him a thorn in the side of Fascism.

"It does not matter to the Fascisti that Signor Toscanini's attitudes are governed, as every one knows, by musical rather than political considerations—always he has held himself aloof from political manifestations.

"But to Signor Toscanini freedom of art has always meant as much as freedom of the press means to writers. His concepts to him are veritable rites of art in which nothing incongruous or liable to spoil the atmosphere is permissible. Consequently, he has always been against playing national or political anthems during his concerts.

"To the Fascisti, however, as one of their organs candidly put it recently, 'Toscanini, by refusing to play the Fascist hymn, succeeded in making a name for himself in politics.' Be it remembered that it was because of his refusal to play 'Giovinezza' he had to leave La Scala Opera at Milan and went to New York.'

"It seemed that Fascist animosity had died down last year when Signor Toscanini made his triumphal tour of Europe, including Italy, with the New York Philharmonic Symphony Orchestra. Premier Mussolini then sent him a telegram expressing Italy's gratitude at the honor he had brought her. Signor Toscanini replied politely, but perhaps he nettled Premier Mussolini then by failing to make any reference either to the Duce or to his régime.

"Perhaps, as reported, too, whisperers told the Premier that Signor Toscanini, when among his friends, left no doubt that he was against Fascism. At any rate, we are informed that Premier Mussolini made a remark to the effect that Signor Toscanini had gone too far and was taking advantage of his good nature.

"The Duce's slightest word is law, and we had good reason to believe that, rightly or wrongly, his remark was interpreted by the fervent Guido Arpinati, Under-Secretary of the Interior, as an order to make Signor Toscanini pay public homage to Fascism by playing its song or be punished.

"Signor Arpinati is boss at Bologna—he headed Fascismo there before he became its Governor. Into his bailiwck he sought to bring the illustrious offender to bear in such a way as to make it hard for him to refuse to play 'Giovinezza.'

"The first plan was to invite Signor Toscanini to open the season at the municipal theatre, which had just been restored, the idea being that once Signor Toscanini arrived it would be impressed on him that since the theatre had been restored under Fascism it would be necessary to open it with 'Giovinezza.'

"Signor Liparini, who is Podesta at Bologna [Mayor], went to Salsomaggiore, where Signor Toscanini was taking the cure, to invite him as 'th greatest orchestra conductor' to give the special solemnity which Bologna desired for this ceremony. Signor Toscanini declined, excusing himself as being ill.

"Then it was decided to organize at Bologna two big concerts in memory of Signor Toscanini's friend, the late composer, Joseph Martucci, whose music alone should be played in them. Seeing no possibility of politics in this invitation, Signor Toscanini was delighted at the honor to Signor Martucci and agreed to conduct both concerts free.

"Without saying anything to him, his hosts arranged to hold at Bologna, on the same days as the concerts, a Fascist ceremony and festival, which would be officially attended by persons as close to the Duce as the father-in-law of his daughter, Count Costanzo Ciano, who is Postmaster General, and also Signor Aprinaiti. Naturally, being in Bologna on the same day, they would have to attend the Toscanini concert, and naturally the presence of such high officials would confront Signor Toscanini with a strong demand to play the official anthems.

"Signor Toscanini, not suspecting a trap, found himself forced by personal reasons to postpone the concerts for May 14. Thereupon the Bologna Fascist ceremonies were likewise postponed.

"Still not suspecting, Signor Toscanini arrived at Bologna. It was only a few hours before the concert that he learned Count Ciano and Signor Arpiniti were going to attend. A delegation from the Mayor informed him of that and added that they would be delayed by a banquet until 9:30 P. M.

"Consequently, Signor Toscanini—known for his insistence on concerts beginning punctually—was told that the concert must be delayed for half an hour. He answered that he did not object if the public were warned.

"Then the delegation told him he must play the royal hymn and the Fascist anthem in view of the official guests. Signor Toscanini flatly refused. He told them they knew his principles and that politics had no place in a concert commemorating a musician.

"They asked him more politely, they asked him more roughly, but he was adamant. Stratagems and threats had failed; punishment remained.

"Fascist hoodlums under a certain Regazzi, notorious in Bologna for much more violent jobs, were then posted outside the theatre. Inside, several were stationed in the conductor's box as a precaution against Signor Toscanini slipping in. Orders were executed at the right time to close the exits of the theatre so as to diminish the chance of rescue from the crowd.

"Into this Signor Toscanini, though aware he was one against an ugly multitude, rode up in his car. He got out at the door of the theatre. Squads of Fascisti surged threateningly around. Young bucks armed with heavy canes roughly ordered the playing of 'Giovinezza' from the man with gray but leonine hair.

"And the lone man, whose only arms were a slender baton, refused. They fell upon him. Signor Toscanini, despite his age, defended himself well, but could not avoid all their blows. With the help of his chauffeur he got away in his car and back to the Hotel Bru , where he was staying. Why so few police were at the theatre, why these did nothing, perhaps the Podesta can explain.

"Under Mario Ghinelli, secretary of the Bologna Fascismo, the Fascisti then paraded to the Hotel Brun, where for a long time they loudly sang Fascist songs and yelled unprintable insults to the man to whom their Duce so lately had paid homage. They even called for the death of Toscanini.

"During the night Signor Toscanini escaped in his automobile to his home in Via Durini, Milan. News of the outrage roused such indignation in Milan, where the conductor is very popular, as to cause several demonstrations both for him and against fascism.

"On Sunday evening, May 17, students mostly from the Lycee Berchet began a manifestation with cries of 'Viva Toscanini' and 'Ab Basso il Fascismo.' They were soon joined by many passers-by, until police reserves had to be called in to disperse the crowd. Two students were imprisoned.

"From then until he left Italy there were never less than eighteen policemen and five detectives stationed at Signor Toscanini's house, while carabiniers patrolled adjacent streets.

"Yet next night, during the symphony concert at La Scala, another demonstration, with similar cries, broke out for its former conductor, and the audience was quieted with difficulty by the police.

"You can be sure that these manifestations deeply touched Il Maestro, although news of them was suppressed in the press. Fascist papers, instead, praised the aggressors and hurled epithets at the victim. Thus Libri e Moschetti, organ of Fascist students, ended a diatribe against the man described as 'monster, not a genius,' by regretting only that they 'did not spit in his face.'

"The Fascist press also suppressed Serge Koussevitzky's letter to La Scala opera, with his refusal to conduct in Italy until the outrage against Signor Toscanini was effaced, but the knowledge of the Boston conductor's courageous act nevertheless reached Signor Toscanini while he was at Milan and greatly moved him.

"Until he was finally allowed to go June 10 to St. Moritz with his wife and daughter, he and his family were under strictest police control at Milan. At all moments they were spied on, letters addressed to them were opened by the censor and the houses of the writers were sometimes searched.

"Despite all this, he was not entirely cut off from his friends and messages of sympathy managed to reach him from both inside and outside Italy, even from some prominent anti-Fascist exiles.

"He was a virtual prisoner in Milan for more than three weeks, the authorities taking his passport and contemplating a refusal to give him a visa to leave Italy despite world opinion and his contracts at Baireuth and New York. He is still, of course, under constant danger of having his property at Milan seized.

"The Fascists made every effort to break Signor Toscanini's spirit. He had been subjected to a long and severely galling nervous strain which was beginning to tell on him physically when he left Milan.

"But Signor Toscanini is not bowed down. His spirit, if anything, is stronger than ever. Of that his friends everywhere may not have all the proofs the Fascists have—but they don't need them, anyway."

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THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN
JUN 7 - 1931

Boston Symphony Recordings Attract Wide Attention.

Moussorgsky - Ravel Numbers Released by RCA-Victor Company.

THE almost stupendous success of Maurice Ravel's sensational "Bolero," which was played by practically every important American orchestra last season, has brought the attention of modern music fanciers to bear on the recording of the Moussorgsky-Ravel "Pictures at an Exhibition," as played by the Boston Symphony orchestra and released throughout the country by the RCA-Victor company. This release comprises seven record sides and is the Victor musical masterpiece album set M 102. Coupled with the last part of the Moussorgsky opus is the sarabande from Debussy's suite "Pour le Piano," orchestrated by Ravel.

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Structurally the work is unique. Commencing with a simple promenade, the score brings the auditor-viewer before the first picture, the content and spirit of which is expressed by a marvelous tone picture. The promenade resumes, and the second picture is viewed—with the ears, of course. And so on through the entire gamut of ten paintings. The record is easily the finest the Boston orchestra has made, and is doubly valuable in that M. Koussevitzky, for whom the new version was made, is wielding the baton.

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CHRONICLE
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THIS CLIPPING FROM
MUSICAL LEADER
JUN 1 1 1931

New Works at Boston Symphony

To the Boston Symphony Orchestra goes the palm for having presented more novelties than any other orchestra. Serge Koussevitzky planned to make the 50th anniversary of the orchestra's existence a gala year, and he commissioned some of the best known composers to write works for this season. Foremost among these was Igor Stravinsky's "Symphonie de Psaumes," for orchestra with chorus. This work made a profound impression on many musicians, especially when they could forget that its composer had also written the "Sacre du Printemps" and "Les Noces." Stravinsky's "Capriccio" for piano and orchestra was also played, although it did not have its first performance on this occasion. Albert Roussel came to this country to hear his G minor Symphony, a beautiful work specially composed for the 50th anniversary. Arthur Honegger's Symphony was also one of the commissioned works. Edward Burlingame Hill's 2nd Symphony and Nabokov's symphony were both heard for the first time in New York.

THIS CLIPPING FROM
N. Y. Herald Tribune
JUN 1 4 1931

An Outstanding Orchestra

THE BOSTON SYMPHONY ORCHESTRA, 1881-1931. By M. A. DeWolfe Howe. Semicentennial Edition, revised and extended in collaboration with John N. Burk . . . *Boston: Houghton Mifflin Company* . . . *$2.50.*

Reviewed by
PETER BOWDOIN

IN APPRAISING a book it is unusual to begin with the appendices, but here the temptation happens to be irresistible. Several of the appendices to "The Boston Symphony Orchestra, 1881-1931," constitute, if accurate, an exceedingly valuable contribution to musical annals. Appendix B professes to include all the orchestral compositions played by the Boston Symphony Orchestra from its inaugural concert in 1881 through May 2, 1931; to supply the full date of the initial performance and the years of subsequent performances, and further to indicate the number of times each work has been given and to identify "first times" anywhere or in the United States. Appendix C furnishes dates of the terms of service of the nine conductors who in fifty years have directed the orchestra and of all of its members, plus the make-up of the orchestra in the first season of each conductor in turn. Appendix D lists the names of all soloists and assisting musicians who have taken part in the concerts through April, 1931, whether in Boston or elsewhere, together with the years and number of their appearances. The information thus offered in convenient form would be of inestimable usefulness if one could rely on its accuracy. When, however, one finds Nellie Melba named as a soloist in 1890, one inevitably falls a prey to doubt, inasmuch as the eminent soprano never visited America until the autumn of 1893. Perhaps hurried proof-reading for these up-to-the-minute statistics is the true explanation.

The body of the book is devoted to an account of the Boston Symphony Orchestra from its founding single-handed by the late Major Henry Lee Higginson on through all its subsequent vicissitudes, which at one time threatened its existence. Major Higginson once gave the following story of the origin of the orchestra: "During some years of my youth, spent in Germany and especially in Austria, whither I went to study music, I conceived the hope to see an orchestra in Boston which should play as well as the great orchestras of Europe and give concerts at a reasonable price ..... The end of the Civil War left me without an occupation or money, and with a wife who it was my first so for many years ic lay asleep. At last, ears ending in 1880, my way, and enabled his project in earnest Thus the Boston estra became Major ht, his racing stable, his art gallery." Not he Major, then in his year, relinquish the nd supervision of the committee of Boston- y Judge Frederick P. has continued to guide

account is largely an tors. The first was that rsatile musician, Georg Sir George Henschel), who returned last autumn at the age of eighty to repeat his inaugural program (save for one number) as part of the festivities of the orchestra's semi-centennial year. In 1884 Wilhelm Gericke of the Vienna Court Opera succeeded Henschel, who had not proved himself an ideal band-builder. Gericke was astonished at the amount of orchestral music that Boston already had heard during the three seasons of its orchestra, preceded by seventeen years of concerts given by the Harvard Musical Association: "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have heard everything already; more, much more, than we ever heard in Vienna!" However, there distinctly was something for him to do there—the construction of a real orchestra out of a "chance aggregation of heterogeneous elements," to quote a distinguished European violinist. "In rendering the orchestra both homogeneous and expert, Mr. Gericke fully earned the encomiums often bestowed upon him by Mr. Higginson and by others less directly interested: 'Gericke made our orchestra.'" Higginson himself wrote: "There was no limit to his patience, and no limit to the pains which he took; and he taught those first violins to sing as violins sing in Vienna alone."

When the Hungarian Arthur Nikisch came from the Leipzig Stadt Theatre to replace Gericke in 1889 he found a perfect instrument at his disposal. "All I have to do is to poetize!" His was the romantic period of the orchestra, the beginning of a "conductor cult" in Boston. After him Emil Paur held somewhat rude sway from 1893 to 1898. Whereupon Gericke returned to be the leader of perfections until the spring of 1906. The following autumn Dr. Karl Muck was engaged and remained in charge (except for four less notable years under Max Fiedler, 1908-1912) until his arrest and internment during the World War in 1918. That painful episode, Mr. Howe points out, has never been satisfactorily explained, and for a time it looked as though the Boston Symphony Orchestra must go out of existence. In any case, what may be called its German period was over. Two French conductors, however, Henri Rabaud (1918-1919) and Pierre Monteux (1919-1924) saw it through the trials of reconstruction, and in 1924 the somewhat sensational Russian, Serge Koussevitzky, took up the baton and restored the prestige and popularity of the orchestra both at home and in other cities.

Indeed, Mr. Howe closes his engrossing story of one of the determining factors in the musical life of America with this fine tribute to the present batonist: "The conductor's inexhaustible energies, distributed wisely but to the last ounce, have fused the many musicians into a single voice, which is the abounding life and interest of the Boston Symphony concerts at present. One need look no further to account for an enlarged public and its keener enjoyments, for the increasing apprehension of music is an indispensable part of our daily lives."

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Mr. Howell's account is largely an epic of conductors. The first was that gifted and versatile musician, Georg Henschel (now Sir George Henschel), who returned last autumn at the age of eighty to repeat his inaugural program (save for one number) as part of the festivities of the orchestra's semi-centennial year. In 1884 Wilhelm Gericke of the Vienna Court Opera succeeded Henschel, who had not proved himself an ideal band-builder. Gericke was astonished at the amount of orchestral music that Boston already had heard during the three seasons of its orchestra, preceded by seventeen years of concerts given by the Harvard Musical Association: "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have heard everything already; more, much more, than we ever heard in Vienna!" However, there distinctly was something for him to do there—the construction of a real orchestra out of a "chance aggregation of heterogeneous elements," to quote a distinguished European violinist. "In rendering the orchestra both homogeneous and expert, Mr. Gericke fully earned the encomiums often bestowed upon him by Mr. Higginson and by others less directly interested: 'Gericke made our orchestra.'" Higginson himself wrote: "There was no limit to his patience, and no limit to the pains which he took; and he taught those first violins to sing as violins sing in Vienna alone."

When the Hungarian Arthur Nikisch came from the Leipzig Stadt Theatre to replace Gericke in 1889 he found a perfect instrument at his disposal. "All I have to do is to poetize!" His was the romantic period of the orchestra, the beginning of a "conductor cult" in Boston. After him Emil Paur held somewhat rude sway from 1893 to 1898. Whereupon Gericke returned to be the leader of perfections until the spring of 1906. The following autumn Dr. Karl Muck was engaged and remained in charge (except for four less notable years under Max Fiedler, 1908-1912) until his arrest and internment during the World War in 1918. That painful episode, Mr. Howe points out, has never been satisfactorily explained, and for a time it looked as though the Boston Symphony Orchestra must go out of existence. In any case, what may be called its German period was over. Two French conductors, however, Henri Rabaud (1918-1919) and Pierre Monteux (1919-1924) saw it through the trials of reconstruction, and in 1924 the somewhat sensational Russian, Serge Koussevitzky, took up the baton and restored the prestige and popularity of the orchestra both at home and in other cities.

Indeed, Mr. Howe closes his engrossing story of one of the determining factors in the musical life of America with this fine tribute to the present batonist: "The conductor's inexhaustible energies, distributed wisely but to the last ounce, have fused the many musicians into a single voice, which is the abounding life and interest of the Boston Symphony concerts at present. One need look no further to account for an enlarged public and its keener enjoyments, for the increasing apprehension of music is an indispensable part of our daily lives."

* * *

Programs of the Week

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OPENING NIGHT

POPS

SYMPHONY HALL

WEDNESDAY MAY SIXTH

Orchestra of Symphony Players
Arthur Fiedler, Conductor
Popular Programmes
Refreshments.

News of Music

Trans. Apr. 30

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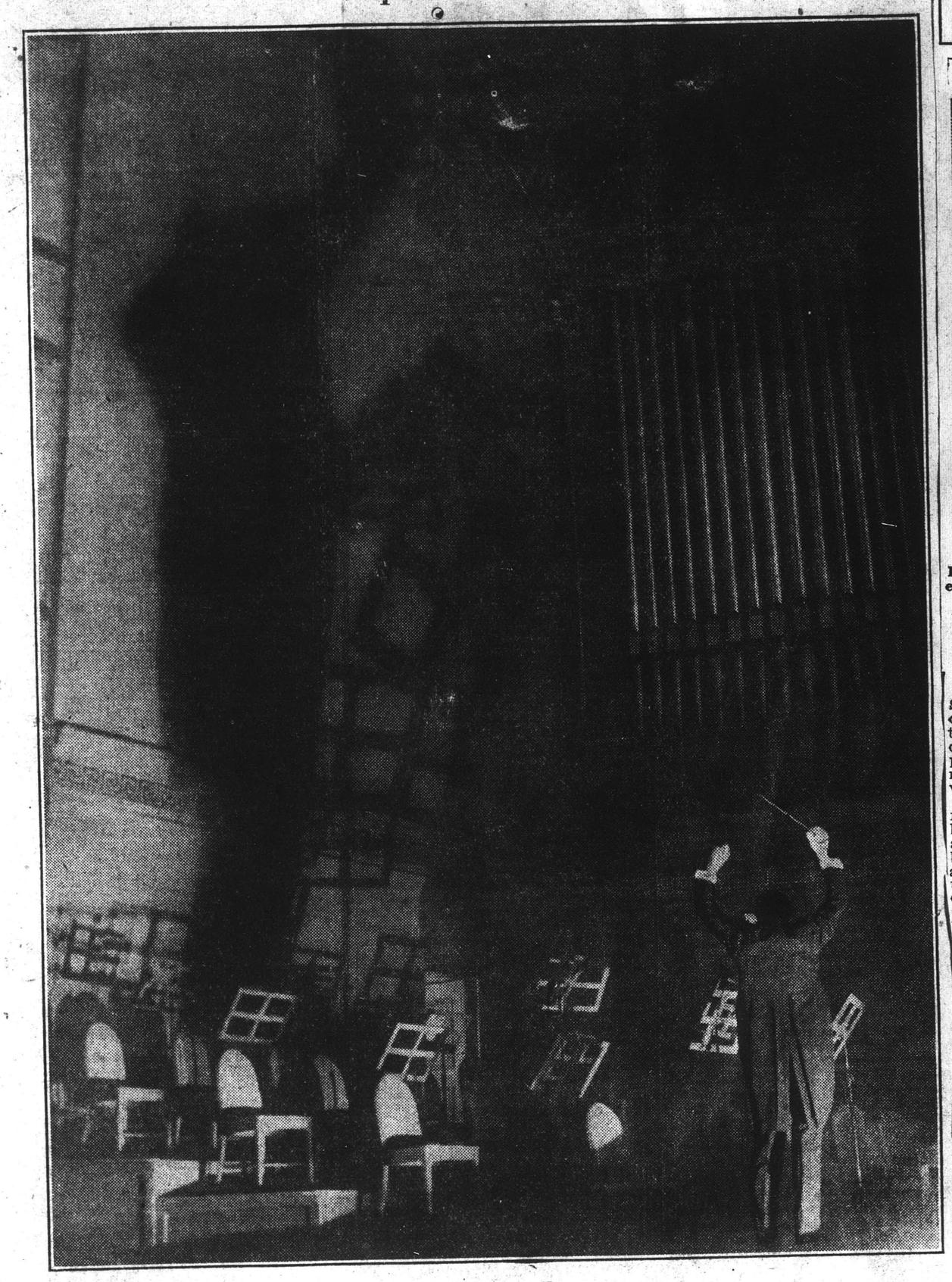
The Specter of His Skill



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(Photographic Fantasy by Llamas, Made at Symphony Hall and Used by Courtesy of the Museum of Fine Arts)

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At The Pops Tonight

Opening Program

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Overture to the Opera, "Oberon" Weber
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Y, MAY 6, 1931

Monitor

Tonight at the Pops

OPENING NIGHT

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Overture to "Oberon".....Weber
Minuet ..... Bolzoni
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OF THE BOSTON SUNDAY POST,

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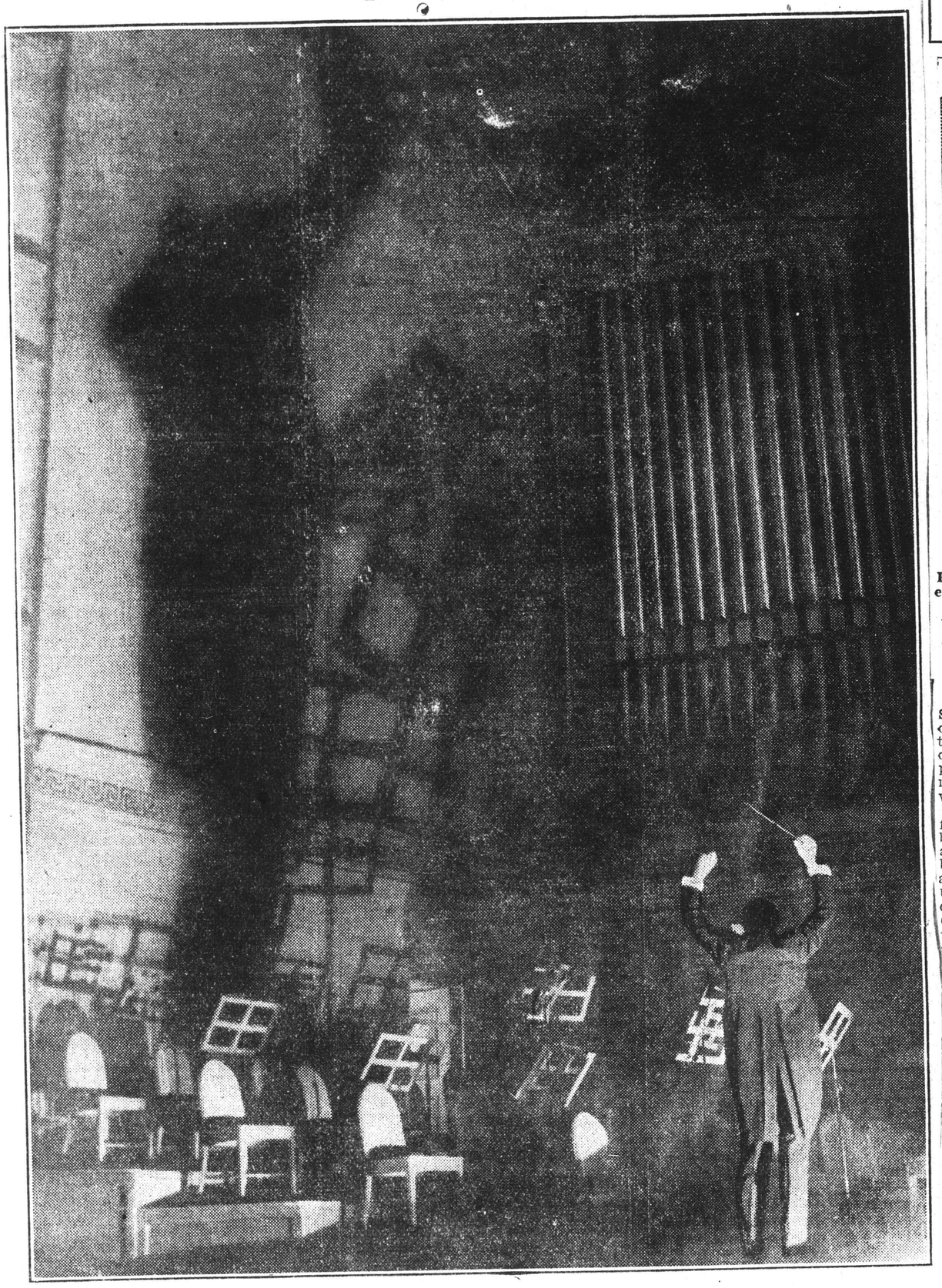

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Y, MAY 6, 1931

Morning

Tonight at the Pops

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Overture to "Oberon".....Weber
Minuet.....Bolzoni
Fantasia, "Carmen".....Bizet
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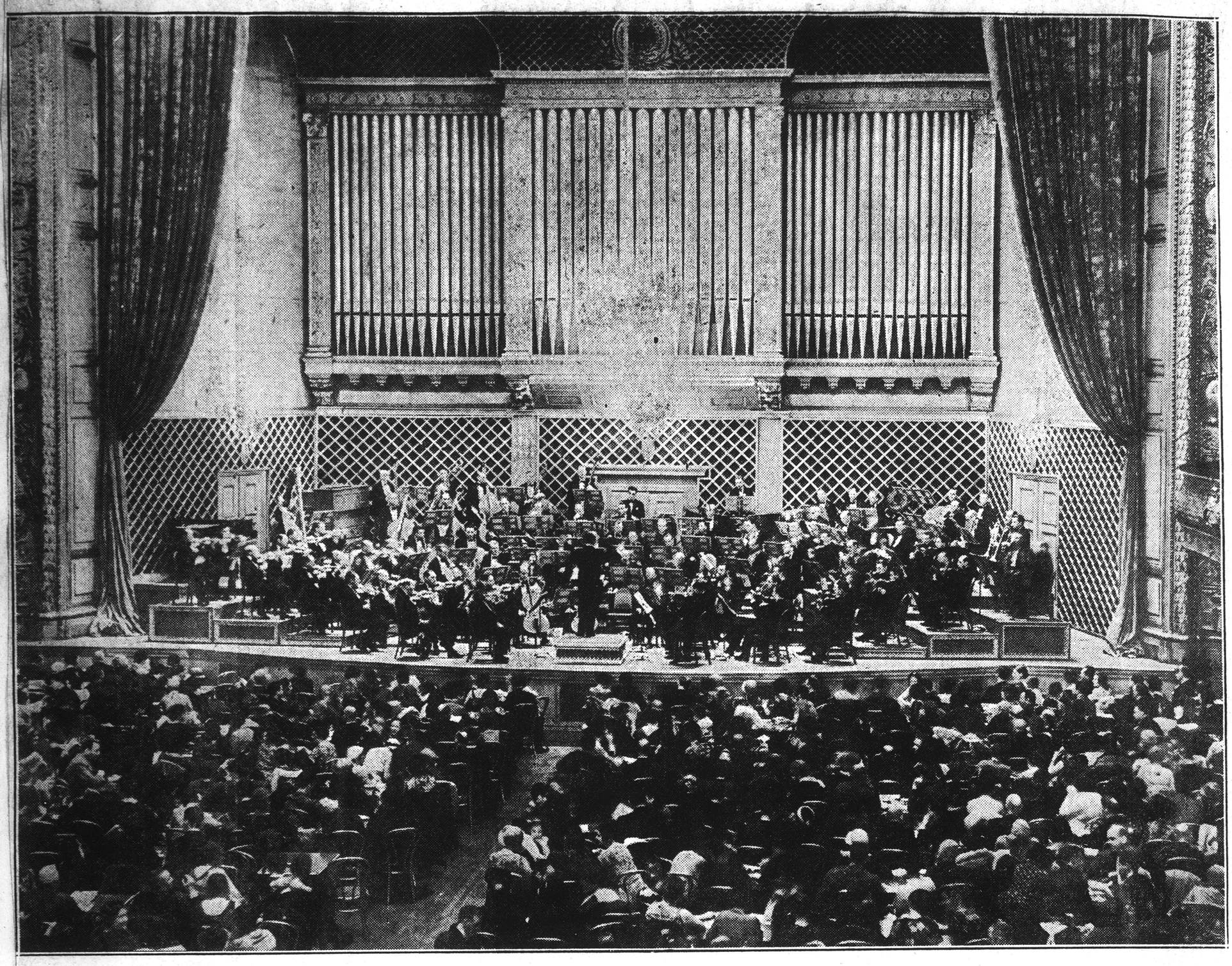
Ancient, Honorable and Annual Rite of the Bostonian Spring



Forty-Sixth Opening, Last Evening at Symphony Hall, of the Pop Concerts of the Boston Symphony Orchestra

From a Photograph Taken by Frank E. Colby of the Transcript Staff as Arthur Fiedler, Conductor, Was About to Begin the Fourth Number on the Program, a Fantasia from Bizet's Opera, "Carmen." The Summer Dress of the Hall, the Stage, the Orchestra and the First Six or Eight Rows of the Audience at the Tables Are All Shown

Spring Is Here, Pops Are Proof

Opening Night of May, 1931, With All the Pleasures Of the Season

THE more it changes, the more it is the same thing, writes the reviewer returned from the forty-fifth renewal of the Pop Concerts and beginning, say, his twentieth article about that annual occasion. Forthwith meditation and recollection correct him. The Pops remain a unique Bostonian institution. Elsewhere in these United States no series of similar concerts flourishes, or ever has flourished, in spite of many attempts to imitate or transplant. Nor in these days, unless memory slips in its haste, is there any comparable series in Europe. Such as they were, the war and the aftermath sank them almost "without trace." Here in Boston, The Pops have survived a changed city, a changed public, changed minds, manners, habits and living—all that differentiates the nineteen-twenties and thirties from the eighteen-eighties and nineties.

A small and centered community has become a metropolitan district. A compact audience in its likings has expanded into variegated divisions and subdivisions. On this night and that, the earlier and the middle Pops had social cachet. The later Pops are informal and democratic. Horse-cars set us down at the old Music Hall. Trolley-cars conveyed us to Symphony Hall. Now, on an "opening night," tardy comers hunt for parking place. Through many years ales of Britain and wines of France and Germany were the emollients. Now we make shift with malted mixtures and pseudo-punches; while an unblushing menu proffers Pineapple Sundaes and Nut Taffy. (Good Lord, deliver us!) For better or for worse, to softer drinks have succeeded sedater manners. It is a long, long time since any gentleman-roisterer has hung a pair of trousers over the waiting arm of Apollo Belvedere.

As to "good light music" current tastes and current notions have also changed. The proof is written large in the volumes of early and middle programs scattered through the cases in the exhibition room at Symphony Hall. By tens, twenties and hundreds, items have come into favor and fashion; gone into neglect and oblivion. There was Mr. Gershwin to hear, last evening, out of the musical play, "Girl Crazy"; while twice over the audience insisted upon the waltz from "Two Hearts in Three-Four Time." Tonight in walk Messieurs de Falla and Ravel; while no farther away than Sunday come old Boyce out of the eighteenth century and young Mr. Lambert very much of this twentieth. Modern music and music in present vogue; but "good light music" withal, barring only that paltry and pestiferous film-waltz.

Eighty men from the Symphony Orchestra play it and decline seldom into the lassitude of summer and a hundred Symphony Concerts well behind. If they do—the weaknesses of the flesh and the spirit being what they are—the conductor brings them quickly back to the mark. Tireless himself, minded to give each piece its true and particular voice, Arthur Fiedler would have the orchestra as energetic and elastic. In him is the spark that keeps an audience in lively glow; but first it sets the players alight. . . . Fortunately for Boston, Henry Higginson grew up musically in Vienna where they then cultivated, and still cultivate, the lighter pleasures of the arts. Otherwise, there might have been only Symphony Concerts and no Pops. And they must be cheap as well as good, said this New England Mæcenas, remembering a frugal folk. The prices have changed with the times; but who has ever begrudged them?

The rest is detail of an evening's pleasure. To please the eye the lush green, the tempered gold, the cooler grey of the seasonal decorations—brightness without heat as becomes an ideal summer; the frocks and frills, light, colorful and cut to the newest mode, upon one's neighbor's wife, one's neighbor's daughters and the next friend of the young man at the next table. To please the ear, the sound of music from composer and orchestra; the polite but never arbitrary silence that gave it room; between whiles the tinkle of gossip across the blue and gold tables for which, among frequenters, The Pops are a famous place. To please both eye and ear, the quick interest in music and performance; the pretty stir over a favorite and remembered "extra"; the good will toward conductor and orchestra; the gay mood, not easy for Bostonians to catch in a public place, but more in evidence at The Pops than at most other entertainments. The quick-witted and sympathetic Fiedler often chooses music to prompt it. Perhaps my lady's cigarette also helps—though not her Pineapple Sundae.

The program was summary of a proper Pops repertory: the march for rhythm and sonority—this time the "Rákóczy" sound and fury; the favorite overture—to "Oberon"; the operatic fantasia—from "Carmen"; the "popular classic"—Liszt's "Preludes"; the pretty trifle—Bolzoni's "Minuet"; the sentimental trifle—"The Londonderry Air"; waltzes, polkas and a czardas from Vienna or thereabouts; the potpourri from a recent American musical play—Mr. Gershwin's "Girl Crazy"; Wagner's Valkyrs hurtling the air and the brass; as many "extras" as Mr. Fiedler might give, which were five, some for the rhythm, some for the tune and all for the tickling of the ear and, maybe, the fancy. A nod to radio with Percy Grainger's "Country Gardens"; a bow to the films with that "Zwei Hertzen" waltz. For The Pops must keep touch with the times and the public.

Not much that was new hereabouts, except certain "Tales from Johann Strauss" and the "selection" from "Girl Crazy." Erich Korngold, who in his young days was a prodigy composer, strung together operetta-tunes, which few remembered; polkas and such like; the inevitable "Blue Danube," which everyone recognized, to make the "tales." Mr. Gersh-

At The Pops Tonight

Evening of the Women's City Club

Military March.....Schubert
Overture to Shakspeare's Comedy, "A Midsummer Night's Dream" Mendelssohn
Two Pieces in Canon Form...Schumann (Arranged for Orchestra by Dubois)
Invitation to the Dance.....Weber (Version for Orchestra by Berlioz)
Five Numbers from the Ballet, "Love the Sorcerer".....de Falla
Scherzo Pizzicato from the Fourth Symphony .....Chaikovsky
Bolero .....Ravel
Waltzes from the Operetta, "The Bat".....J. Strauss
To a Water Lily.....MacDowell
Introduction to Act III of the Opera, "Lohengrin" .....Wagner

Conductor: A. Fiedler

win tossed in "Embraceable You," "I Got Rhythm" and other public necessities from "Girl Crazy"; also exhibited himself in his newest guise—less melody, more rhythm, a hard-driven orchestra, the modernist rather than the jazzy touch. Before long the last doubter will be calling him a "serious musician"—New York style. But the audience's ears and Mr. Fiedler's hand seemed warmer, last evening, for Vienna. H. T. P.

Amusements

SYMPHONY HALL
TONIGHT at 8.30
POPS
ARTHUR FIEDLER
Conductor
The Sunday program, May 10, will feature Lambert's "Rio Grande" and Tchaikovsky music.
PROGRAM CHANGED DAILY
Seats 50c, 75c, $1—2 Weeks in Advance

Herald May 7

AS THE POPS GOT UNDER WAY

Pops Season Opens Auspiciously, With Quartet at Every Floor Table

Arthur Fiedler's second term as conductor of the Pops and the 46th season of that Bostonian institution opened joyously last evening in Symphony hall. As evidence that Mr. Fiedler's fame is not ephemeral, every floor table had its quartet of eager listeners and smokers; ht balconies showed no empty spots. There were no polite ceremonials. The concert began promptly on time, and Mr. Fiedler, after an incisive acnowledgement of noisy greetings plunged into his first number, the "Rakoczy" march by Berlioz. The new season was on.

For a majority of those present the summer decorations of stage and walls and tables, first revealed a year ago, were now familiar; the latticed framework in gray and gold, which served as setting for the musicians; the grass-green tints along the lower side walls of the hall; the gay green tables and the gilded chairs about them. For those viewing these seasonal changes as innovations they were agreable and refreshing. It will be recalled that the color scheme was that of Robert Edmond Jones, an artist of mere than passing renown.

Back to the music. Mr. Fiedler has gained in confidence within the year. Never affected with mannerisms, never guilty of spurious gesticulations, he reads calmly, even cautiously. He is not disdainful of honest applause, would share it with his band invariably. Last evening he added five encores to his program nad thereby bound his audience closer to him: for Pops audiendees dearly love their encores. He ranged from Weber's "Oberon" overture on to Bolzoni's minuet for string orchestra, a fantasia on Bizet's "Carmen," Korngold's "Tales from Johann Strauss" "last year it was Richard Strauss who was honored), Kreisler's "Londonderry Air," arranged by Si Hamilton Harty, for violin solo by the concet master, Julius Theodorowicz, Liszt's "Les Preludes," selections from George Gershwin's "Girl Crazy," the czardas from Grossman's opera, "Ghost of the Warrior," to Wagner's "Ride of the Valkyries."

Again it was noticeable that Mr. Fiedler has a fine talent for program making. A standard march and overture, a waltz, an operatic pot-pourri, at least one meaty classic like "Les Preludes," played last tvening with full symphonic resonance, a selection from some current musical comedy, and for balance and complement lighter pieces, rticularly in the matter of extra mbers. We cherish a modest hope t Mr. Fiedler was impressed by one

Pops Concerts

People's Editor: Trav. May 7

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However, we should not forget that there are many among us who love music above everything else, yet, I am sorry to say, that these fellow-citizens will not be able to attend the concerts. The reason is very simple—lack of finance.

If the necessities of life can come down, surely there is good reason to believe that entertainment, particularly wholesome entertainment, should reach a lower price.

I am advocating 25c. seats. This is no innovation, but actually existed until very recently. This will not interfere with the policy now in force but will keep all the second balcony seats occupied by those who would otherwise be unable to share the higher joys of life.

It is little changes such as this that sooner or later consummate into decided benefits for the citizenry as a whole.

In turbulent times such as we are now experiencing, it is a civic duty to see that constructiveness should be fostered. I sincerely believe that by offering 25c. seats the management of the Pops will be doing the right thing at the proper time.

Brookline. SIDNEY LACOB.

DAILY RECORD, *Thursday, Ma*

HUB'S FAMED POP CONCERTS IN 46th YEAR

Boston's unique Pop concerts began their 46th season at Symphony Hall last night with Arthur Fiedler again as conductor. These entertainments with their popular music and light refreshments for those sitting at tables, started in the pre-Volstead days and have flourished even during the dry era. The drink and food are incidental, but still enjoyable. What most people relish above everything else is the music, which brings back the favorite dances and overtures of by gone days and also introduces hits from Broadway shows.

Mr. Fiedler, excellent musician and expert program maker, is one of the most popular leaders the Pops have ever had. Under his baton are 80 members of the Symphony orchestra.

For tonight's concert Mr. Fiedler offers Schubert's "Marche Militaire," Mendelssohn's "Midsummer Night's Dream" overture, Dubois' arrangement of two Schumann themes, Berlioz' arrangement of Weber's "Invitation to the Dance," De Falla's "Amor Brujo" ballet suite, the scherzo from Tchaikovsky's fourth symphony, Ravel's famous "Bolero," Strauss' "Bat" waltz, MacDowell's "To a Water Lily" and the third-act prelude from "Lohengrin."

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Music

The Restored Pops

The forty-sixth season of the Symphony Hall Pop concerts was inaugurated last night with gladsome sights and sounds. The audience filled the hall. The gray and gold decorative scheme installed last year under the direction of Robert Edmond Jones n formed the cheerful setting. ur Fiedler, beginning his second as master of musical ceremo- received an ovation on his en- e. Enthusiasm grew as the pro- advanced. There was the usual

Monitor May 7

number of encores, one of which—a selection from "Zwei Herzen im ¾ Takt"—had to be played twice. Most of the auditors lingered for a late leave-taking.

All of which is testimony to the renewal and freshening of the Pops, now evidently once more firmly established in popular favor. The management, sensitive to the public pulse, recognized last year the necessity for a modification of the rather austere atmosphere maintained by Mr. Casella. Seeking the ameliorator, it fixed upon Mr. Fiedler, who indeed would have been hard to overlook after his success with the Esplanade concerts the previous summer. The choice has been justified.

The program of the opening night gives a clue to Mr. Fiedler's success. Three of the items are, or have been in the not remote past, a part of the repertory of symphony orchestras in subscription seasons. These are Weber's Overture to "Oberon," Liszt's "Les Préludes" and Wagner's "Ride of the Valkyries." Even Berlioz's "Rakóczy" March has been heard in the course of such solemn rites. For the rest, more popular numbers—a Bolzoni Minuet, a fantasia of tunes from "Carmen," a Korngold potpourri of Straussian waltzes, the Harty arrangement of the Londonderry Air, selections from Gershwin's "Girl Crazy" and the Czardas from Grossman's opera, "Ghost of the Warrior."

Only pedants could protest that such scores as these latter are a disgrace to those hallowed walls. A Pop concert, by definition, is not a symphonic ceremony. Good tunes and lively rhythms are the proper accompaniment to the consumption of soft drinks and the patter of social interchange. And it must not be imagined that music easy to listen to is necessarily bad music, still less than it demands no musicianship in performance. There was some excellent playing last night. There was a Koussevitzkyan touch in the strong dynamic contrasts of the "Oberon" Overture. Liszt's somwhat jaded war-horse stepped through its paces as if it were just entering upon its career on the musical cinders. And the "lighter" stuff came to sprightly utterance. The Pops

Cambridge Sun 5/7/31

THE "POPS"

Cambridge music-lovers join with those from all parts of metropolitan Boston in welcoming the return of the "Pops" for their 46th annual season at Symphony hall. They will find Symphony hall newly-decorated for the occasion by Robert Edmond Jones and Conductor Arthur Fiedler and his orchestra of 80 players from the Boston Symphony ready to provide the kind of programs which Boston audiences appreciate.

"Pops" audiences are a revelation to visitors from other cities, for in few places is true appreciation of music so generally distributed through the community. The "Pops" programs have helped to create this spirit of appreciation by a careful admixture of the best in music with other selections of a more popular nature. Only by such institutions

2.2

Pops Season Opened With Fine Programme

BY WARREN STOREY SMITH

As pendant to the 50th season of Symphony Concerts there began at Symphony Hall last evening the 46th season of Pops and the second of Arthur Fiedler's conductorship.

As was the case a year ago, the hall itself had shed its winter raiment of red for a spring dress of green and gold.

HALL IS FILLED

If the size of the audience at this first concert is any criterion the Pops will be as well attended this year as they were last, "hard times" notwithstanding. There was almost literally not an inch of space on the floor untenanted and every seat in the two balconies appeared to be filled.

Mr. Fiedler made his opening programme out of pieces old and new, pieces frankly light and pieces at least semi-serious. The actual novelties were a medley of Strauss waltzes and polkas from the pen of Erich Korngold; a pleasing arrangement of the familiar Londonderry Air for solo violin, harp and strings by Sir Hamilton Harty; a selection from George Gershwin's latest musical comedy, "Girl Crazy"; and a conventionally effective Czardos from an opera, "Ghost of the Warrior," by one Grossman, otherwise unknown to these parts. Included among the extra numbers, plentiful throughout the evening, was one not unnaturally new to the Pops this year, the pretty waltz from the talkie-operetta, "Zwei Herzen in Drei-Viertel Takt."

Familiar Pieces Heard

The familiar pieces were the Rakoczy March of Berlioz, Weber's "Oberon" Overture, Bolzoni's Minuet for strings, a Fantasia on "Carmen," Liszt's "Les Preludes" and Wagner's riding Valkyries.

In fact as well as in name the orchestra was the Boston Symphony, reduced to 80 men and minus certain illustrious "first desks," but tonally and otherwise its virtuoso self.

As conductor Mr. Fiedler is hardly an individualist, but in these days of highly personal and occasionally eccentric readings his straightforward presentation of the music in hand is not unwelcome. At least Mr. Fiedler is never listless, his conducting has plenty of "pep" and in the mechanics of that art he grows steadily.

A second season of Pop concerts finds him ripened, more the master of himself, his music and his men. And his popularity is incontestable. He was greeted with enthusiasm when first he appeared last evening and hardly a piece on the programme failed to bring forth enough applause to warrant an extra number.

Globe MUSIC May 7

SYMPHONY HALL

The Pops

To the not altogether incongruous harmony of the tinkling of glasses, bottles and cracked ice the Pops began its 46th season last evening. There was the usual and pleasantly remembered hum of subdued yet happily frivolous conversation, the ease-inducing aura of tobacco smoke rising to fill the nostrils of the classic and stonily tolerant statues that fill the niches in the upper regions of Symphony Hall. As in years past, the bright, festal colors of evening gowns mingled with the sombreness of dinner coats and street dress and gave the gathering a certain cosmopolitan appearance. The hall was filled.

While Robert Edmond Jones' decorative scheme used in Symphony Hall this season was instituted last year, commendation of its effectiveness and consistent good taste is by no means stale or superfluous. The green walls and tables lend a restful coolness to the scene; the gilded chairs and latticework of the stage walls and door borders provides just the proper amount of contrast to make the interior of Symphony Hall resplendent and attractive.

The highlights of Mr Fiedler's program were Berlioz' "Rakoczy" march, the overture to Weber's "Oberon," a fantasia on excerpts from Bizet's "Carmen," Liszt's symphonic poem, "Les Preludes"; Sir Hamilton Harty's arrangement of the so-called "Londonderry Air," selections from George Gershwin's score for "Girl Crazy" and the "Ride of the Valkyries" from Wagner's "Die Walkuere."

There is io point in applying severe critical judgment either to the performance or the programs of such concerts as these. There is no pretense of maintaining high and rigid artistic standards. All highbrow esthetic considerations are subordinated to the effort to give the greatest pleasure to the greatest number. As such the concerts are offered; as such they should be received.

It is not amiss, however, to say that there are more good tunes in Bizet's great score than those heard in the "Carmen" fantasia last evening. The arrangement performed seemed to be an ill-balanced and crudely assembled jumble. It is also impossible not to reflect upon just why it is that sincere and conscientious musicians can transform such a noble melody as the "Londonderry Air" into the orchestral hash heard last evening, with its shuddering low strings, shrieking high ones, and a frantically palpitating harp.

Possibly the fact of the reduced numbers of the players from full Boston Symphony strength had something to do with the lack of the customary depth and glow of the strings, together with a distortion of the tonal balance.

M. Fiedler is a sincere, energetic, and competent routine conductor. It is not to be expected that a musician who has been conducting a large orchestra for but relatively few years should immediately become an interpreter of the first rank. But Mr Fiedler's work has improved notably in the past year, and the future appears to hold much in store.

The audience received conductor, players, and program, and no doubt the enjoyable privileges of smoking and eating, with evident gusto. Once more the Pops are with us. And we hope that it will always be so at this season of the year.

Herald May 7

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Pops Concerts

People's Editor: Traveler

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OSTON POST, THURSDAY, MAY 7, 1931

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Globe MUSIC May 7

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POPS CROWDED

Triumph for Fiedler at Opening

By MOSES SMITH

A review of the opening of the Pop concerts at Symphony Hall without some mention of the weather and of spring tra-la and of a young man's and young woman's fancy would be unthinkable. No reviewer has ever done it, and I cannot betray my tribe by attempting it.

The weather, then, was fine. The company was fine, a crowded hall of company, in happy spirits and in party clothes (it is also a hallowed tradition to refer to the gay women's frocks). How much the ginger ale and pretzels contributed to the gaiety is unmeasurable. But it is pleasant to sit and sip; to somke to your heart's content and neighbor's discomfort.

* * *

There was also a program of music, for what would a concert be like without music? "Dispensing" this music was an orchestra on stage, containing most of the Boston Symphony group. Arthur Fiedler, who brought the Pops back to their former popularity last year, was on hand for the beginning of his second season. His position in the affections of his audience was unquestionable as one listened to the applause greeting him when he first came on stage, or after each of the numbers had been played.

Much of Fiedler's success is traceable to personal popularity, an engaging manner, a personality adapted to showmanship. But much of it, too, is due to his judgment in balancing programs to meet the likes of a varied audience. Yesterday's program was more or less typical. There was the "Rakoczy" March of Berlioz for spirited and brilliant beginning; the romantic (and familiar) Overture to Weber's "Oberon"; a charming Minuet by Bolzoni, and a Fantasia from "Carmen" for the operatically-minded.

* * *

Then snatches of Strauss Waltzes, via the Viennese Komgold; the Londonderry Air in an arrangement by Sir Hamilton Harty that did not do violence to sentiment, with the violin solo exquisitely played by Julius Theodorowicz; "Les Preludes" by Liszt, the "heaviest" piece on the program.

George Gershwin poked his head into this circle with the sophisticated (and slightly labored) jazz of "Girl Crazy." The following encore, the waltz from "Zwei Herzen in ¾ Takt" was so well received that it had to be repeated. A Czardas from Crossman's "Ghost of the Warrior" and Wagner's "Ride of the Valkyries" brought up the rear.

* * *

Mr. Fiedler has gained commendably in authority in the year since he took charge of Pops. His beat is cleverer and more incisive—forgive a reviewer for noticing such things at a Pop concert—he seems more certain in his knowledge of how he would like to have the music played, and more confident of his ability to get the men to play it as he wants it. His self-consciousness has for the most part gone, and he is now making music rather than reading it.

He is the first Pop conductor in a long while who can get his orchestra to transmit jazz in its familiar spirit. In Viennese music he is very much at home; the encored waltz was played with notable snap. For these things alone an audience, particularly an American audience on a spring evening, would be grateful. The enthusiasm of last night's crowd is probably indicative of an even more successful Pops season than Fiedler's first.

ton Saturday.

POP CONCERTS HAVE GALA OPENING

Traveler May 7 31

Boston's unique and historic "Pops" opened to a full house at Symphony hall last evening, when Arthur Fiedler, for his second season, led an orchestra of 80 Symphony players in the first of the programs of lighter music which provide entertainment for music-lovers for the 46th spring season.

An adept at the skilful art of program-making, Mr. Fiedler's selection for opening night found warm response from a capacity audience. With Berlioz, Weber, Bolzoni, Bizet, Korngold, Harty, Liszt, Gerswhin, Grossman and Wagner on the published program and with the inclusion of such old favorites as "To a Water Lily," by MacDowell, and such new ones as the melodic "Zwei Herzen Im 3/4 Takt," and it would be hard to go wrong with an audience that knows each selection will be brought to its finest performance. Perhaps there is more than an indication of the listeners' preference in the fact that the catchy German waltz tune had to be repeated.

All the fresh green coloring and gold lattice of last season transform the subdued aspects of the auditorium into one entirely in keeping with the musical mood. There are as usual light refreshments and light drinks served to those on the floor, and for those who seek the Bohemian atmosphere, plenty of smoke to create the proper illusion.

Certainly Boston is gratified to once again have the privilege to hear music that in this and future programs runs the gamut from Haydn to Romberg, from Schubert to Gershwin, all played at the high standard of excellence that Mr. Fiedler and his men attain. The Pops are held nightly, including Sunday, at an admission charge that places

MUSIC

SYMPHONY HALL

First Sunday Pop Concert

The items of chief interest at the season's first Sunday Pop Concert last evening were the revival by Mr Fiedler of the Fifth Symphony by William Boyce, the 18th century English composer, and Constant Lambert's "The Rio Grand," introduced here at the Symphony concerts two weeks ago. As before, Jesus Maria Sanroma, pianist; Marie Murray, contralto, and a chorus from the Cecilia Society assisted in the latter piece. The remainder of the program was devoted to Sir Edward Elgar's recently written "Pomp and Circumstance," march No 5, which was played in Boston for the first time, and to Tchaikovsky's "Nutcracker" suite, "1812" overture, and a fantasia on his "Romeo and Juliet" music.

The symphony proved to be engaging music, characteristic of the musical period and style, nimble and graceful if not airy. Boyce's melodic invention, while quite without subtlety—as was also his manipulation, apparently—has a solidity and variety that are pleasing. There were some interesting high passages for the trumpets.

This "symphony"—such it is in name, though it is not a symphony in the modern sense of the word—ought to be a welcome addition to the Pops' repertory. Perhaps Mr Fiedler may favor his audiences with some or all of the other seven.

By no stretch of imagination can Lambert's music be called great. In fact, one has a sneaking suspicion that he had no such thought when he composed it. Melodically and harmonically it becomes banal in a few places. One or two of his uses of percussion are inept.

On the other hand, "Rio Grande" is genial, warm-blooded music that is virtually never dull; it has variety of instrumentation and melody. It is stimulating, and for that reason ought to be heard more than rarely.

Mr Fiedler's performance of the "Rio Grande" may have been less replete with subtle details than the previous performances of the work here, but he alone, apparently, has been able to secure the proper rhythm. For that reason "Rio Grande" sounded better than ever last evening. There was much applause for conductor, soloists and orchestra.

"POPS OPEN IN BOSTON

Prov Journal May 10

Boston's annual "Pop" concerts opened for their 46th season in Symphony Hall last week with Arthur Fiedler continuing as conductor of the group of Boston Symphony Orchestra players. The Cecelia Society and Jesus Maria Sanroma, recently soloist with the University Glee Club, will assist tonight at the first Sunday evening program. The program will have a new "Pomp and Circumstance" march by Elgar; Fifth Symphony by William Boyce, 18th century British composer; "Londonderry Air," Harty; "The Rio Grande," Lambert, and three works by Tschaikowski, overture-fantasia, "Romeo and Juliet, the "Nutcracker" Suite and the "1812" Overture. The program announced by Mr. Fiedler last week include not only the lighter numbers from the "classic" composers but some of the operetta music of today such as excerpts from Gershwin's "Girl Crazy" and Romberg's "Nina Rose" and "New Moon."

AND MUSICIANS

Globe May 10

Boyce's Symphony At Pops

Mr Fiedler will revive at the season's first Sunday evening Pops concert tonight, the fifth symphony of William Boyce, an 18th century composer. Like many another musician of prominence and esteem during life, Boyce has been almost forgotten, and most of his music has lain neglected. According to the indices in both the original and the revised editions of M. A. DeWolfe Howe's history of the Boston Symphony Orchestra, none of Boyce's music ever has been performed at the Symphony concerts.

Boyce, the son of a cabinet maker, was born in London on Feb 7, 1710. In early youth he became a chorister at St Paul's Cathedral, and later a pupil of Maurice Greene, organist of the cathedral. At the age of 24, he obtained the position of organist of Oxford Chapel, and continued the study of musical theory.

He set to music, at the same age, a masque called "Peleus and Thetis," by Lord Lansdowne. While still a young man Boyce's hearing became impaired. But even under this misfortune, the most severe that could happen to a musician, the young composer did not lose courage or ardor for musical study.

In 1736, when he was 26, Boyce gave up his Oxford Chapel position and was sworn into the office of "composer to the Chapel Royal." He was commissioned in 1749 to write the music for an ode to be performed at the installation of Henry Pelham, Duke of Newcastle, as Chancellor of the University of Cambridge. In recognition of the merit of this music, the university bestowed upon him the degree of Doctor of Music.

Boyce is perhaps best known for his "Cathedral Music," a collection of ecclesiastical works written by English composer during the preceding 200 years. This collection was begun by Boyce's teacher, Greene, but the pupil, upon the master's death, was bequeathed such material as Greene had already assembled and did most of the work upon the anthology.

Boyce was prolific in composition and left behind him anthems, songs, services, 12 sonatas for two violins and bass, and eight symphonies. He died on Feb 7, 1779, at the age of 69, from gout.

The symphonies, of which the fifth is the one to be heard tonight, were transcribed and edited for strings and "optional wind instruments" in 1928 by Constant Lambert, the young English modernist composer, whose "Rio Grande" also will be played by Mr Fiedler this evening.

In his preface to this edition Lambert says the symphonies were later works of Boyce, and—this, of course, without malice—"there is little doubt that these symphonies were written when the composer had completely lost hearing." Lambert considers them to resemble the old concerti grossi rather than the modern symphony, however.

Lambert has arranged the symphonies so that they may be played either with or without the wind instruments. In the fifth may be used two oboes and two trumpets. The symphonies are not long. An English musical authority claims that they were put together from overtures to various royal odes which it was Boyce's duty to turn out from time to time as master of the King's band. The fifth symphony has three parts, an allegro and two dance sections—a gavotte and a minuet.

It will be interesting to hear this ancient music replayed after so many years.

Programs of the Week

SYMPHONY HALL—The Pops; Arthur Fiedler, conductor. Evenings at 8:30. Tonight:

March, "Pomp and Circumstance," No. 5, Elgar; Fifth Symphony, Boyce; Londonderry Air, arranged by Harty; "The Rio Grande," Lambert; "Romeo and Juliet," overture-fantasia, Tchaikovsky; ballet suite, "Nutcracker," Tchaikovsky; Overture Solennelle, "1812," Tchaikovsky.

Tuesday, May 12—Polonaise, Chopin; overture to "The Barber of Seville," Rossini; Minuet, Boccherini; "Madame Butterfly," fantasia, Puccini; "Peer Gynt" suite, Grieg; "Valse Triste," Sibelius; overture to "Tannhauser," Wagner; "Girl Crazy," selection, Gershwin; "Artist's Life" waltz, Strauss; Hungarian March, Berlioz.

Wednesday, May 13—Wedding march from "Coq d'Or," Rimsky-Korsakov; overture to The Flying Dutchman, Wagner; Waltz No. 15, Brahms-Gericke; "La Source," ballet suite, Delibes; "Danse Macabre," symphonic poem, Saint-Saens; "Liebestraum," Liszt-Herbert; finale of Fourth Symphony, Tchaikovsky; "Roses of the South," waltz, Strauss; "Sheep and Goat," Guion; prelude to "Carmen," Bizet.

Thursday, May 14—March from the Cantata "Caractacus," Elgar; overture to "Miagnon," Thomas; Andante, Handel; ballet music from "Faust," Gounod; "Tristan and Isolde," prelude and love-death, Wagner; scherzo, "The Flight of the Bumble Bee," Rimsky-Korsakov; third movement from "Pathetic" Symphony, Tchaikovsky; "Mlle Modiste," selection, Herbert; "Reconciliation Polka," from "The Millions of Harlequin," Drigo; "Panaderos," Spanish dance, Glazounov.

Friday, May 15—March, "On the Mall," Goldman; overture to "La Dame Blanche," Boieldieu; prelude, Rachmaninoff; bacchanale from "Samson and Delilah," Saint-Saens; "Espana," waltz, Waldteufel; "Tambourin Chinois," Kreisler; overture to "Rienzi," Wagner; "Nina Rosa," selection, Romberg; "Country Garden," Grainger; "American Patrol," Meacham.

Saturday, May 16—"Pomp and Circumstance," march, No. 1, Elgar; overture to "Orpheus," Offenbach; "Kammenoi Ostrow," Rubinstein-Herbert; "Il Trovatore," fantasia, Verdi; second Hungarian rhapsody, Liszt; "Dubinushka," Russian folk song, arranged by Jacchia; "Marche Slave," Tchaikovsky; Indian war dance, Skilton; "By the Beautiful Blue Danube," waltz, Strauss; "Turkey in the Straw," arranged by Guion.

FINE ARTS MUSEUM—Tuesday at 8. The Harvard Glee Club, Dr Archibald Davison, director.

"My Spirit Be Joyful," J. S. Bach; "Jesu Dulcis," Tommaso da Vittoria; "Spring Returns," Marenzio; "Inimici Autem," Orlandus di Lassus; "April Is in My Mistress' Face," Thomas Morley; "Turn Ye to Me," Scotch folk song; choruses from "Pinafore," Sir Arthur Sullivan; "Ave Verum," William Byrd; "Salamaleikum," Peter Cornelius; "The Hundred Pipers," Scotch folk song; "Jesu, Joy of Man's Desiring," J. S. Bach; Coronation Scene from "Boris Godunov," Moussorgsky.

MUSIC

Globe May 10

Music Notes and Comment

At the first Sunday evening Pops concert tonight, which begins the second week of the season, Mr Fiedler will introduce to Boston Sir Edward Elgar's recently completed "Pomp and Circumstance" march No. 5. Jesus Maria Sanroma, pianist; Marie Murray, contralto, and a chorus from the Cecilia Society will assist in Lambert's "The Rio Grande."

Except for tomorrow night, when the house will be taken over as a benefit for the Home for Jewish Children each concert of the week will be open to the public.

The second free concert at the Museum of Fine Arts will be given Tuesday evening by the Harvard Glee Club, Dr Archibald Davison, director. As heretofore the museum will open at 7 in the evening, and all galleries will be open to the public until 11.

At the benefit Pops concert tomorrow evening Gertrude Ehrhart, soprano, well known locally, will be the soloist. She will sing songs by Shubert, Steinert, Nevin, Saminsky and Hue. This concert will not be open to the public.

MUSIC

Her. May 11

THE POPS

The first Pops Sunday evening Symphony concert was attended by an audience that packed Symphony hall, and that showed its pleasure not only by much applause but by many shouts of "Bravo!" during the evening.

The program was as follows:

Elgar
March "Pomp and Circumstance" No. 5
(First time in Boston)
Boyce ..... Fifth Symphony
Londonderry Air
Arranged for String Orchestra by Sir Hamilton Harty
Lambert ..... "The Rio Grande"
for chorus, orchestra and solo pianoforte
(Piano solo, Jesus Maria Sanroma)
(Contralto solo, Marie Murray)
(Chorus of the Cecilia Society)
Tchaikovsky ..... "Romeo and Juliet"
Overture—Fantasia
Ballet Suite, "Nutcracker"
Ouverture Solennelle, "1812"

The occasional small errors, lack of surface polish, and other evidences of weariness from the strain of a long, hard season and the haste with which Pops concerts must be prepared and given, which showed in the orchestra's playing last night, were more than made up for by its spirit and verve. Mr. Fiedler sets sharp, invigorating rhythms, has a clear, incisive beat, and, while he sometimes lacks graciousness in phrasing, he never errs in the direction of sentimentality—a fault which is insupportable in popular programs.

As to the program, it combined pieces by British composers (from the almost forgotten Boyce to Lambert, whose "Rio Grande" was one of the best liked of the new compositions brought out by the Boston Symphony this winter), with three selections from Tchaikovsky's best-liked works. The Elgar march, re-echoing an earlier "Pomp annd Circumstance," is less straightforward, more fussy, than the first, while built around the same over-romanticised themes. Boyce's clean, fresh Symphony, with its neat fugue, was refreshing after the preceding piece's ponderous strivings. Sir Hamilton Harty's arrangement of the well-known "Londonderry Air," a charmingly appropriate arrangement, at last, of this much mauled and overplayed, but still lovely air, was played very suavely by the strings, the air being sung by solo violin.

Lambert's "Rio Grande" which was played with all the deft rhythm, sparkle and changing mood that it demands, again made a favorable impression. When music like this, so obviously pictorial, episodic and unashamedly entertaining, still delights at third hearing it is rare indeed. Even Ravel's exciting "Bolero" did not meet the third-hearing test for many a concertgoer.

Concluding with music of Tchaikovsky, the orchestra outdid itself. Unrestrained shouting followed the playing of the "Nutcracker" suite. It seemed the very soul of wit after the long-winded "Romeo and Juliet" overture-fantasia, though there are beauties and to spare in the latter. Naturally "1812," which was consummately well played, brought a storm of applause. E. B.

Globe May 10

Music at the Pops 'Informal'

By Morris Hastings

WITH the arrival of the Pops season, Symphony Hall is once more transformed into a place of sweetmeats and light music. Small tables, occupied by patrons who partake of prohibition refreshments, have replaced the floor seats; and the balconies are filled with auditors who ask only to be soothed or stirred by melodious harmonies.

On the well-groomed shoulders of Arthur Fiedler, conductor of these concerts, falls the task of suiting the popular musical fancy. The enthusiasm at each of his brisk entrances and at the end of each crisp performance—is proof sufficient that he knows how to do just that thing extremely well.

Mr. Fiedler, in arranging his programs, has remembered that the classic symphonies of Beethoven, Brahms et al. are a "bit thick" for summer fare.

Gentler Measures

He realizes, too, that summer audiences—and, quite probably, the orchestra—shrink perceptibly, especially after a 50th anniversary season of the Boston Symphony, from the savage fury of a Stravinsky or Honegger.

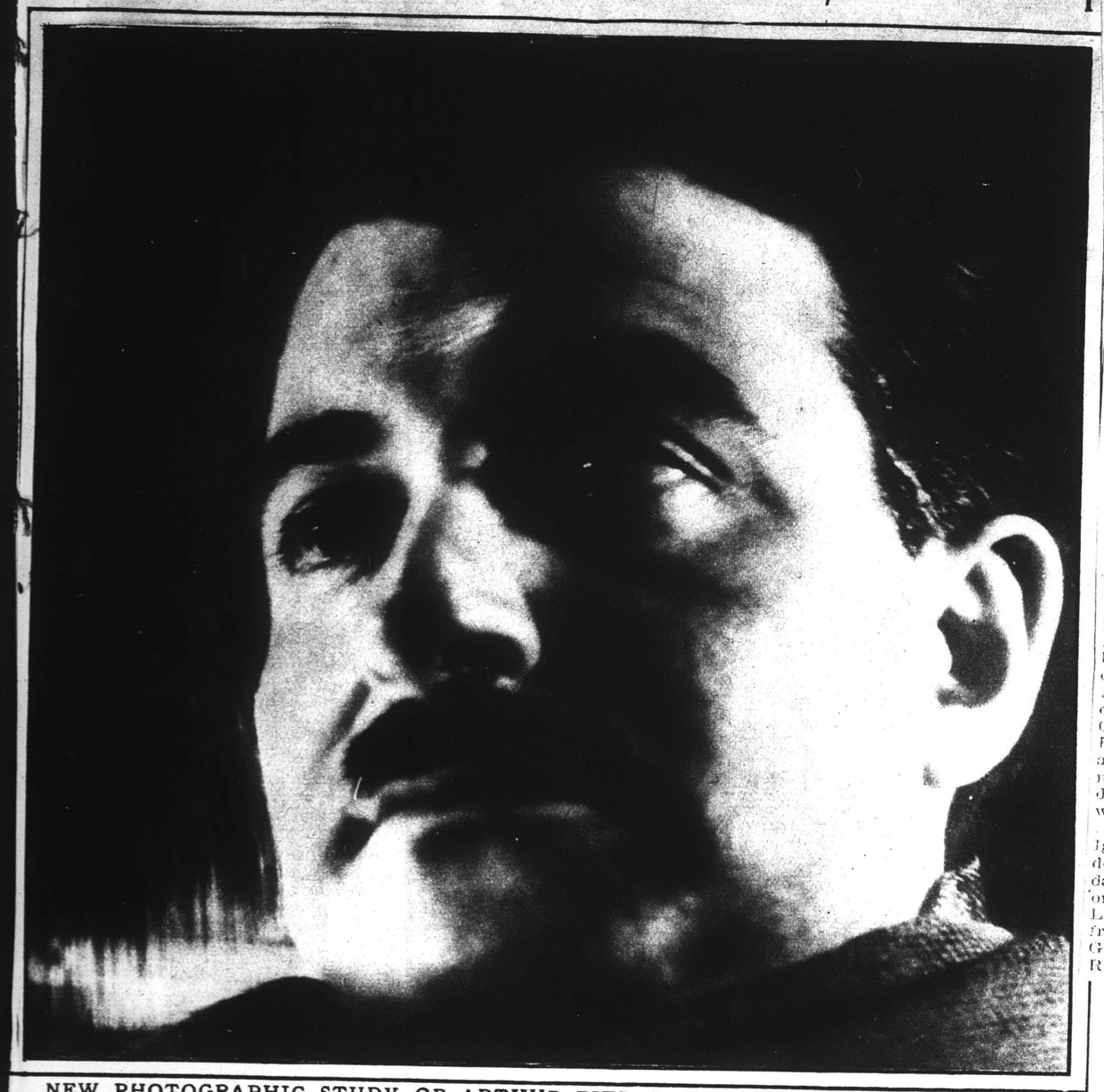
In place of these, Fiedler substitutes a rousing Hungarian dance from the pen of Liszt or Brahms, an overture or operatic "fantasia" which we all can hum, a nipping bit from Gershwin, a suavely lilting Strauss waltz which carries our imagination to the charms of old Vienna, or a certain glowing movement from a Tschaikowsky symphony.

"The Moderns," their faces washed clean of murky incomprehensibility, do put in an occasional appearance on Fiedler's programs. There is, for example, a flashing, high-rhythmed suite from De Falla's ballet, "Love, the Sorcerer"; or Ravel's captivating "Bolero"; or that atmospheric bit of fantasy by Constant Lambert, "The Rio Grande."

To report that these pieces are well-played is to report the obvious. Fiedler has under his direction 80 men from the Boston Symphony, an organization which is hailed near and far as the most sensitive and musicianly orchestra in the world.

ARTHUR FIELDER has begun his second season as conductor of the Pops concerts at Symphony Hall.

Herald May 10



NEW PHOTOGRAPHIC STUDY OF ARTHUR FIEDLER, who has begun his second season as leader of the Pop Concerts at Symphony hall. This first Boston-born conductor of the Pops is the son of Emmanuel Fiedler, late violinist of the Boston Symphony orchestra and original member of the Kneisel Quartet. Arthur Fiedler conducts not only the Pops, but the Esplanade Concerts, the Museum Concerts, the Cecilia Society Chorus, and smaller orchestral groups.

(Boston Herald-Llamas, Boston)

Sunday Evening Pops

Last night in Symphony Hall, the Pops orchestra, Arthur Fiedler, conductor, gave its first Sunday evening concert of the season. The program comprised "Pomp and Circumstance" No. 5 by Elgar; Fifth Symphony by Boyce (1710-1779); Londonderry Air, arranged for string orchestra by Sir Hamilton Harty; Lambert, "The Rio Grande"; three numbers by Tchaikovsky, the "Romeo and Juliet" Overture-Fantasia, the "Nut-Cracker" Suite and the "1812" Overture. The orchestra had the able assistance of the Cecilia Society in the number by Lambert.

Standing room was at a premium in Symphony Hall last night and, as usual, Mr. Fiedler had prepared a program worthy the efforts of the band which he conducts and satisfying to those who listen. "Pomp and Circumstance" No. 5 is built upon a pattern similar to the overture by that name with which everyone is familiar, and, although the thematic material is interesting, the piece is hardly of stuff likely to bring it into immediate competition with its predecessor.

The Boyce miniature symphony proved a charming bit of eighteenth century writing in three movements, with a delightfully exuberant fugal ending to the third movement which emphasized the style as typical of this period.

The pièce de résistance of the evening was of course, Lambert's "Rio Grande" with Miss Marie Murray and J. M. Sanromá again in their accustomed rôles, with the Cecilia Society to lend the choral atmosphere. Since this composition has twice been reviewed in these columns within a few weeks, it seems unnecessary to comment upon the performance last night other than to say it maintained the high standard noted in previous performnaces.

Upon the Tchaikovsky group Mr. Fiedler bestowed as much care and attention to detail as though his audience were composed of subscribers to the "regular" symphony series, instead of the more informal and less-inclined-to-be-critical music lovers who comprise these Pop audiences. In all, a program which measures up in every way to those of the Sunday evenings of former seasons.

Monitor May 11

G. M. S.

For First of the "Classical" Pops

Trans May 11

WHETHER it has happened before, and when, only an older resident of this Greater Boston, or a more inveterate attendant at the Pops is in position to say. But last evening, the roving eye, seeking the dim corners of floor and galleries, found no unoccupied places, indeed witnessed ushers placing rows of chairs against the side walls, in order that all who came might sit. "Classical" Sunday Pops being a creature of the last five years, even the reviewer whose chronicling memory does not go far back of the present regime at Symphony Hall, may well conclude that last evening's crowd was unprecedented for a comparable concert.

The weather could hardly have been the reason. For the weather was forbidding. Possibly, in looking at the program, one could find a better reason; and of course, should one be lacking all other reasons, there is always the sleek and well-groomed figure of Arthur Fiedler at the conductor's stand to fall back upon. This program was termed a "British-Chaikovsky" program.—The British part was almost entirely novel. Elgar's fifth march of the "Pomp and Circumstance" series had not been heard before in Boston; Boyce's pleasant little Fifth Symphony had been heard only a few weeks ago at a concert of the MacDowell Club, but never in Symphony Hall; the Londonderry air was heard in a version of Sir Hamilton Harty rather than in the more popular, romantically over-ripe version which memory assigns to Mr. Percy Grainger; the last of the British group, also the piece de resistance of the evening, was Constant Lambert's "The Rio Grande" with assisting choral forces from the "Cecilia," and Mr. Sanroma and Miss Murray as piano and contralto soloists. Chaikovsky's part of this program was necessarily somewhat less novel—the overture-fantasia, "Romeo and Juliet", the ballet suite named "Nutcracker"; the overture, "1812."

The task of the composer who would write a round half-dozen pieces to a given title (as is Elgar's purported intention with him "Pomp and Circumstance" marches, is a difficult one when an early one of the series has come to be a "hit" or a "best seller." The particular "Pomp and Circumstance" march which is honored (or dishonored) by performance upon any and all occasions and in many and varied guises, indeed the only march that most people know under this name, is Number Two of the series. The one which was introduced to Boston last evening in Number Five. Presumably at some time a Number Six—last of the projected and now all but complete series—is at some not distant time to be forthcoming. The natural question anyone will certainly ask, "Is it as good as the one we know?" a reviewer would be rash to answer with an unhesitatnig affirmative. It is an excellent march, proceeding from a theme of aggressively descending intervals. There is a portion which at least begins a broad melody of the type of that middle division of Number Two which has suffered transcription beyond other parts. There are a few syncopations similar to those which are so effective in Number Two. The whole moves along in a superb rhythm. Mr. Fiedler for the most part held this rhythm strict and tight. A march was to be a march and not an orchestral tone poem. With which sensible premise one could not possibly take issue. Yet if a march is a march, Elgar is also Elgar, and Number Two taken as a tone poem with the martial idea in the background has sometimes seemed to be better exposition of Elgar than of a march. At any rate, through this marchy march of last evening one could easily imagine—for better or worse—many points at which a treatment more "espressivo" would reveal more Elgar if less march.

As at the concert of the MacDowell Club Orchestra, the little symphony of Boyce out of the middle eighteenth century was piece of pure delight. Not alone the Bachs and the Handels had the ability to project this pleasant idiom. Not alone to minor Germans need we turn for felicitous results. A grubbing choirmaster in London church or cathedral also showed ability to turn the trick. The rolling periods unfold, the rhythms trip their light, shining way. And when all is done, neighbor nods to neighbor, with an agreeable, "That was a good one."

Sir Hamilton Harty, in his version of the so-called "Londonderry air," gives his tune first to a violin solo on a G-string, later sings it in high register for massed first violins. The first reaction is one of disappointment at the lack of those lush contrapuntal harmonies which are associated in most men's minds (oh, what an error! one would have written "in most young ladies' minds") with this expressive tune. But second thought is the better. This setting of Harty's is far more chaste, moves with more restraint and more delicacy, and best of all, gives the melody itself more of a chance. It deserves all the hearings it will receive.

Then "The Rio Grande." An additional hearing did not dim the pleasure which one took in it. And the greatest pleasure which one hearer has taken in it at every performance, is at that point where after a huge climax the solo piano enters with the cheapest of jazz chiches. Banal? Yes, of course—a dozen times over again; so banal that it could not possibly have been accident or lapse on the part of a skillful young composer. From the audience this piece of rhythms and of languors, of wild choruses and tumultous piano solos, of bold percussions and screaming brass and propulsive strings, again drew thunders of applaue. Not all "hits" continue to please after repetition. Mr. Lambert has succeeded beyond surface success.

Not a word yet about Chaikovsky. But can fresh comment possibly come out of "Romeo and Juliet" and "Nutcracker" and "1812"? One records excellences of performance, the sympathetic pointing of well-known effects, now charming, now delicious, now strong and propulsive. Mr. Fiedler and his men created the desired illusion. His audience rose to it. Seldom does "1812" fail to make its effect. Last evening was no exception. There was clapping of hands and stamping of feet, yes, and there was shouting. Is not this exactly what Chaikovsky is for in these days of the machine age?

A. H. M.

At the Pops Tonight

Friends of the Home for Jewish Children have taken the whole of Symphony Hall for the Pop Concert this evening. There are no tables or seats open to the public. From Tuesday the concerts will resume the usual course.

Concert-Crier

May 16 Trans

The Pops

Third Week—Seemingly Mr. Fiedler keeps his novel numbers for the fortnightly Sunday Pops. On Sunday-week, May 24, his program will include two new pieces from the young men—Mr. Tansman's orchestral version of his "Transatlantic Sonatina"; Mr. Chasins's "Parade," recently played in the Philharmonic Concerts in New York. Jazz rhythms, lightly handled, and jazz coloring, lightly laid on, haunt Mr. Tansman's memories of America. He remembers also a Negro Spiritual. As Mr. Chasins schemes his music, a procession comes and goes across the city. The listening composer hears it, more troubled by his own sombre thoughts than gladdened by the sound. To these two add Mr. Gershwin's "Rhapsody in Blue," with Mr. Sanromá to play the piano-part. The first half of this Sunday program falls to Wagner with the "Siegfried Idyl" for least familiar piece. The strings and the woodwinds of the orchestra should excel in it.

Otherwise the chronicle of the third week of the Pops is briefly written. On Monday the congregation of Temple Israel has taken the whole house and the doors will be closed to the public . . .The program for Tuesday will bring back Korngold's Fantasia from the operettas and dances of Johann Strauss. Along with it the Overture to Auber's old opera, "The Black Domino." . . . On Wednesday there will be room for Rimsky-Korsakov's "Spanish Caprice" and Foulds's "Keltic Lament." . . . The new March, by Elgar and the Suite from de Falla's ballet, "Love the Sorcerer," will diversify the program on Thursday . . . The Tartar Dances from "Prince Igor," with a Minuet from Haydn's "London Symphony" as foil, are listed for Friday. . . . On Saturday, Mr. Tapley of the orchestra will play the violin-part in Lalo's "Spanish Symphony." The Waltzes from "Der Rosenkavalier" and Mr. Grainger's American folk-dance, "Spoon River," are also on the bill.

POPS PROGRAM

The Pop concerts in Symphony h will give their first Saturday conc tonight, and their first Sunday co cert tomorrow.

The Sunday program will feat English music, including Lamber choral jazz piece, "The Rio Grande"; the new "Pomp and Circumstance" March No. 5 of Elgar, to be heard for the first time in Boston; Harty's Londonderry Air; and the Fifth Symphony of Boyce, the 18th century composer. Tchaikovsky's "Romeo and Juliet" Overture, "Nutcracker" suite, and "1812" Overture will also be played.

Tonight's program follows:

March, "Schechenyi Indulo" ..... Fahrbach
William Tell, overture ..... Rossini
Minuet from the "Clock" Symphony.. Haydn
Aida, Fantasia ..... Verdi
The Sorcerer's Apprentice, Scherzo... Dukas
Largo ..... Handel
Ballet of the Hours, from "La Gioconda" Ponchielli
Nina Rosa, selection ..... Romberg
Music of the Spheres, waltz..... J. Strauss
Entrance of the Gladiators ..... Fucik

Trans May 8

PAGE ELEVEN

RAMPAGE

Pop Concerts to Begin 4th Week

With tomorrow night's concert, the Pops in Symphony hall will enter upon the fourth week of their 46th season. Arthur Fiedler will introduce to Boston tomorrow night two notable scores: Alexander Tansman's "Sonatine Transatlantique," in which are combined the Polish composer's fine orchestral mastery and his zest for the jazz themes of the new world, and Abram Chasins's "Parade," first played by Toscanini in New York last month with sensational success.

Monday will bring the annual Harvard night, with numbers by the Harvard Glee Club.

The program for tonight and tomorrow night follow:

TONIGHT

Marche Militaire ..... Schubert
"Raymonde," Overture ..... Thomas
"Rosenkavalier," Walizes ..... R. Strauss
"Spoon River," American Folk Dance Grainger
"Finlandia," Symphonic Poem ... Sibelius
"Symphonie Espagnole," for violin and orchestra ..... Lalo
The Ride of the Valkyries ..... Wagner
Air, "Vision Fugitive," from "Herodiade" Massenet
(Baritone solo: Harry Newcombe)
Victor Herbert Favorites ..... Sanford
"Our Director" ..... Bigelow

SUNDAY

Lohengrin, Introduction to Act III Wagner
A Siegfried Idyll ..... Wagner
Siegfried's Rhine Journey, from "Gotterdamerung" ..... Wagner
Overture to "Tannhauser" ..... Wagner
"Sonatine Transatlantique" ..... Tansman
"Parade" ..... Chasins
"Rhapsody in Blue" ..... Gershwin
(Soloist: Jesus Maria Sanroma)

Record May 21

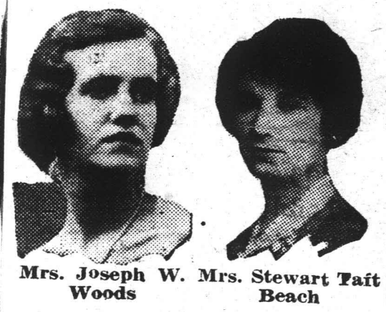
Society

Kid-Gloved Smokers
Going to the Dogs
Streets in Brittany

—By PETER FANEUIL—

SOCIETY EN MASSE . . . sitting on little gilt chairs at green lacquered tables . . . Popping . . . some in swanky evening clothes . . . others dressed pour le sport . . . all happy and carefree . . .

MR. AND MRS. JOSEPH W. WOODS (Betty Barrell), recently returned from their Bermuda honeymoon . . . Madame wearing green, with black velvet wrap; Miss Isabella Grandin, all in black; Mrs. John R. Pos: (of Marlboro street), wearing a black wrap with white fur collar,—and arriving late; youthful Mr. and Mrs. John S. Codman (blue and white chiffon); and



Mrs. Joseph W. Woods — Mrs. Stewart Taft Beach

Miss Elizabeth Wheeler, of Chestnut Hill, (black and silver) . . .

THESE WERE BUT A FEW of the society folk who gathered at crowded Symphony Hall for the Pop Concert benefitting the Boston Tuberculosis Association . . . sponsored by Mrs. George S. Mumford, of Chestnut Hill . . . and seconded by Miss Clara Adams, Mrs. Anthony H. Brackett, Mrs. Louis A Frothingham . . . and a great many more of like persuasion . . .

MRS. STEWART TAFT BEA

Concert-Crier

TRANS May 8

The Pops

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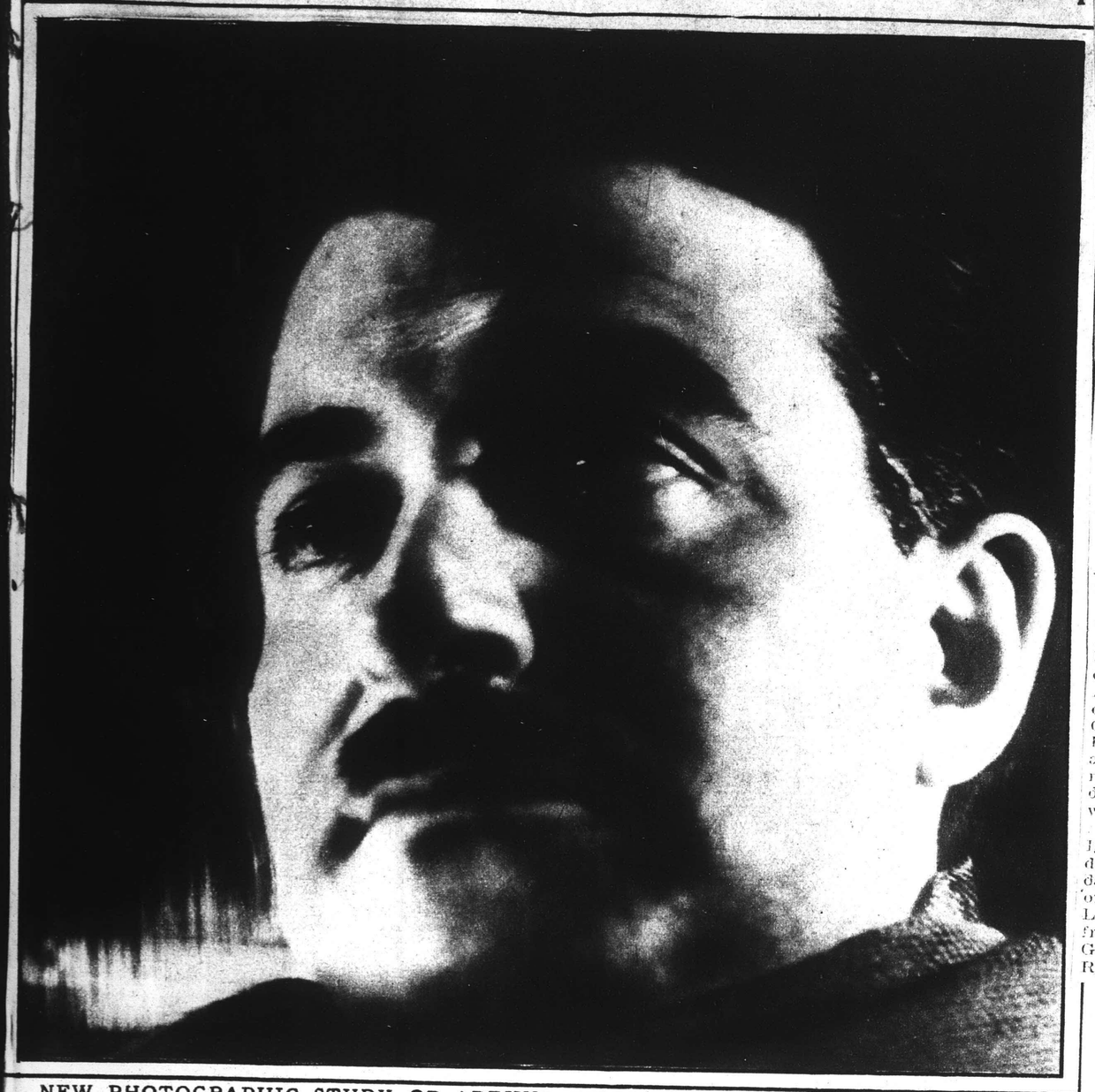
INFORMATION OBSCURED

Herald May 10



NEW PHOTOGRAPHIC STUDY OF ARTHUR FIEDLER, who has begun his second season as leader of the Pop Concerts at Symphony hall. This first Boston-born conductor of the Pops is the son of Emmanuel Fiedler, late violinist of the Boston Symphony orchestra and original member of the Kneisel Quartet. Arthur Fiedler conducts not only the Pops, but the Esplanade Concerts, the Museum Concerts, the Cecilia Society Chorus, and smaller orchestral groups.

(Boston Herald-Llamas, Boston)

Sunday Evening Pops

Last night in Symphony Hall, the Pops orchestra, Arthur Fiedler, conductor, gave its first Sunday evening concert of the season. The program comprised "Pomp and Circumstance" No. 5 by Elgar; Fifth Symphony by Boyce (1710-1779); Londonderry Air, arranged for string orchestra by Sir Hamilton Harty; Lambert, "The Rio Grande"; three numbers by Tchaikovsky, the "Romeo and Juliet" Overture-Fantasia, the "Nut-Cracker" Suite and the "1812" Overture. The orchestra had the able assistance of the Cecilia Society in the number by Lambert.

Standing room was at a premium in Symphony Hall last night and, as usual, Mr. Fiedler had prepared a program worthy the efforts of the band which he conducts and satisfying to those who listen. "Pomp and Circumstance" No. 5 is built upon a pattern similar to the overture by that name with which everyone is familiar, and, although the thematic material is interesting, the piece is hardly of stuff likely to bring it into immediate competition with its predecessor.

The Boyce miniature symphony proved a charming bit of eighteenth century writing in three movements, with a delightfully exuberant fugal ending to the third movement which emphasized the style as typical of this period.

The pièce de résistance of the evening was of course, Lambert's "Rio Grande" with Miss Marie Murray and J. M. Sanromá again in their accustomed rôles, with the Cecilia Society to lend the choral atmosphere. Since this composition has twice been reviewed in these columns within a few weeks, it seems unnecessary to comment upon the performance last night other than to say it maintained the high standard noted in previous performnaces.

Upon the Tchaikovsky group Mr. Fiedler bestowed as much care and attention to detail as though his audience were composed of subscribers to the "regular" symphony series, instead of the more informal and less-inclined-to-be-critical music lovers who comprise these Pop audiences. In all, a program which measures up in every way to those of the Sunday evenings of former seasons.

Monitor May 11 G. M. S.

For First of the "Classical" Pops

Trans May 11

WHETHER it has happened before, and when, only an older resident of this Greater Boston, or a more inveterate attendant at the Pops is in position to say. But last evening, the roving eye, seeking the dim corners of floor and galleries, found no unoccupied places, indeed witnessed ushers placing rows of chairs against the side walls, in order that all who came might sit. "Classical" Sunday Pops being a creature of the last five years, even the reviewer whose chronicling memory does not go far back of the present regime at Symphony Hall, may well conclude that last evening's crowd was unprecedented for a comparable concert.

The weather could hardly have been the reason. For the weather was forbidding. Possibly, in looking at the program, one could find a better reason; and of course, should one be lacking all other reasons, there is always the sleek and well-groomed figure of Arthur Fiedler at the conductor's stand to fall back upon. This program was termed a "British-Chaikovsky" program.—The British part was almost entirely novel. Elgar's fifth march of the "Pomp and Circumstance" series had not been heard before in Boston; Boyce's pleasant little Fifth Symphony had been heard only a few weeks ago at a concert of the MacDowell Club, but never in Symphony Hall; the Londonderry air was heard in a version of Sir Hamilton Harty rather than in the more popular, romantically over-ripe version which memory assigns to Mr. Percy Grainger; the last of the British group, also the piece de resistance of the evening, was Constant Lambert's "The Rio Grande" with assisting choral forces from the "Cecilia," and Mr. Sanroma and Miss Murray as piano and contralto soloists. Chaikovsky's part of this program was necessarily somewhat less novel—the overture-fantasia, "Romeo and Juliet", the ballet suite named "Nutcracker"; the overture, "1812."

The task of the composer who would write a round half-dozen pieces to a given title (as is Elgar's purported intention with him "Pomp and Circumstance" marches, is a difficult one when an early one of the series has come to be a "hit" or a "best seller." The particular "Pomp and Circumstance" march which is honored (or dishonored) by performance upon any and all occasions and in many and varied guises, indeed the only march that most people know under this name, is Number Two of the series. The one which was introduced to Boston last evening in Number Five. Presumably at some time a Number Six—last of the projected and now all but complete series—is at some not distant time to be forthcoming. The natural question anyone will certainly ask, "Is it as good as the one we know?" a reviewer would be rash to answer with an unhesitatnig affirmative. It is an excellent march, proceeding from a theme of aggressively descending intervals. There is a portion which at least begins a broad melody of the type of that middle division of Number Two which has suffered transcription beyond other parts. There are a few syncopations similar to those which are so effective in Number Two. The whole moves along in a superb rhythm. Mr. Fiedler for the most part held this rhythm strict and tight. A march was to be a march and not an orchestral tone poem. With which sensible premise one could not possibly take issue. Yet if a march is a march, Elgar is also Elgar, and Number Two taken as a tone poem with the martial idea in the background has sometimes seemed to be better exposition of Elgar than of a march. At any rate, through this marchy march of last evening one could easily imagine—for better or worse—many points at which a treatment more "espressivo" would reveal more Elgar if less march.

As at the concert of the MacDowell Club Orchestra, the little symphony of Boyce out of the middle eighteenth century was piece of pure delight. Not alone the Bachs and the Handels had the ability to project this pleasant idiom. Not alone to minor Germans need we turn for felicitous results. A grubbing choirmaster in London church or cathedral also showed ability to turn the trick. The rolling periods unfold, the rhythms trip their light, shining way. And when all is done, neighbor nods to neighbor, with an agreeable, "That was a good one."

Sir Hamilton Harty, in his version of the so-called "Londonderry air," gives his tune first to a violin solo on a G-string, later sings it in high register for massed first violins. The first reaction is one of disappointment at the lack of those lush contrapuntal harmonies which are associated in most men's minds (oh, what an error! one would have written "in most young ladies' minds") with this expressive tune. But second thought is the better. This setting of Harty's is far more chaste, moves with more restraint and more delicacy, and best of all, gives the melody itself more of a chance. It deserves all the hearings it will receive.

Then "The Rio Grande." An additional hearing did not dim the pleasure which one took in it. And the greatest pleasure which one hearer has taken in it at every performance, is at that point where after a huge climax the solo piano enters with the cheapest of jazz chiches. Banal? Yes, of course—a dozen times over again; so banal that it could not possibly have been accident or lapse on the part of a skillful young composer. From the audience this piece of rhythms and of languors, of wild choruses and tumultous piano solos, of bold percussions and screaming brass and propulsive strings, again drew thunders of applaue. Not all "hits" continue to please after repetition. Mr. Lambert has succeeded beyond surface success.

Not a word yet about Chaikovsky. But can fresh comment possibly come out of "Romeo and Juliet" and "Nutcracker" and "1812"? One records excellences of performance, the sympathetic pointing of well-known effects, now charming, now delicious, now strong and propulsive. Mr. Fiedler and his men created the desired illusion. His audience rose to it. Seldom does "1812" fail to make its effect. Last evening was no exception. There was clapping of hands and stamping of feet, yes, and there was shouting. Is not this exactly what Chaikovsky is for in these days of the machine age? A. H. M.

At the Pops Tonight

Friends of the Home for Jewish Children have taken the whole of Symphony Hall for the Pop Concert this evening. There are no tables or seats open to the public. From Tuesday the concerts will resume the usual course.

Concert-Crier

May 16 Trans

The Pops

Third Week—Seemingly Mr. Fiedler keeps his novel numbers for the fortnightly Sunday Pops. On Sunday-week, May 24, his program will include two new pieces from the young men—Mr. Tansman's orchestral version of his "Transatlantic Sonatina"; Mr. Chasins's "Parade," recently played in the Philharmonic Concerts in New York. Jazz rhythms, lightly handled, and jazz coloring, lightly laid on, haunt Mr. Tansman's memories of America. He remembers also a Negro Spiritual. As Mr. Chasins schemes his music, a procession comes and goes across the city. The listening composer hears it, more troubled by his own sombre thoughts than gladdened by the sound. To these two add Mr. Gershwin's "Rhapsody in Blue," with Mr. Sanromá to play the piano-part. The first half of this Sunday program falls to Wagner with the "Siegfried Idyl" for least familiar piece. The strings and the woodwinds of the orchestra should excel in it.

Otherwise the chronicle of the third week of the Pops is briefly written. On Monday the congregation of Temple Israel has taken the whole house and the doors will be closed to the public . . .The program for Tuesday will bring back Korngold's Fantasia from the operettas and dances of Johann Strauss. Along with it the Overture to Auber's old opera, "The Black Domino." . . . On Wednesday there will be room for Rimsky-Korsakov's "Spanish Caprice" and Foulds's "Keltic Lament." . . . The new March, by Elgar and the Suite from de Falla's ballet, "Love the Sorcerer," will diversify the program on Thursday . . . The Tartar Dances from "Prince Igor," with a Minuet from Haydn's "London Symphony" as foil, are listed for Friday. . . . On Saturday, Mr. Tapley of the orchestra will play the violin-part in Lalo's "Spanish Symphony." The Waltzes from "Der Rosenkavalier" and Mr. Grainger's American folk-dance, "Spoon River," are also on the bill.

POPS PROGRAM

The Pop concerts in Symphony hall will give their first Saturday concert tonight, and their first Sunday concert tomorrow.

The Sunday program will feat-- English music, including Lamber choral jazz piece, "The Rio Grande"; the new "Pomp and Circumstance" March No. 5 of Elgar, to be heard for the first time in Boston; Harty's Londonderry Air; and the Fifth Symphony of Boyce, the 18th century composer. Tchaikovsky's "Romeo and Juliet" Overture, "Nutcracker" suite, and "1812" Overture will also be played.

Tonight's program follows:

March, "Schechenyi Indulo" .....Fahrbach
William Tell, overture ..... Rossini
Minuet from the "Clock" Symphony..Haydn
Aida, Fantasia ..... Verdi
The Sorcerer's Apprentice, Scherzo... Dukas
Largo ..... Handel
Ballet of the Hours, from "La Gioconda" Ponchielli
Nina Rosa, selection ..... Romberg
Music of the Spheres, waltz..... J. Strauss
Entrance of the Gladiators ..... Fucik

Trans May

PAGE ELEVEN

RAMPAGE

Pop Concerts to Begin 4th Week

With tomorrow night's concert, the Pops in Symphony hall will enter upon the fourth week of their 46th season. Arthur Fiedler will introduce to Boston tomorrow night two notable scores: Alexander Tansman's "Sonatine Transatlantique," in which are combined the Polish composer's fine orchestral mastery and his zest for the jazz themes of the new world, and Abram Chasins's "Parade," first played by Toscanini in New York last month with sensational success.

Monday will bring the annual Harvard night, with numbers by the Harvard Glee Club.

The program for tonight and tomorrow night follow:

TONIGHT

Marche Militaire..... Schubert
"Raymonde," Overture ..... Thomas
"Rosenkavalier," Waltzes ..... R. Strauss
"Spoon River," American Folk Dance Grainger
"Finlandia," Symphonic Poem ... Sibelius
"Symphonie Espagnole," for violin and orchestra ..... Lalo
The Ride of the Valkyries ..... Wagner
Air, "Vision Fugitive," from "Herodiade" Massenet
(Baritone solo: Harry Newcombe)
Victor Herbert Favorites ..... Sanford
"Our Director" ..... Bigelow

SUNDAY

Lohengrin, Introduction to Act III. Wagner
A Siegfried Idyll ..... Wagner
Siegfried's Rhine Journey, from "Gotterdamerung" ..... Wagner
Overture to "Tannhauser" ..... Wagner
"Sonatine Transatlantique" ..... Tansman
"Parade" ..... Chasins
"Rhapsody in Blue" ..... Gershwin
(Soloist: Jesus Maria Sanroma)

Record May 21

Society

Kid-Gloved Smokers Going to the Dogs Streets in Brittany

—By PETER FANEUIL—

SOCIETY EN MASSE . . . sitting on little gilt chairs at green lacquered tables . . . Popping . . . some in swanky evening clothes . . . others dressed pour le sport . . . all happy and carefree . . .

MR. AND MRS. JOSEPH W. WOODS (Betty Barrell), recently returned from their Bermuda honeymoon . . . Madame wearing green, with black velvet wrap; Miss Isabella Grandin, all in black; Mrs. John R. Post (of Marlboro street), wearing a black wrap with white fur collar,—and arriving late; youthful Mr. and Mrs. John S. Codman (blue and white chiffon); and

Mrs. Joseph W. Woods — Mrs. Stewart Taft Beach

Elizabeth Wheeler, of Chest-Hill, (black and silver) . . .

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MRS. STEWART TAFT BEACH

Concert-Crier

TRANS May 20

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Concert Chronicle

Enter Mr. Chasins Trans. May 25

ONCE and again in pianists' recitals, Bostonians have come upon pieces by Abram Chasins—in the smaller forms, written virtuoso-fashion, flavored agreeably with wit and fancy. They were the work of a young American, New-York-born and bred, now at the end of his twenties, busy with teaching in the Curtis Institute at Philadelphia. Next Sunday evening in the Pop Concert at Symphony Hall, Mr. Chasins will be heard as composer for orchestra. The piece is named "Parade"; in form a compact symphonic poem; in substance a contrast of opposed moods. It was first played last month at the Philharmonic Concerts in New York under Mr. Toscanini. It reflects, according to the composer, his reaction to a parade—"that reaction being an instinctive mob-fear." To me, adds Mr. Chasins, "as to many others, a parade has never been an exhilarating spectacle but rather a depressing one." According to a more rhetorical annotator, "Behind the banners and the shining brass, Chasins remembers spilled blood; underneath the ruthless trampling, he hears the silence of unfruitful death. . . . The parade becomes a monstrous rout, destroying itself, leaving only a tuneless echo, straggling into silence."

"The contrast implied in these sayings," wrote Mr. Perkins when he was reviewing the piece for the Herald Tribune, "has a certain semblance to that of the March Movement in Chaikovsky's 'Pathetic Symphony.' Mr. Chasins's music offers a march tune against a background of dissimilar hue and atmosphere, relatively somber, giving a sense of foreboding, heightened by the persistent rhythm. Descriptively, the work is successful, although, despite its brevity, it does not altogether avoid an impression of repetitiousness, or indicate whether the composer might be equally successful in a work of more extended character. The effectiveness of 'Parade' lies mainly in the emphasized contrast of simultaneously set-forth moods and color."

Mr. Henderson, listening for The Sun, wrote with cool detachment: "We are asked to hear not merely the march of troops but also an expression of man's fear in the presence of destructive forces. We heard the parade, and, equipped with the necessary information, some hint also of rather important goings-on behind the procession of soldiers. But the composition did not seem as tragic as we were told it was. It was a commendable piece of orchestral writing in which the thematic material had the advantage of being well seasoned."

Incidents and Prospects

The Harvard Glee Club, with Dr. Davison conducting, will sing eight numbers at the Pop Concert next Monday evening: ancient pieces from Bach and de Lassus; an old madrigal from Marenzio; choruses from "Pinafore," "Boris Godunov" and Cornelius's "Barber of Bagdad"; a Scottish folk-song.

Later in the week, Mr. Fiedler will freshen the Pop programs with Mendelssohn's overture, "Fingal's Cave"; the Allegretto from Beethoven's Eighth Symphony; dances from Chaikovsy's ballet, "The Lake of Swans"; three "German Dances" from Mozart; Honegger's "Pacific 2-3-1"; numbers from Gershwin and Elgar.

Pat

Music This W

May 27

Adhering to the rule that the Sunday evening Pop Concerts should be symphonic in character, Mr. Fiedler has made for that of this evening a programme the first half of which includes four pieces by Wagner: the Introduction to the third act of "Lohengrin," the "Siegfried Idyl," Siegfried's Rhine-Journey and the Overture to "Tannhauser"; while the second half embraces three contemporary compositions. The first of these modern items, Tansman's "Sonatine Transatlantique," is an orchestral arrangement of the amusing essay in the American jazz and spiritual idioms made known to us last season in the piano recitals of Mr. Iturbi and Mr. Gieseking. The second, Chasins' "Parade," a piece from the hand of a rising young New Yorker, is a tone-poem which stresses not the surface pomps of a parade but the potential violence which lies beneath the surface. Mr. Toscanini introduced the work to New York last season. The final number, Gershwin's "Rhapsody in Blue," is familiar, and as in previous performances at the Pop Concerts Mr. Sanroma will be the pianist.

During the rest of the week the Pop Concerts will conform to the older tradition which blends light and agreeably serious music on the same programme. Monday evening brings the annual Harvard Night, with incidental songs by the Glee Club. Tuesday's programme ranges from Cadman's "At Dawning" to the "Meistersinger" Prelude of Wagner. On Wednesday Mr. Fiedler found place for Mendelssohn's "Fingal's Cave" Overture as well as for a medley of favorite numbers from the operettas of Victor Herbert.

On Thursday evening Mr. Fiedler will venture the Allegretto Scherzando from Beethoven's Eighth Symphony; Honegger's Pacific 2-3-1 and Dvorak's "Humoresque" also have place on this list. Friday evening the chorus of Lasell Seminary will sing, and the orchestral pieces range all the way from Gershwin's "Strike Up the Band" to the third "Leonora" Overture of Beethoven. Patriotic pieces, including Sousa's "Stars and Stripes Forever" and Meacham's "American Patrol," together with such popular compositions as Handel's Largo and the "Light Cavalry" Overture of Suppe make the holiday programme for Saturday evening.

Globe MUSIC May 25

SYMPHONY HALL

Second Sunday Pop Concert

Mr Fiedler continued, at the second Sunday Pop concert last evening, his admirable policy of presenting at these Sunday concerts music previously unheard in Boston. The pieces of especial interest were Abram Chasins' "Parade" and an orchestral version of Alexander Tansman's "Sonatine Transatlantique." In the interest of correctness in factual details, however, it should be said that the "Sonatine" was not a total stranger in Symphony Hall, for Mr Iturbi played excerpts from it on the piano last Winter. The remainder of the program was devoted to excerpts from some of Wagner's music dramas and to George Gershwin's "Rhapsody in Blue." Jesus Maria Sanroma was the soloist.

The "Sonatine" is light music, a European attempt at using jazz. Mr Tansman probably has been about as successful in this endeavor as many another European who essays this musical idiom. Whatever its faults and banalities, American jazz is not without its own particular difficulties. It is not a system of writing squashy tunes and equally squashy harmonies that may be picked up by any composer. Jazz is indigenous to this country, and, from all appearances, exceedingly difficult if not impossible of imitation by composers of other nationalities.

The "Sonatine" has three "movements," Foxtrot, Spiritual and Blues, and Charleston. The latter is by all odds the best, in thematic material, harmony, setting of melody to rhythm and in orchestration.

Gershwin's ever-welcome "Rhapsody" offers a striking, if odious, comparison. Granted there are banalities even in this piece, it nevertheless has a warmth of spirit, a freshness and a sincerity that mark it as good music. The thematic material is of great worth of its kind, and the construction of the composition is closely knit and well planned.

Some have it that jazz is a nightmare in the life of music. But when a Gershwin can write such a "Rhapsody," however, it doees not seem exeravagant to say that jazz is not a chaos of muted trumpets, crooning saxophones and broken rhythms, but a definitely important phase in the process of musical evolution.

Mr Chasins' "Parade" was intended to be a musical incarnation of the composer's aversion to parades and the hysterical mob force they represent to him. Neither in thematic material nor in emotional intensity did he succeed in conveying to one listened an iota of his personal feeling. "Parade" was notable, chiefly, for orchestral technique that stamped the composer as a musician of talent and promise in that respect.

Mr Sanroma, who was applauded vociferously, left, as usual, nothing to be desired in his performance.

Mr Fiedler deserved thanks for obtaining from his men an approximation of genuine jazz rhythm. No other, apparently, can do it. In the Wagner music, he strove for general outline, and impressed chiefly with his broad and forceful interpretations. The wealth of instrumental detail in the "Siegfried Idyll," however, was excellently brought forth, with delicacy and clarity.

Montr Music May 25

Sunday Pops Concert

Last night in Symphony Hall, the second of the Sunday evening Pop concerts was given. As on the opening Sunday night two weeks ago, the house was "sold out," with extra chairs again being set against the side walls. Mr. Fiedler again succeeded in pleasing all tastes. He devoted the first half of his program to works of Wagner, including the Introduction to Act III of "Lohengrin," "A Siegfried Idyll," an excerpt from "Götterdämmerung" and the Overture to "Tannhäuser." There followed Tansman's "Sonatine Transatlantique," a first orchestral performance in Boston, "Parade" by Chasins, for the first time to a Boston audience, and Gershwin's "Rhapsody in Blue," with the competent Mr. Sanromá as soloist.

With more than ordinary warmth did the audience applaud the Wagnerian music. Mr. Fiedler and his band gave many moments of genuine pleasure to those who frequent the hall during the "regular" season, and it is a matter for comment that the men are able to infuse their performances with what appears to be the most spontaneous enthusiasm.

Of course, interest centered in the Tansman and Chasins numbers. It must be an intrepid pianist indeed who will now present a piano arrangement of the "Sonatine Transatlantique." With the orchestral diversifications attainable and tonal color made possible through the use of a modern orchestra, a mere one-man piano will sound tame enough. With opportunity for cool comparison, one turns thumbs down on any but the orchestral version from this time forth. And yet, singularly enough, despite its modern rhythms, its use of the wailing saxophone (excellently played, by the way), its trick percussion and so on, the audience remained but politely enthusiastic over it. Wagner, so far, had received by far the majority of votes.

With the opening measures of the "Parade" by Chasins, one had a momentary feeling that the ubiquitous "Bolero" was stalking among the players; witness the patter of a gentle drum roll which continued, at intersals throughout the piece. Yet the similarity soon ceased, and "Parade" became none other than its quite charming self—a rhythmic piece of writing for modern orchestra, which apparently was well liked by the audience. The piece deserves a second hearing.

To Gershwin's well-worn "Rhapsody" went applausive honors last night. Perhaps one may qualify, and say that honors were even between the "Rhapsody" and the overture to "Tannhäuser." Certainly one may not overlook the shouts of approval which greeted orchestra, conductor and the modest Mr. Sanromá upon the conclusion of the perfromance, nor may one overlook the fact that this piece continues to please where Mr. Gershwin's later works receive but a modicum of attention. Satisfied, happy, another Sunday evening audience thanked Mr. Fiedler for an hour and a half of excellent entertainment.

G. M. S.

Younger Men And a Revival From Wagner

The Law, the 'Siegfried Idyl,' Jazz, Chasins, Sanroma, All at a Sunday Pop

May 25

REASONABLY, Symphony Hall intends that the public of the Sunday Pops, which now fills every seat and overflows into the standing-room, shall know where the blame falls. Conspicuously on the program last evening stood this admonition:

Refreshments of any kind shall not be offered for sale and no smoking shall be permitted in a the-

BOSTON EVENING AMERICAN——*Lar*

T PARK May 25

Stirring Dra
Adventure

Pianist, Critic Reverse Roles

Jesus Maria Sanroma, brilliant Boston pianist, internationally known, writes, at the request of the Evening American, a review of the concert in which Moses Smith, music critic of the American, and Nathan Rosen, local pianist, appeared yesterday afternoon at the Fine Arts Theater. In the evening critic and pianist returned to their normal roles, when Sanroma played as soloist at the Pop concert.

By JESUS MARIA SANROMA

Moses Smith and Nathan Rosen, in their half hour of two-piano music at the Fine Arts Theater yesterday, played a program consisting of the Mozart Sonata in D major, the Romance from Arensky's Suite, Opus 15, and Saint-Saens' Danse Macabre." This represented an excellent selection, so far as that could be done in a brief list, for it included a really great work of Mozart; not often heard, and a work at least charming, if no more, from Arensky. Saint-Saens' "Danse Macabre" is too well known, at least in its orchestral form, to need recommendation.

Of this program the Andante from the Mozart Sonata and the Romance of Arensky fared best. A very noticeable nervousness on the part of Mr. Rose threw the ensemble out of order in the opening allegro of Mozart and in the "Danse Macabre." On the other hand, Mr. Smith, more possessed of his powers, gave a more musical understanding and technical performance of his part than his partner. Thus there was the rather ironic situation of a pianist, in his accustomed place, being ill at ease, while a critic, in a strange place, played without obvious discomfort.

Their happy choice of tempi, and adherence to them, were a tribute to their musicianship as a two-piano ensemble. To this listener, furthermore, it was a pleasure to discover the many performing abilities of Mr. Smith, whose professional work is primarily that of a critic.

By MOSES SMITH

Arthur Fiedler led the Pops Orchestra last night in a remarkable concert. Half of the unusual program was devoted to excerpts from Wagner's music-dramas, while the other half, consisting of modern music, had two novelties. One of these was the "Sonatine Transalatique" of Tanque, heard previously here in its original piano form, but never before in the newer orchestral version. The redressing was tastefully done, with suitable jazz orchestration. The music is light, pleasing and ephemeral. Similarly, Chasins' "Parade," played last night for the first time in Boston.

I will dismiss the playing of the Wagner music, some of which was excellently performed, with a mere nod for the place of honor goes to Jesus Maria Sanroma—because of his brilliant playing of the piano part in George Gershwin's "Rhapsody in Blue" and also because, for the day at least, he is a next-column neighbor of mine. When I say that Sanroma gave a stunning performance of his part I am supported by the shouts of the audience at the close. Nor have I the same reason for being discreetly tactful towards him as he has towards me. I have praised him in the past for his brilliant musicianship, his artistic modesty and sincerity. Last night there was a new element—virtuosity, the dazzle and fire that somehow I have missed in his previous performances.

P. S.—Sanroma hit one wrong key, left out several, and put in a few extra. At least, he says so.

Pops

Mr. Fiedler had little time to rehearse what for most of the players may have been an unfamiliar piece. Nor in this stage of his progress as conductor is he to be reproached with a performance that at moments might have been more sensitive, plastic and euphonious. Enough that the hungry ear heard anew the "Siegfried Idyl": while answering imagination sufficed for outer gloss and inner implication. Before the listener passed a music in which Wagner shuts himself within narrow confines because, so doing, he may more felicitously express himself and gain his end. Within them, a super-sensitive variety of texture is woven into a persistent loveliness; an adroitly changeful flow sustains a pervasive mood; a few colors are brightened or darkened, blended or contrasted, refinement upon refinement, until the whole becomes a sublimated magic upon the enfolded senses. The "Siegfried Idyl" upsprings from the motivs of the hero whose name the new-born son and this, his music, shall bear. Yet Wagner so mutes and transmutes them, so stays his instinctive richness and flood, that it sounds with quiet gladness, still affection, tender longing and visioning, a blest happiness and peace.

A single note, a passing phrase, the lightest modulation, inflection, shading, and we listeners are stirred. As there is no more sensitive, so there is no finer-fingered Wagner. He is writing most intimately, yet the benediction of the "Siegfried Idyl" falls upon all the fathers and all the mothers who may stand dreaming in happy content beside the cradles of their sons. It is his moment of surcease from the theater, from his epics and tragedies in words and tones. Tone-poet he cannot help but be; yet this time "from the heart to the heart" as Beethoven had it on a very different occasion. Some of us take leave to think the lyric pages of "Die Meistersinger" the rarest music in beauty that man has yet written. In that very house Wagner had finished them. Now into the "Siegfried Idyl" he distilled their quintessence. . . . Mr. Fiedler went on to the heroical sweep and sound of the other Siegfried's "Rhine Journey"; then to the Overture to "Tannhäuser," the only proclamation of triumphant virtue of which mind and spirit seldom weary. Yet above these sonorities lingered the "Siegfried Idyl," soft and bright and vaporous.

After Wagner the young men. First Mr. Tansman, fresh, as it were, from his sojourn in the United States a year and more ago. Then and there, following the custom of European composers, he listened to much jazz. He also has an absorbent temperament—whether for Polish folk-songs or American Blues. Consequently composition at leisure in Paris, to wit, a "Transatlantic Sonatina" in two versions: One, for piano, played by Mr. Gieseking in Symphony Hall last winter, another, for orchestra with conspicuous piano and saxophone parts, now played for the first time hereabouts. A Foxtrot, with a sentimentalized middle section, gives Mr. Tansman a first movement; a Spiritual and a Blues provide him with a slow division and a scherzo-like intermezzo; a Charleston spares not in vehemently rhythmic close. Mr. Tansman's adaptation of a highly orthodox form to highly unorthodox content is amusing to connoisseurs. Once more the young gentleman from Poland-Paris has all the facilities.

The casual hearer will be more impressed with the American quality of the jazz. Unlike most Europeans, Mr. Tansman neither thins, dulls, nor refines upon it. The celebrated Krenék of "Jonny spielt auf" wrote pale stuff at third hand. Ravel wound sophisticated strands, jazz-spun, into sophisticated chamber music. Lambert infuses jazz-like inflections and coloring into an idiom of his own. Mr. Tansman, above all the others, expropriates the real thing. His Foxtrot, even to the virtuoso-ingenuities for various instruments, is a Foxtrot naked to the ear. His Charleston flings about to the satisfaction of all beholders. If his Spiritual does not go very deep, it has the right shape and color; while with the Blues he is sure and sounding again. One of Mr. Whiteman's bandsmen used to play, at need, through a hard hat. Mr. Tansman without a moment's hesitation, claps it on Euterpe's head.

Next Mr. Abram Chasins and "Parade"—the piece in which Mr. Toscanini, as the saying went in New York, "discovered America." There have been more exciting discoveries; while the composer's anxious friends might have hung less literary baggage about his neck. Mr. Chasins hears a passing procession; hears it advancing and receding; hears it also in sustained and broken rhythms. The sound stirs in him anxieties, resentments, alarms, inasmuch as parades depress him and rouse his dread of mob-spirit. Now in the underbody, now on the surface, he would impart this mood. In degree, with reciprocal labor on the part of the listening imagination, he succeeds. Parade and sensations dwindle away and a compact, neatly made, workaday tone-poem, mostly of the common stock, is at end. Well enough on a Pop Sunday; but the "maestro illustrissimo" might advisedly broaden his explorations of the music of this land.

Last, Mr. Gershwin's "Rhapsody in Blue" as fresh, though by no means so surprising, as when it emerged seven years ago. There are good tunes in it as the slow section, with Russian flavors, still witnesses. There are pianistic and orchestral acrobatics, intrinsically jazz-like, as the finale over-abundantly testifies. There is, above all, a first section that sounds to this day like no music the listener has heard before or since—Mr. Gershwin releasing the jazz that long had been second nature to him, then discovering, con amore and con fuoco, that he could give it musical form, substance, seemliness and effect.

There were also for this particular occasion, as for Mr. Tansman's Sonatina, Mr. Tapley who is expert saxophonist, and Mr. Sanromá who played the piano-part with a Gershwinian boldness and fervor, sonority and rhythmical energy, with a more than Gershwinian mastery of means to ends. From his hands the sheer beat and plangency carried all before them. Mr. Fiedler can spur any jazzy piece; while as everyone knows—for blame or for praise—the Bostonians can be the jazziest of symphony orchestras. To Mr. Gruenberg and to Mr. Carpenter, as now to Mr. Gershwin, they have given proof. At the end, clapping, shouting and through the happy tumult Mr. Sanromá in and out. What say, Mr. Chasins or even Mr. Tansman?

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Tales from Johann Strauss .... Korngold
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Chorus from "Pinafore" .. Sullivan
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Overture, "The Year 1812" .. Chaikovsky
Choral Numbers:
Salamaleikum ..... Cornelius
The Hundred Pipers, Scotch Folk-Song
Coronation Scene from "Boris," Musorgsky
Selection from the Musical Play, "Girl Crazy" ..... Gershwin
Tango, "Jalousie" ..... Gade
March, "Up the Street" ..... Morse

Assisting: The Harvard Glee Club

Conductors:
A. Fiedler — A. T. Davison

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Concert Chronicle

Enter Mr. Chasins

ONCE and again in pianists' recitals, Bostonians have come upon pieces by Abram Chasins—in the smaller forms, written virtuoso-fashion, flavored agreeably with wit and fancy. They were the work of a young American, New-York-born and bred, now at the end of his twenties, busy with teaching in the Curtis Institute at Philadelphia. Next Sunday evening in the Pop Concert at Symphony Hall, Mr. Chasins will be heard as composer for orchestra. The piece is named "Parade"; in form a compact symphonic poem; in substance a contrast of opposed moods. It was first played last month at the Philharmonic Concerts in New York under Mr. Toscanini. It reflects, according to the composer, his reaction to a parade—"that reaction being an instinctive mob-fear." To me, adds Mr. Chasins, "as to many others, a parade has never been an exhilarating spectacle but rather a depressing one." According to a more rhetorical annotator, "Behind the banners and the shining brass, Chasins remembers spilled blood; underneath the ruthless trampling, he hears the silence of unfruitful death. . . . The parade becomes a monstrous rout, destroying itself, leaving only a tuneless echo, straggling into silence."

"The contrast implied in these sayings," wrote Mr. Perkins when he was reviewing the piece for the Herald Tribune, "has a certain semblance to that of the March Movement in Chaikovsky's 'Pathetic Symphony.' Mr. Chasins's music offers a march tune against a background of dissimilar hue and atmosphere, relatively somber, giving a sense of foreboding, heightened by the persistent rhythm. Descriptively, the work is successful, although, despite its brevity, it does not altogether avoid an impression of repetitiousness, or indicate whether the composer might be equally successful in a work of more extended character. The effectiveness of 'Parade' lies mainly in the emphasized contrast of simultaneously set-forth moods and color."

Mr. Henderson, listening for The Sun, wrote with cool detachment: "We are asked to hear not merely the march of troops but also an expression of man's fear in the presence of destructive forces. We heard the parade, and, equipped with the necessary information, some hint also of rather important goings-on behind the procession of soldiers. But the composition did not seem as tragic as we were told it was. It was a commendable piece of orchestral writing in which the thematic material had the advantage of being well seasoned."

Incidents and Prospects

The Harvard Glee Club, with Dr. Davison conducting, will sing eight numbers at the Pop Concert next Monday evening: ancient pieces from Bach and de Lassus; an old madrigal from Marenzio; choruses from "Pinafore," "Boris Godunov" and Cornelius's "Barber of Bagdad"; a Scottish folk-song.

Later in the week, Mr. Fiedler will freshen the Pop programs with Mendelssohn's overture, "Fingal's Cave"; the Allegretto from Beethoven's Eighth Symphony; dances from Chaikovsy's ballet, "The Lake of Swans"; three "German Dances" from Mozart; Honegger's "Pacific 2-3-1"; numbers from Gershwin and Elgar.

Music This W

Adhering to the rule that the Sunday evening Pop Concerts should be symphonic in character, Mr. Fiedler has made for that of this evening a programme the first half of which includes four pieces by Wagner: the Introduction to the third act of "Lohengrin," the "Siegfried Idyl," Siegfried's Rhine-Journey and the Overture to "Tannhauser"; while the second half embraces three contemporary compositions. The first of these modern items, Tansman's "Sonatine Transatlantique," is an orchestral arrangement of the amusing essay in the American jazz and spiritual idioms made known to us last season in the piano recitals of Mr. Iturbi and Mr. Gieseking. The second, Chasins' "Parade," a piece from the hand of a rising young New Yorker, is a tone-poem which stresses not the surface pomps of a parade but the potential violence which lies beneath the surface. Mr. Toscanini introduced the work to New York last season. The final number, Gershwin's "Rhapsody in Blue," is familiar, and as in previous performances at the Pop Concerts Mr. Sanroma will be the pianist.

During the rest of the week the Pop Concerts will conform to the older tradition which blends light and agreeably serious music on the same programme. Monday evening brings the annual Harvard Night, with incidental songs by the Glee Club. Tuesday's programme ranges from Cadman's "At Dawning" to the "Meistersinger" Prelude of Wagner. On Wednesday Mr. Fiedler found place for Mendelssohn's "Fingal's Cave" Overture as well as for a medley of favorite numbers from the operettas of Victor Herbert.

On Thursday evening Mr. Fiedler will venture the Allegretto Scherzando from Beethoven's Eighth Symphony; Honegger's Pacific 2-3-1 and Dvorak's "Humoresque" also have place on this list. Friday evening the chorus of Lasell Seminary will sing, and the orchestral pieces range all the way from Gershwin's "Strike Up the Band" to the third "Leonora" Overture of Beethoven. Patriotic pieces, including Sousa's "Stars and Stripes Forever" and Meacham's "American Patrol," together with such popular compositions as Handel's Largo and the "Light Cavalry" Overture of Suppe make the holiday programme for Saturday evening.

MUSIC

SYMPHONY HALL

Second Sunday Pop Concert

Mr Fiedler continued, at the second Sunday Pop concert last evening, his admirable policy of presenting at these Sunday concerts music previously unheard in Boston. The pieces of especial interest were Abram Chasins' "Parade" and an orchestral version of Alexander Tansman's "Sonatine Transatlantique." In the interest of correctness in factual details, however, it should be said that the "Sonatine" was not a total stranger in Symphony Hall, for Mr Iturbi played excerpts from it on the piano last Winter. The remainder of the program was devoted to excerpts from some of Wagner's music dramas and to George Gershwin's "Rhapsody in Blue." Jesus Maria Sanroma was the soloist.

The "Sonatine" is light music, a European attempt at using jazz. Mr Tansman probably has been about as successful in this endeavor as many another European who essays this musical idiom. Whatever its faults and banalities, American jazz is not without its own particular difficulties. It is not a system of writing squashy tunes and equally squashy harmonies that may be picked up by any composer. Jazz is indigenous to this country, and, from all appearances, exceedingly difficult if not impossible of imitation by composers of other nationalities.

The "Sonatine" has three "movements," Foxtrot, Spiritual and Blues, and Charleston. The latter is by all odds the best, in thematic material, harmony, setting of melody to rhythm and in orchestration.

Gershwin's ever-welcome "Rhapsody" offers a striking, if odious, comparison. Granted there are banalities even in this piece, it nevertheless has a warmth of spirit, a freshness and a sincerity that mark it as good music. The thematic material is of great worth of its kind, and the construction of the composition is closely knit and well planned.

Some have it that jazz is a nightmare in the life of music. But when a Gershwin can write such a "Rhapsody," however, it doees not seem exeravagant to say that jazz is not a chaos of muted trumpets, crooning saxophones and broken rhythms, but a definitely important phase in the process of musical evolution.

Mr Chasins' "Parade" was intended to be a musical incarnation of the composer's aversion to parades and the hysterical mob force they represent to him. Neither in thematic material nor in emotional intensity did he succeed in conveying to one listened an iota of his personal feeling. "Parade" was notable, chiefly, for orchestral technique that stamped the composer as a musician of talent and promise in that respect.

Mr Sanroma, who was applauded vociferously, left, as usual, nothing to be desired in his performance.

Mr Fiedler deserved thanks for obtaining from his men an approximation of genuine jazz rhythm. No other, apparently, can do it. In the Wagner music, he strove for general outline, and impressed chiefly with his broad and forceful interpretations. The wealth of instrumental detail in the "Siegfried Idyll," however, was excellently brought forth, with delicacy and clarity.

Monitor Music

Sunday Pops Concert

Last night in Symphony Hall, the second of the Sunday evening Pop concerts was given. As on the opening Sunday night two weeks ago, the house was "sold out," with extra chairs again being set against the side walls. Mr. Fiedler again succeeded in pleasing all tastes. He devoted the first half of his program to works of Wagner, including the Introduction to Act III of "Lohengrin," "A Siegfried Idyll," an excerpt from "Götterdämmerung" and the Overture to "Tannhäuser." There followed Tansman's "Sonatine Transatlantique," a first orchestral performance in Boston, "Parade" by Chasins, for the first time to a Boston audience, and Gershwin's "Rhapsody in Blue," with the competent Mr. Sanromá as soloist.

With more than ordinary warmth did the audience applaud the Wagnerian music. Mr. Fiedler and his band gave many moments of genuine pleasure to those who frequent the hall during the "regular" season, and it is a matter for comment that the men are able to infuse their performances with what appears to be the most spontaneous enthusiasm.

Of course, interest centered in the Tansman and Chasins numbers. It must be an intrepid pianist indeed who will now present a piano arrangement of the "Sonatine Transatlantique." With the orchestral diversifications attainable and tonal color made possible through the use of a modern orchestra, a mere one-man piano will sound tame enough. With opportunity for cool comparison, one turns thumbs down on any but the orchestral version from this time forth. And yet, singularly enough, despite its modern rhythms, its use of the wailing saxophone (excellently played, by the way), its trick percussion and so on, the audience remained but politely enthusiastic over it. Wagner, so far, had received by far the majority of votes.

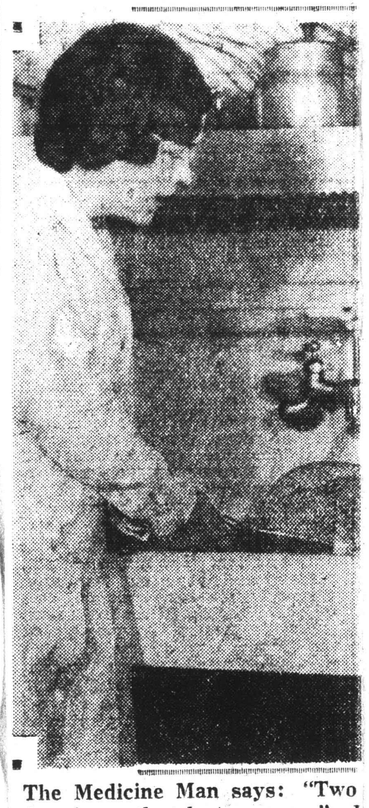
With the opening measures of the "Parade" by Chasins, one had a momentary feeling that the ubiquitous "Bolero" was stalking among the players; witness the patter of a gentle drum roll which continued, at intersals throughout the piece. Yet the similarity soon ceased, and "Parade" became none other than its quite charming self—a rhythmic piece of writing for modern orchestra, which apparently was well liked by the audience. The piece deserves a second hearing.

To Gershwin's well-worn "Rhapsody" went applausive honors last night. Perhaps one may qualify, and say that honors were even between the "Rhapsody" and the overture to "Tannhäuser." Certainly one may not overlook the shouts of approval which greeted orchestra, conductor and the modest Mr. Sanromá upon the conclusion of the perfromance, nor may one overlook the fact that this piece continues to please where Mr. Gershwin's later works receive but a modicum of attention. Satisfied, happy, another Sunday evening audience thanked Mr. Fiedler for an hour and a half of excellent entertainment.

G. M. S.

rgest Evening Circulation i

MARTHA



The Medicine Man says: "Two day keep the doctor away." time now.

Salads Big Aid to Beauty and Health

From Martha Lee's Monday Morning Broadcast over Station WAAB

Younger Men And a Revival From Wagner

The Law, the 'Siegfried Idyl,' Jazz, Chasins, Sanroma, All at a Sunday Pop

REASONABLY, Symphony Hall intends that the public of the Sunday Pops, which now fills every seat and overflows into the standing-room, shall know where the blame falls. Conspicuously on the program last evening stood this admonition:

> Refreshments of any kind shall not be offered for sale and no smoking shall be permitted in a theater or a public hall during an entertainment. [From the Sunday Regulations of the Department of Public Safety of Massachusetts

It is in order to submit once more that such interference with innocent habit and pleasure encourages irritated spirits to break every trivial law and petty regulation coming their way; makes the Commonwealth of Massachusetts a laughing-stock to its own citizens and to strangers within its gates; added to similar restrictions, dissuades visitors, accustomed to the usual freedoms of twentieth-century civilization, from this port and this good city of Boston. There in Symphony Hall last evening were 2600 listeners, well-mannered, well-intentioned, altogether decent and orderly. They might not smoke at the tables, but they had only to take ten steps into the corridors to smoke their fill. They might not buy so much as a box of chocolates; but if they had them in pocket, they were free to eat them. The distinction between what is permissible at the Pops on Sunday evening and on the other six days of the week, is altogether legal, artificial, intolerant and absurd. It is ridiculous in the third decade of the twentieth century to deny to adults, on Sunday or any other day, liberty in refreshment and entertainment. Sooner or later, even the State House will discover that grown-up people are in fact grown-up and like to be treated as free agents—"the Lord's Day" included.

The first half of the program fell to Wagner, and among the four pieces one that Boston has seldom heard of late—the "Siegfried Idyl." Through twelve seasons it has been overlooked at the Symphony Concerts—and with such strings, woodwinds and horns as Dr. Koussevitzky has at command! If within that time it has been played at The Pops, the occasion has been rare. Yet the "Siegfried Idyl" is a Wagnerian masterpiece, like no other in the whole range of his work. He is writing a purely symphonic music, though the motivs, for the most part, come from the Third Act of his opera, "Siegfried." He is writing for intimate usage with little or no thought of public performance—to mark Cosima's birthday at Christmastide, to release her joy and his in Siegfried, their new-born son. They stand above the cradle and he speaks. The little orchestra plays upon the staircase of their house, and she listens. Finally it is music wrought in delicate texture and subdued coloring, infused with the poetry of tender affection, loving longing and quiet beatitude. Its only fellow is the introduction to the Third Act of "Die Meistersinger," and that is written on a larger scale, to have place in a romantic comedy, more outspoken and diverse in emotional flow.

In the daily procession of The Pops Mr. Fiedler had little time to rehearse what for most of the players may have been an unfamiliar piece. Nor in this stage of his progress as conductor is he to be reproached with a performance that at moments might have been more sensitive, plastic and euphonious. Enough that the hungry ear heard anew the "Siegfried Idyl"; while answering imagination sufficed for outer gloss and inner implication. Before the listener passed a music in which Wagner shuts himself within narrow confines because, so doing, he may more felicitously express himself and gain his end. Within them, a super-sensitive variety of texture is woven into a persistent loveliness; an adroitly changeful flow sustains a pervasive mood; a few colors are brightened or darkened, blended or contrasted, refinement upon refinement, until the whole becomes a sublimated magic upon the enfolded senses. The "Siegfried Idyl" upsprings from the motivs of the hero whose name the new-born son and this, his music, shall bear. Yet Wagner so mutes and transmutes them, so stays his instinctive richness and flood, that it sounds with quiet gladness, still affection, tender longing and visioning, a blest happiness and peace.

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The Hundred Pipers, Scotch Folk-Song
Coronation Scene from "Boris," Musorgsky
Selection from the Musical Play, "Girl Crazy" ..... Gershwin
Tango, "Jalousie" ..... Gade
March, "Up the Street" ..... Morse

Assisting: The Harvard Glee Club

Conductors:
A. Fiedler A. T. Davison

May 29

THE EVENING TRIBU

Wagner and Jazz Heard on Same Program

By AMBROSE L. McLAUGHLIN

NOT so very many years ago such a thing as mixing so-called classic music with the popular kind was unthinkable, and justly so, because the popular stuff at that time and for many years before was a pretty feeble thing at its best. But nowadays certain works in the jazz category have found their way through the stately portals of the most sacrosanct concert halls and opera houses, and a few have made quite favorable impressions on their generally discriminating audiences.

Last Sunday evening at the "Pops" concert in Symphony hall, Boston, Conductor Arthur Fiedler and his orchestra of 80 symphony players presented a program of Wagner excerpts and followed them up with three examples of the "classic jazz" type. The Wagner numbers were the Introduction to the third act of "Lohengrin," Siegfried Idyll from "Siegfried," the Rhine Journey from "Gotterdammerung" and the Overture to "Tannhauser." As usual the sturdy Wagnerian music was relished by the capacity audience, but interest seemed to gravitate to the orchestral versions of Tansman's "Sonatine Transatlantique," Chasin's "Parade," and Gershwin's "Rhapsody in Blue," with Sanroma at the piano. Frankly speaking we would enjoy hearing all three again and again under similar conditions, for the reason that they were given such exceptionally fine treatment. The Tansman piece in three sections—Foxtrot, Spiritual-Blues and Charleston—was the first orchestral performance in Boston. The Chasins number was the very first Boston hearing, but the Gershwin rhapsody is now quite widely known and respected in certain quarters. Mr. Sanroma gave a highly pleasing rendition of the piano part. His playing was marked by a brilliant technique and the audience was more enthusiastic over this number than the always dependable "Tannhauser" overture.

During the past decade there has been a decided change in the general style of popular music as generated in this country. The sickly sentimental rhythms have almost become extinct and in their place has arisen that species called jazz or blues. When it was announced that Paul Whiteman and his band were to "invade" Carnegie hall in New York and other places devoted to the musically pretentious, a great howl rent the air. But Paul came, drew the plaudits and has gone the way of all "bold adventurers." Across the water Krenek's jazz opera, "Jonny Spielt Auf," was acclaimed the musical sensation of the age and was glorified in extravagant press reviews. It was produced at the Metropolitan in New York five or six times during the season of 1928-1929, but has not been given since. In other words, there was not sufficient public interest shown to keep the work in the repertoire even for a second season. We heard it in February, 1929, and believed then that its vogue would be short-lived. There seemed to be little musical value in the score and that little very much inferior to the jazz rhythms and effects of Gershwin and other American writers, who are musical craftsmen, well-schooled in orchestral scoring. They have nothing in common with "tin pan alley."

Concerning the future of such works as those by Tansman and Chasins, which were given such splendid renditions by the "Pops" orchestra, no individual at all conversant with the history and development of musical forms would hazard a guess, let alone an authoritative prediction. Who would have been rash enough, not so many years back, to say that the day was coming when such a musical combination would be given in Symphony hall? To the ears of those who endeavor to keep in the vanguard, such a program is most welcome, if only for the sake of comparison. By all means let the new music be heard and that which has sufficient musical merit and originality will hold its place. The rest will be taken by the winds of oblivion.

lar music from a native source will be heard in a selection from Kern's "Showboat."

Already Mr. Fiedler has reminded his followers that there were other members of the Strauss family besides Johann, by playing Josef Strauss' attractive waltz, "Music of the Spheres." On Thursday evening he will play a waltz by brother Edouard, "Doctrinen," presumably not so profound as its title would suggest. Friday's concert brings the ballet "Borodin," by Tcherepnine, announced by Dr. Koussevitzky for the final Monday Symphony Concert, but withdrawn from the programme at the last moment because, as it was said, the conductor found the music too light in character. At the Pops such an objection would scarcely hold. Before it comes another reminder of the past Symphony season, the "March to the Scaffold," from Berlioz's "Fantastic Symphony." The concert of Saturday evening will, as usual, ...

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Eric Bloom, contributing notes to the Bax Program just mentioned, remarked how this sworn Celtic artist turned his attention occasionally, but fleetingly and rather superficially to other climes. His "Traditional Songs of France," some piano fragments with Russian titles, and "Mediterranean," are cases in point.

"'Mediterranean' reveals an entirely new side of Arnold Bax's genius," wrote Eric Bloom, "for he assimilates here a Southern idiom as perfectly in keeping with the subject in hand as it is unexpected in the composer, who goes so far in his geographical precision that we can even locate wtihout the possibility of a mistake the exact part of the Mediterranean he set out to paint. Almost from the first bar we know that he must have been thinking of the Spanish coast."

This surmise is born out by the music's triple rhythm, rubato, which might be a seguidilla from Bizet or Albeniz. The castanets and tambourine clinch the theory, as do the accompanying violins, "quasi mandolino." It is a lilting and langorous music, quite in accord, if the truth must be told, with the northern tourist's idea of what should go with Spanish moonlight. The lesson is long since learned that Spanish music produced beyond the Pyrenees lacks the native vividness and wild tang. Let your foreigner speak frankly in his own language, even in the borrowed rhythm, and he may be forgiven. So Bax, with his delicate color, his half-lights, his subtle command of detail, lifts this piece shoulders above a hundred others of little consequence. The composer makes no attempt to set the world on fire—it is sometimes enough to content the ears of some of it for a short space. Bax seems to realize with Delius, Vaughan Williams and other Englishmen that a charming and an unassuming interlude of three or four minutes' length can be eminently useful in the laying out of orchestral programs.

floor and the balconies of Symphony Hall last evening, heard Chaikovsky's "Pathetic Symphony" eagerly and responsively; whereas the one, having timed himself, arrived at the moment when Mr. Fiedler and the Pop orchestra were rising to their feet in answer to round upon round of applause. The one declines "The Pathetic" as a summer music. In his ears, even on a gray Sunday, neither the self-revelations of Chaikovsky before a vision of mortality nor the melodies and rhythms in which he clothed them suit the high, warm tides of June. The self-revelations—some call them neuroses—belong to the wane of the year. The melodies, often intrinsically sensuous, may be antidote against winter's cold.

Not so, however, with the two thousand. For them, "The Pathetic" knows neither times nor seasons. These forty years, in America and in England—but nowhere else—it has been the most popular of symphonies. Its hold upon the general ear does not lessen. Even Beethoven's Fifth, which is a very different matter, may hardly vie with it. Possibly "The Pathetic" maintains this vogue by its melodies which are "writ large," by its transparent course, by its fervors in all things, rather than by Chaikovsky's evasions, flights and despairs when he hears Death a-rustling in the wainscot. We Americans are seldom morbid when we contemplate our final dissolution. Perhaps that morbidity in a neurotic Slav, making music of it, fascinates us. And music that excites our nerves.

There were other pieces to be heard—for the first time Bax's "Mediterranean," originally a piano-piece, scored for orchestra back in the nineteen-twenties, somehow, somewhere unearthed by the exploring Fiedler. It is no more than four minutes long; yet makes its effect as instantly and completely as, say, a turn in a vaudeville theater must. Before it has proceeded through ten measures listeners feel the warmth that emanates from nearly all Bax's music. Composition sets him aglow. The hearer may not choose but sympathize. And how quick is Bax with his sensuous Spanish tune and his animating rhythms! They kindle his romantic temperament. And how deft with his manipulations, transitions, surprises! Each measure leads into the next, but almost always with an unexpected detail. The impulse, the music-paper, and atmosphere in four minutes—the surer since Mr. Fiedler did not miss an elastic pace and rhythm.

In his last years, Saint-Saëns "in person" (as the movies have taught us all to say) paid a visit to Symphony Hall. After Dr. Muck and the orchestra had done wonders with his serious music, the composer, "at the piano," played, behind his mask of yellowed ivory, a trifle named "Wedding Cake." Now, the serious "works" have nearly faded from the repertory; while the one piece that recurs is "The Animals' Carnival," another trifle—which may, or may not, be the revenge of time and of Symphony Hall. Last evening, it was played again, with fewer omissions than usual, with smiles and laughter from the audience good to hear in these usually sober precincts, with timely reminder that, after all, Saint-Saëns was a man of skill, wit, humor and dry fancy.

By these qualities what was originally a chamber-piece for private performance among intimates persists in a semi-serious concert across Symphony Hall. The elephants do their parody of Berlioz's "Dance of the Sylphs"; Mr. Vondrak at the double-bass plays for them; and we are all amused. Saint-Saëns discloses a marvellous observation and intuition of the henyard, and these orchestral cluckings are uncanny to hear. Pianists are mockingly tossed into the menagerie; the whole orchestra cannot check their showy pretentions. The lions parade and roar in travesty. Or the finale would have the animals as gods à la Offenbach. Yet there are subtleties with the tortoises; finesse with the darting fish—"Aquarium" was omitted last evening; a pretty fancy with the cuckoo; while what else can "The Swan" be nowadays but elegy for Anna Pavlova departed? Saint-Saëns was amusing himself when he wrote this jeu d'esprit. Unlike much other music with which composers have diverted themselves, it also diverts audiences. But he could hardly have suspected that the next generation would find it his surviving epitome.

Mr. Sanromá played the many-sided and witty part for the first piano among the animals; then was pianist in Mr. Fiedler's needlessly abbreviated version of Gershwin's "Rhapsody in Blue." There is scarcely a piece that the conductor does better, which fact makes his cuts the less understandable. Is he not, as with some of his suites, over-afraid that he will exhaust the attention of a usually eager audience? As it was, the long and loud applause for Mr. Sanromá was pleasure to hear and record. He excels in such music of keen rhythms, plangent tone, hard edge and flamboyant bravura. He has excelled, indeed, in all that he has undertaken the season through, both at the Symphony Concerts and at The Pops. No task was too small for his pains; none, however exacting, exceeded his ripening powers. He made believable the extraordinary piano-part that Lourie wrote into "Liturgical Sonata." His light, fine hand with figures and arabesques added graces to Pilati's little Suite for Piano and Strings. He was the modernist pianist, par excellence, by the verve of his rhythm and the brilliance of his tone in Stravinsky's "Capriice." He outdid himself in both the ornate and the songful measures of Lambert's "Rio Grande," his ripest performance of the year. Now at The Pops he does no less well with the piano-parts in Tansman's Sonatina and Gershwin's Rhapsody. It is high time Mr. Sanromá's name were added to the list of virtuosi in the orchestra. He keeps pace with them.

H. T. P.

Sir Hamilton Harty, conductor of the Hallé Orchestra of Manchester, England, will direct the final Sunday

JUNE 8, 1931

evening Pop concert of the season, in Symphony Hall, June 21.

The distinguished English conductor, who is making his first visit to America this spring, has been engaged to conduct a series of concerts at Hollywood Bowl in California. His appearance in Boston will be his only engagement in the eastern United States. Sir Hamilton is famous as a composer as well as a conductor. He was formerly conductor of the London Symphony Orchestra.

"Request Night"

For next Wednesday evening at The Pops Mr. Fiedler proposed a "Request Program." By report from Symphony Hall, the balloting was uncommonly heavy. For the most part, it ran to "old favorites," with Ravel's "Bolero," Grainger's "Country-Garden" and the movie waltz, from "Two Hearts in Three-Four Time," for additions out of the present day. "Bolero," it appears, received twice as many votes as any other piece, from which sign of the times the purists in music and morals may infer—what they will. Here is the program as the conductor finally adjusted it:

March, "Pomp and Circumstance" ..... Elgar
Overture to "William Tell" ..... Rossini
Liebestraum ..... Liszt
Finale from the Fourth Symphony .. Chaikovsky
First Suite from the Music to "Peer Gynt," ..... Grieg
Largo ..... Handel
Bolero ..... Ravel
Waltz from "Two Hearts in Three-Four Time" ..... Stolz
Country Garden ..... Grainger
Waltz, "Blue Danube" ..... Joh. Strauss

The "encore pieces," also chosen by vote, will be:

Tango, "Jalousie" ..... Gade
Humoresque ..... Dvorák
Hungarian Dance, No. 5 ..... Brahms
Barcarolle from "The Tales of Hoffmann." ..... Offenbach
Flight of the Bee ..... Rimsky-Korsakov

All of which is quite natural and understandable, save the passion for that mediocre movie-waltz—and with the "Blue Danube" on the same program!—or the neglect of Mr. Gershwin, whom Mr. Fieldler has deservingly cultivated these six weeks.

Mr. Stokowski Catches Up

Emerging from Russia, where he was questing for novel music, Mr. Stokowski heard in Berlin for the first time of the Fascist affronts in Bologna and Milan to Mr. Toscannini. He expressed himself warmly on the subject and entirely in sympathy with the abused conductor. Mr. Stokowski has no high opinion of political hymnology at symphony concerts. "You might as well expect a painter to wave flags before the pictures in an art gallery," he told the correspondent of the Herald Tribune. "There is no place for politics in the concert-hall."

At Wellesley Next Year

Concerts are heard in the autumn and the winter. They are arranged late in the spring and early in the summer. Hence from Wellesley comes, with June, the announcement of the concerts in Alumnæ Hall at the college, under the auspices of the Wellesley College Fund, arranged as heretofore by the practiced and open-minded Dr. Hamilton Macdougall. Two will be orchestral—by Dr. Koussevitzky and the Boston Orchestra on Oct 21; by Mr. Sokoloff and the Cleveland Orchestra on Feb. 15. In the chamber-concert there is new departure. Two pianists of high reputation as a pair—Ethel Bartlett and Rae Robertson—will give it on Nov. 12; but to their duets will be added Bach's Double Concerto in C major with a small string orchestra for accompaniment and Alumnæ Hall for fitting concert-room. The violinist, to be heard on Jan. 21, is the admirable Jelly d' Aranyi.

For singers two are newcomers. First and foremost on Feb. 5, the remarkable Conchita Supervia, borrowed from the Chicago Opera, with a voice of both soprano and contralto range, mistress of the old, slow-paced, expressive bravura, mistress no less of Spanish songs, with an equal reputation in the opera house and the concert-hall. Next, on March 8, John Goss, the English singer, with an assisting quartet of male voices. They have found a new field in sea-chanties; they choose also from the Elizabethan composers. Lastly, on April 15, John Charles Thomas, now a wide-ranging singer of songs. . . . By these signs a well-balanced and well-freshened list. As heretofore tickets will cost $10, with the usual reduction to $8 for the college. Subscriptions may now be made to Dr. Macdougell at Wellesley—cheques to the Wellesley College Fund; but payment may be deferred till Oct. 6.

Memo. I

There is to be a new sort of novelty at The Pops. On Wednesday evening of next week, June 17, the instrument that draws musical tones electrically from the air will be heard with and without the orchestra. The Russian scientist and musician, Theremin, now living and working in New York, first invented it; then improved materially upon his invention. It is called by his name the Theremin.

Memo. II

On Sunday at a semi-serious concert, Mr. Fiedler conducts "in tails."

At The Pops Tonight

Wedding March from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream" ..... Mendelssohn
Kammenoi Ostrow ..... Rubinstein
The Old Refrain ..... Kreisler
Overture to the Operetta, "Orpheus in the Underworld" ..... Offenbach
Ballet Music from the Opera, "Faust" ..... Gounod
Rachem ..... Mana-Zucca
Overture, "The Year 1812" .. Chaikovsky
Selection from the Musical Play, "The New Moon" ..... Romberg
Waltz, "Estudiantina" ..... Waldteufel
March, "On the Mall" ..... Goldman

Conductor: A. Fiedler

...ma and Leo Litwin were piano soloists in the Saint-Saens' ...sic. Mr Sanroma played with his ...ual dash and spirit the solo pa... the "Rhapsody."

The symphony was well playe... without much subtlety in minute... tails. There were occasions when accompanying inner voices stood too prominently. In this partic... symphony, which to one person is poorest of three best known Tchai...sky symphonies, this latter defici... reveals glaringly the tawdriness o... manipulation and the banality of ... of the thematic material. Mr Fi... followed the letter of the score i... second movement, however, ... played the part "Allegro con gr...

Sir Hamilton Harty, the eminent conductor of the Hallé Concerts at Manchester and London, has accepted the invitation of the Boston Symphony Orchestra t... be guest-conductor at the concer... in Symphony Hall on Sunday evening, June 21. His orchestra will be the present orchestra of The Pops, possibly with a few necessary additions. He will make his own program, which will soon come to hand. Even on Midsummer Day he deserves the presence and the interest of the concert-going public.

Sir Hamilton will be on his way to Los Angeles and San Francisco, where he is to conduct in July. In the summer suspension of concerts and dispersal of orchestras, there seemed to be no welcome or opportunity for him in the East—until Symphony Hall, fortunately situated, rose to the occasion.

THE POPS

...program for the third Pops Sun... ...vening Symphony concert yester... ...n Symphony hall was the follow... Tchaikovsky, Symphony No. 6 in ...or; Bax, "Mediterranean"; Saint... "The Animals' Carnival" (S. M... ...ma and Leo Litwin, pianists) ...win, "Rhapsody in Blue." Fo... whose serious trend of mind ex... even into warm weather there ...he "Pathetic" symphony; the rest ...e program was in a lighter vein.

Fiedler conducted the first Bos... ...erformance of Bax "Mediterran... The composition, originally writ... ...or the piano, is not long; one ra... wishes it was, for it seems a pity anything as charming should last ...ort a time. Mr. Bax is unusually ...y in the Spanish idiom; so well ...he assimilated this speech and ...it his own that one finds no trace ...n English accent, no visible sig... ...he is not speaking his native ...ie. His subtle rhythms smack of ...a. Chromatic elaborations he adds ...lend character and interest, but ...does the decoration take from ...fundamental qualities of the piece. ...composer is content with writing ...y music—does not strive to as... ...h. Mr. Fiedler's interpretation was ...pathetic, though a less hurried ...ing might have brought out more ...ly the languorous beauty and at... ...pheric details of the music.

...onductor, soloists and orchestra ...ed forces that none of the wit and ...or in Saint-Saens's "Jeux d'esprit" ...ld be slighted. The "Animals" ...sed the audience to the nth degree. ...ior is an emotion that is not so ...y portrayed in music. Saint-Saens's ...ful hands have done this admirably. ...srs. Sanroma and Litwin and Mr. ...ze understood perfectly the com... ...r's intent. Mr. Sangendoen played ...e Swan" exquisitely.

...r. Sanroma in Gershwin's "Rhap... ...r in Blue," repeated by request, ...wed himself not only a master of ... playing, but an artist who plays ... type of music with the same taste ... fine phrasing he displays in the ...e classical.

...he symphony was played with vim ... vigor, though at times it lacked ...tlety and finesse.

... large and sympathetic audience ap... ...ded enthusiastically.

L. B. D.

...nts and Sounds Across The Pops

... always in order to take The ...ghtly, and lightness, in the sum... ...mate of Boston, may ext...nd also ...garments that clothe them—more ...larly to those of Mr. Fiedler him... ...or that wise young man, skillful ...ring his way between innovation ...stom, has risked another new de... ... and is setting sartorial example ...ductors who may likewise be em... ... on these warm June evenings. ...r has slipped into Symphony Hall ...st night—perhaps on nights be... ...Mr. Fiedler met it with well-timed ...lance. That is to say, he has dis... the evening clothes—with tails— ...ed to be conductorial uniform, ...er the height of the thermometer. ...ay, a blue serge jacket—or was it ...and white flannel trousers ... him, the "summer" and "infor... ...ening dress that, spreading East... ...t of the West, is fast becoming ...an habit. (Shall London pre... ...our raiment? A thousand times ...n summers the heats of which ...s not!) Mr. Fiedler conducted ...e bodily comfort. The audience ...d him without shock and with ...e, though some among it were ... in the starched and sombre ... armor he had discarded. The "informal" Pops were at last informal on the stage. "Dulce et decorum est desipere in loco."

There was also new music on the program—three numbers from the "Ballet Borodin," rehearsed and then discarded by Dr. Koussevitzky toward the end of the regular season. The elder Cherepnin, now dwelling in Paris, wrote it; perhaps intended it as "homage" to Borodin, even as he made a Sinfonietta in memory of his master, Rimsky-Korsakov. Yet this "light stuff" seemed a long way from the serious-minded Borodin: while to the non-Russian ear there were few discoverable traces of the folk-idioms that the elder composer cherished. Cherepnin, as in his ballets for Diaghilev, has the Russian instincts toward virtuosity and fancy when light music is in hand. Otherwise this "Ballet Borodin" might have been written by any practised and mild-mannered composer, with a liking for that sort of thing about this time. As it was, no one at Symphony Hall proffered any clew to a baffling title.

At a guess—for there are no program-books at The Pops—the first number might have been an introductory revery. The second added Miss Adelle Alberts and Mr. Raymond Simonds to the orchestra to sing "Ah's" in soprano and tenor tones. Perhaps they replaced the chorus, which was to be part of the Koussevitzkian performance; but where this second number stood, or what title it bore, in the scenario of the ballet was beyond guessing—unless it was a Serenade. Finally came a dance. Cherepnin writes a light, polished, transparent music. Into its thin body he washes color neatly and prettily. Over it occasionally he sprinkles the spice of modernist harmony and dissonance—politely and unobtrusively. His rhythms are oftener gentle than incisive—by Russian standards even tame. His vigorous moments, as these excerpts disclosed them, will never offend the nicest taste. . . . Someone in the office called it a salon-ballet. He was wrong.

H.

29, 1931.

PULVINO VIOLIN RECITAL TONIGHT

Concertino — Huber, Op. 6
Aram Franklin
(2nd Course)

a. Old Black Joe — Foster
b. Flow Gently Sweet Afton — English Folk Tune
Francis Lawler
(Preparatory Course)

Rigoletto Fantasie — Verdi-Singelee
Victoria Pulvino
(2nd Course)

Concertstuck — Portnoff, Op. 14
Carl Boria
(3rd Course)

La Follia, Sonata with a cadenza by Leonard — Corelli
Frank Consentino
(4th Course)

at the piano, Gildo Consentino
Rose Pulvino

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Last Sunday evening at the "Pops" ALISBURY BEACH—hall, Boston,

es—New York and Boston
Premiere
G TODAY—
ITOL
UP POPS the DEVIL

The Pops

Fifth Week—This summer the Pop Concerts will run through Saturday, July 4. It is now mid-season with them at Symphony Hall, and Mr. Fiedler is freshening the programs as for a new start. On Monday he will bring back the suite of eighteenth-century dances that Mottl drew from Rameau's operas and ballets. Along with it he will repeat Mr. Gershwin's "Rhapsody in Blue"—the success of last Sunday's concert—Mr Sanromá will again play the piano-part. On Tuesday, the program runs familiar course, with the Men's Choir of the Square and Compass Club assisting. Four numbers enlarge the list for Wednesday: Tansman's "Transatlantic Sonatina," jazzy with a Foxtrot, a Blues and a Charleston, well-liked withal at last Sunday's Pop; Ravel's "Pavane for a Dead Infanta"; the suite of dances from Chaikovsky's ballet, "Nutcracker"; a selection from Mr. Kerns's "Show Boat," musically head and shoulders above such pieces.

On Thursday, there is room for the Viennese Strauss-es—Edouard with his "Doctrinen" waltz; Johann with his "Radetzky March." Into Friday's program will go the suite from Cherepnin's "Borodin Ballet," with assisting voices [illegible] Koussevitzky put by toward [illegible]

SIR HAMILTON HARTY TO BE POPS GUEST

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FIFTH WEEK OF POPS

The present season of Pops has run half its course and continues to draw to Symphony Hall large and enthusiastic audiences that testify to the personal popularity of Mr. Fiedler and to the wisdom of his programmes, that avoid excesses and extremes, whether of light or serious music. For the week to come Mr. Fiedler's lists run true to form. The success of Mr. Sanroma with Gershwin's "Rhapsody in Blue," at last Sunday's concert has led to a repetition of that piece, with him as pianist, at the concert of tomorrow evening, and again at that of next Sunday evening.

On Tuesday evening the chorus of the Boston Square and Compass Club, Warren W. Adams, conductor, will add variety to a programme, replete with popular orchestral numbers. Wednesday will bring a repetition of Tansman's clever assimilation of American jazz, by title, "Sonatine Transatlantique." Similar music from a native source will be heard in a selection from Kern's "Showboat."

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Concert-Chronicle

Bax's Excursion

NO available records show a previous American performance of Arnold Bax's "Mediterranean," which Arthur Fiedler will introduce at the Pop Concert, Sunday. The Public Library turns up the program of an "all-Bax" concert given in Queen's Hall, London, on November 13, 1922, by such intelligent contemporaries as Harriet Cohen, John Coates, Lionel Tertis, and Eugene Goossens, Mr. Goossens, with his orchestra, chose "Mediterranean" to wind up an evening of "short bits." This piece, originally written for the piano, lasts a bare four minutes. It is dedicated to Gustav Holst.

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Overture to "William Tell" ..... Rossini
Liebestraum ..... Liszt
Finale from the Fourth Symphony .. Chaikovsky
First Suite from the Music to "Peer Gynt," ..... Grieg
Largo ..... Handel
Bolero ..... Ravel
Waltz from "Two Hearts in Three-Four Time" ..... Stolz
Country Garden ..... Grainger
Waltz, "Blue Danube" ..... Joh. Strauss

The "encore pieces," also chosen by vote, will be:

Tango, "Jalousie" ..... Gade
Humoresque ..... Dvořák
Hungarian Dance, No. 5 ..... Brahms
Barcarolle from "The Tales of Hoffmann," ..... Offenbach
Flight of the Bee ..... Rimsky-Korsakov

All of which is quite natural and understandable, save the passion for that mediocre movie-waltz—and with the "Blue Danube" on the same program!—or the neglect of Mr. Gershwin, whom Mr. Fieldler has deservingly cultivated these six weeks.

Mr. Stokowski Catches Up

Emerging from Russia, where he was questing for novel music, Mr. Stokowski heard in Berlin for the first time of the Fascist affronts in Bologna and Milan to Mr. Toscannini. He expressed himself warmly on the subject and entirely in sympathy with the abused conductor. Mr. Stokowski has no high opinion of political hymnology at symphony concerts. "You might as well expect a painter to wave flags before the pictures in an art gallery," he told the correspondent of the Herald Tribune. "There is no place for politics in the concert-hall."

Pleasure and Profit at the "Sunday Pop"

"The Pathetic" Out of Season, Bax, Animals, Gershwin, Also Mr. Sanroma

WHAT is one against two thousand? But the one may at least make his confession. The two thousand, filling the floor and the balconies of Symphony Hall last evening, heard Chaikovsky's "Pathetic Symphony" eagerly and responsively; whereas the one, having timed himself, arrived at the moment when Mr. Fiedler and the Pop orchestra were rising to their feet in answer to round upon round of applause. The one declines "The Pathetic" as a summer music. In his ears, even on a gray Sunday, neither the self-revelations of Chaikovsky before a vision of mortality nor the melodies and rhythms in which he clothed them suit the high, warm tides of June. The self-revelations—some call them neuroses—belong to the wane of the year. The melodies, often intrinsically sensuous, may be antidote against winter's cold.

Not so, however, with the two thousand. For them, "The Pathetic" knows neither times nor seasons. These forty years, in America and in England—but nowhere else—it has been the most popular of symphonies. Its hold upon the general ear does not lessen. Even Beethoven's Fifth, which is a very different matter, may hardly vie with it. Possibly "The Pathetic" maintains this vogue by its melodies which are "writ large," by its transparent course, by its fervors in all things, rather than by Chaikovsky's evasions, flights and despairs when he hears Death a-rustling in the wainscot. We Americans are seldom morbid when we contemplate our final dissolution. Perhaps that morbidity in a neurotic Slav, making music of it, fascinates us. And music that excites our nerves.

There were other pieces to be heard—for the first time Bax's "Mediterranean," originally a piano-piece, scored for orchestra back in the nineteen-twenties, somehow, somewhere unearthed by the exploring Fiedler. It is no more than four minutes long; yet makes its effect as instantly and completely as, say, a turn in a vaudeville theater must. Before it has proceeded through ten measures listeners feel the warmth that emanates from nearly all Bax's music. Composition sets him aglow. The hearer may not choose but sympathize. And how quick is Bax with his sensuous Spanish tune and his animating rhythms! They kindle his romantic temperament. And how deft with his manipulations, transitions, surprises! Each measure leads into the next, but almost always with an unexpected detail. The impulse, the music-paper, and atmosphere in four minutes—the surer since Mr. Fiedler did not miss an elastic pace and rhythm.

In his last years, Saint-Saëns "in person" (as the movies have taught us all to say) paid a visit to Symphony Hall. After Dr. Muck and the orchestra had done wonders with his serious music, the composer, "at the piano," played, behind his mask of yellowed ivory, a trifle named "Wedding Cake." Now, the serious "works" have nearly faded from the repertory; while the one piece that recurs is "The Animals' Carnival," another trifle—which may, or may not, be the revenge of time and of Symphony Hall. Last evening, it was played again, with fewer omissions than usual, with smiles and laughter from the audience good to hear in these usually sober precincts, with timely reminder that, after all, Saint-Saëns was a man of skill, wit, humor and dry fancy.

By these qualities what was originally a chamber-piece for private performance among intimates persists in a semi-serious concert across Symphony Hall. The elephants do their parody of Berlioz's "Dance of the Sylphs"; Mr. Vondrak at the double-bass plays for them; and we are all amused. Saint-Saëns discloses a marvellous observation and intuition of the henyard, and these orchestral cluckings are uncanny to hear. Pianists are mockingly tossed into the menagerie; the whole orchestra cannot check their showy pretentions. The lions parade and roar in travesty. Or the finale would have the animals as gods à la Offenbach. Yet there are subtleties with the tortoises; finesse with the darting fish—"Aquarium" was omitted last evening; a pretty fancy with the cuckoo; while what else can "The Swan" be nowadays but elegy for Anna Pavlova departed? Saint-Saëns was amusing himself when he wrote this jeu d'esprit. Unlike much other music with which composers have diverted themselves, it also diverts audiences. But he could hardly have suspected that the next generation would find it his surviving epitome.

Mr. Sanromá played the many-sided and witty part for the first piano among the animals; then was pianist in Mr. Fiedler's needlessly abbreviated version of Gershwin's "Rhapsody in Blue." There is scarcely a piece that the conductor does better, which fact makes his cuts the less understandable. Is he not, as with some of his suites, over-afraid that he will exhaust the attention of a usually eager audience? As it was, the long and loud applause for Mr. Sanromá was pleasure to hear and record. He excels in such music of keen rhythms, plangent tone, hard edge and flamboyant bravura. He has excelled, indeed, in all that he has undertaken the season through, both at the Symphony Concerts and at The Pops. No task was too small for his pains; none, however exacting, exceeded his ripening powers. He made believable the extraordinary piano-part that Lourie wrote into "Liturgical Sonata." His light, fine hand with figures and arabesques added graces to Pilati's little Suite for Piano and Strings. He was the modernist pianist, par excellence, by the verve of his rhythm and the brilliance of his tone in Stravinsky's "Capriice." He outdid himself in both the ornate and the songful measures of Lambert's "Rio Grande," his ripest performance of the year. Now at The Pops he does no less well with the piano-parts in Tansman's Sonatina and Gershwin's Rhapsody. It is high time Mr. Sanromá's name were added to the list of virtuosi in the orchestra. He keeps pace with them.

H. T. P.

At Wellesley Next Year

Concerts are heard in the autumn and the winter. They are arranged late in the spring and early in the summer. Hence from Wellesley comes, with June, the announcement of the concerts in Alumnæ Hall at the college, under the auspices of the Wellesley College Fund, arranged as heretofore by the practiced and open-minded Dr. Hamilton Macdougall. Two will be orchestral—by Dr. Koussevitzky and the Boston Orchestra on Oct 21; by Mr. Sokoloff and the Cleveland Orchestra on Feb. 15. In the chamber-concert there is new departure. Two pianists of high reputation as a pair—Ethel Bartlett and Rae Robertson—will give it on Nov. 12; but to their duets will be added Bach's Double Concerto in C major with a small string orchestra for accompaniment and Alumnæ Hall for fitting concert-room. The violinist, to be heard on Jan. 21, is the admirable Jelly d' Aranyi.

For singers two are newcomers. First and foremost on Feb. 5, the remarkable Conchita Supervia, borrowed from the Chicago Opera, with a voice of both soprano and contralto range, mistress of the old, slow-paced, expressive bravura, mistress no less of Spanish songs, with an equal reputation in the opera house and the concert-hall. Next, on March 8, John Goss, the English singer, with an assisting quartet of male voices. They have found a new field in sea-chanties; they choose also from the Elizabethan composers. Lastly, on April 15, John Charles Thomas, now a wide-ranging singer of songs. . . . By these signs a well-balanced and well-freshened list. As heretofore tickets will cost $10, with the usual reduction to $8 for the college. Subscriptions may now be made to Dr. Macdougell at Wellesley—cheques to the Wellesley College Fund; but payment may be deferred till Oct. 6.

Memo. I

There is to be a new sort of novelty at The Pops. On Wednesday evening of next week, June 17, the instrument that draws musical tones electrically from the air will be heard with and without the orchestra. The Russian scientist and musician, Theremin, now living and working in New York, first invented it; then improved materially upon his invention. It is called by his name the Theremin.

Memo. II

On Sunday at a semi-serious concert, Mr. Fiedler conducts "in tails."

[illegible] and Leo Litwin were piano soloists in the Saint-Saens' [illegible]sic. Mr Sanroma played with his [illegible]ual dash and spirit the solo part [illegible] the "Rhapsody."

The symphony was well played without much subtlety in minute [illegible] tails. There were occasions when [illegible] accompanying inner voices stood [illegible] too prominently. In this particular symphony, which to one person is [illegible] poorest of three best known Tchaikovsky symphonies, this latter deficiency reveals glaringly the tawdriness of [illegible] manipulation and the banality of [illegible] of the thematic material. Mr Fiedler followed the letter of the score in the second movement, however, [illegible] played the part "Allegro con gra[illegible]

Sir Hamilton Harty, the eminent conductor of the Hallé Concerts at Manchester and London, has accepted the invitation of the Boston Symphony Orchestra to be guest-conductor at the concert in Symphony Hall on Sunday evening, June 21. His orchestra will be the present orchestra of The Pops, possibly with a few necessary additions. He will make his own program, which will soon come to hand. Even on Midsummer Day he deserves the presence and the interest of the concert-going public.

Sir Hamilton will be on his way to Los Angeles and San Francisco, where he is to conduct in July. In the summer suspension of concerts and dispersal of orchestras, there seemed to be no welcome or opportunity for him in the East—until Symphony Hall, fortunately situated, rose to the occasion.

At The Pops Tonight

Wedding March from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream" ..... Mendelssohn
Kammenoi Ostrow ..... Rubinstein
The Old Refrain ..... Kreisler
Overture to the Operetta, "Orpheus in the Underworld" ..... Offenbach
Ballet Music from the Opera, "Faust" ..... Gounod
Rachem ..... Mana-Zucca
Overture, "The Year 1812" .. Chaikovsky
Selection from the Musical Play, "The New Moon" ..... Romberg
Waltz, "Estudiantina" ..... Waldteufel
March, "On the Mall" ..... Goldman

Conductor: A. Fiedler

THE POPS

[illegible] program for the third Pops Sun[illegible]vening Symphony concert yester[illegible] Symphony hall was the follow[illegible] Tchaikovsky, Symphony No. 6 in [illegible]or; Bax, "Mediterranean"; Saint-[illegible] "The Animals' Carnival" (S. M[illegible]ma and Leo Litwin, pianists) [illegible]win, "Rhapsody in Blue." For [illegible] whose serious trend of mind ex[illegible] even into warm weather there [illegible]he "Pathetic" symphony; the rest [illegible] program was in a lighter vein.

Fiedler conducted the first Bos[illegible]erformance of Bax "Mediterran[illegible] The composition, originally writ[illegible]or the piano, is not long; one ra[illegible]wishes it was, for it seems a pity [illegible] anything as charming should last [illegible]ort a time. Mr. Bax is unusually [illegible] in the Spanish idiom; so well [illegible]he assimilated this speech and [illegible] it his own that one finds no trace [illegible] English accent, no visible sig[illegible] he is not speaking his native [illegible]e. His subtle rhythms smack of [illegible]a. Chromatic elaborations he adds [illegible] lend character and interest, but [illegible] does the decoration take from [illegible]undamental qualities of the piece. [illegible] composer is content with writing [illegible] music—does not strive to as[illegible]h. Mr. Fiedler's interpretation was [illegible]pathetic, though a less hurried [illegible]ing might have brought out more [illegible]ly the languorous beauty and at[illegible]pheric details of the music.

[illegible]onductor, soloists and orchestra [illegible]ed forces that none of the wit and [illegible]or in Saint-Saens's "Jeux d'esprit" [illegible]ld be slighted. The "Animals" [illegible]sed the audience to the nth degree. [illegible]or is an emotion that is not so [illegible] portrayed in music. Saint-Saens's [illegible]ful hands have done this admirably. [illegible]srs. Sanroma and Litwin and Mr. [illegible]e understood perfectly the com[illegible]r's intent. Mr. Sangendoen played [illegible]e Swan" exquisitely.

[illegible]r. Sanroma in Gershwin's "Rhap[illegible] in Blue," repeated by request, [illegible]wed himself not only a master of [illegible] playing, but an artist who plays [illegible] type of music with the same taste [illegible] fine phrasing he displays in the [illegible]e classical.

[illegible] he symphony was played with vim [illegible] vigor, though at times it lacked [illegible]tlety and finesse.

[illegible] large and sympathetic audience ap[illegible]ded enthusiastically.

L. B. D.

[illegible]nts and Sounds Across The Pops

[illegible] always in order to take The [illegible]ghtly, and lightness, in the sum[illegible]mate of Boston, may extend also [illegible] garments that clothe them—more [illegible]larly to those of Mr. Fiedler him[illegible] For that wise young man, skillful [illegible]ring his way between innovation [illegible]stom, has risked another new de[illegible] and is setting sartorial example [illegible]ductors who may likewise be em[illegible] on these warm June evenings. [illegible]r has slipped into Symphony Hall [illegible]st night—perhaps on nights be[illegible]Mr. Fiedler met it with well-timed [illegible]lance. That is to say, he has dis[illegible] the evening clothes—with tails—[illegible]ed to be conductorial uniform, [illegible]er the height of the thermometer. [illegible]ay, a blue serge jacket—or was it [illegible]—and white flannel trousers [illegible] him, the "summer" and "infor[illegible]ening dress that, spreading East[illegible]t of the West, is fast becoming [illegible]n habit. (Shall London pre[illegible]our raiment? A thousand times [illegible]n summers the heats of which [illegible]s not!) Mr. Fiedler conducted [illegible]e bodily comfort. The audience [illegible]d him without shock and with [illegible]e, though some among it were [illegible] encased in the starched and sombre armor he had discarded. The "informal" Pops were at last informal on the stage. "Dulce et decorum est desipere in loco."

There was also new music on the program—three numbers from the "Ballet Borodin," rehearsed and then discarded by Dr. Koussevitzky toward the end of the regular season. The elder Cherepnin, now dwelling in Paris, wrote it; perhaps intended it as "homage" to Borodin, even as he made a Sinfonietta in memory of his master, Rimsky-Korsakov. Yet this "light stuff" seemed a long way from the serious-minded Borodin; while to the non-Russian ear there were few discoverable traces of the folk-idioms that the elder composer cherished. Cherepnin, as in his ballets for Diaghilev, has the Russian instincts toward virtuosity and fancy when light music is in hand. Otherwise this "Ballet Borodin" might have been written by any practised and mild-mannered composer, with a liking for that sort of thing about this time. As it was, no one at Symphony Hall proffered any clew to a baffling title.

At a guess—for there are no program-books at The Pops—the first number might have been an introductory revery. The second added Miss Adelle Alberts and Mr. Raymond Simonds to the orchestra to sing "Ah's" in soprano and tenor tones. Perhaps they replaced the chorus, which was to be part of the Koussevitzkian performance; but where this second number stood, or what title it bore, in the scenario of the ballet was beyond guessing—unless it was a Serenade. Finally came a dance. Cherepnin writes a light, polished, transparent music. Into its thin body he washes color neatly and prettily. Over it occasionally he sprinkles the spice of modernist harmony and dissonance—politely and unobtrusively. His rhythms are oftener gentle than incisive—by Russian standards even tame. His vigorous moments, as these excerpts disclosed them, will never offend the nicest taste. . . . Someone in the office called it a salon-ballet. He was [illegible] wrong.

H.

PULVINO VIOLIN RECITAL TONIGHT

Concertino — Huber, Op. 6
Aram Franklin
(2nd Course)
a. Old Black Joe — Foster
b. Flow Gently Sweet Afton — English Folk Tune
Francis Lawler
(Preparatory Course)
Rigoletto Fantasie — Verdi-Singelee
Victoria Pulvino
(2nd Course)
Concertstuck — Portnoff, Op. 14
Carl Boria
(3rd Course)
La Follia, Sonata with a cadenza by Leonard — Corelli
Frank Consentino
(4th Course)
at the piano, Gildo Consentino
[illegible] Rose Pulvino

NOT so very many years ago such a thing as mixing so-called classic music with the popular kind was unthinkable, and justly so, because the popular stuff at that time and for many years before was a pretty feeble thing at its best. But nowadays certain works in the jazz category have found their way through the stately portals of the most sacrosanct concert halls and opera houses, and a few have made quite favorable impressions on their generally discriminating audiences.

Last Sunday evening at the "Pops" [illegible] ALISBURY BE[illegible] hall, Boston,

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The Pops

Fifth Week—This summer the Pop Concerts will run through Saturday, July 4. It is now mid-season with them at Symphony Hall, and Mr. Fiedler is freshening the programs as for a new start. On Monday he will bring back the suite of eighteenth-century dances that Mottl drew from Rameau's operas and ballets. Along with it he will repeat Mr. Gershwin's "Rhapsody in Blue"—the success of last Sunday's concert—Mr Sanromá will again play the piano-part. On Tuesday, the program runs familiar course, with the Men's Choir of the Square and Compass Club assisting. Four numbers enlarge the list for Wednesday: Tansman's "Transatlantic Sonatina," jazzy with a Foxtrot, a Blues and a Charleston, well-liked withal at last Sunday's Pop; Ravel's "Pavane for a Dead Infanta"; the suite of dances from Chaikovsky's ballet, "Nutcracker"; a selection from Mr. Kerns's "Show Boat," musically head and shoulders above such pieces.

On Thursday, there is room for the Viennese Strauss-es—Edouard with his "Doctrinen" waltz; Johann with his "Radetzky March." Into Friday's program will go the suite from Cherepnin's "Borodin Ballet," with assisting voices [illegible] Koussevitzky put by toward [illegible]

SIR HAMILTON HARTY TO BE POPS GUEST

Sir Hamilton Harty, conductor of the Hallé Orchestra of Manchester, England, will direct the final Sunday evening Pop concert of the season, in Symphony Hall, June 21.

The distinguished English conductor, who is making his first visit to America this spring, has been engaged to conduct a series of concerts at Hollywood Bowl in California. His appearance in Boston will be his only engagement in the eastern United States. Sir Hamilton is famous as a composer as well as a conductor. He was formerly conductor of the London Symphony Orchestra.

JUNE 8, 1931

FIFTH WEEK OF POPS

The present season of Pops has run half its course and continues to draw to Symphony Hall large and enthusiastic audiences that testify to the personal popularity of Mr. Fiedler and to the wisdom of his programmes, that avoid excesses and extremes, whether of light or serious music. For the week to come Mr. Fiedler's lists run true to form. The success of Mr. Sanroma with Gershwin's "Rhapsody in Blue," at last Sunday's concert has led to a repetition of that piece, with him as pianist, at the concert of tomorrow evening, and again at that of next Sunday evening.

On Tuesday evening the chorus of the Boston Square and Compass Club, Warren W. Adams, conductor, will add variety to a programme, replete with popular orchestral numbers. Wednesday will bring a repetition of Tansman's clever assimilation of American jazz, by title, "Sonatine Transatlantique." Similar music from a native source will be heard in a selection from Kern's "Showboat."

Already Mr. Fiedler has reminded his followers that there were other members of the Strauss family besides Johann, by playing Josef Strauss' attractive waltz, "Music of the Spheres." On Thursday evening he will play a waltz by brother Edouard, "Doctrinen," presumably not so profound as its title would suggest. Friday's concert brings the ballet "Borodin," by Tcherepnine, announced by Dr. Koussevitzky for the final Monday Symphony Concert, but withdrawn from the programme at the last moment because, as it was said, the conductor found the music too light in character. At the Pops such an objection would scarcely hold. Before it comes another reminder of the past Symphony season, the "March to the Scaffold," from Berlioz's "Fantastic Symphony." The concert of Saturday evening will, as usual, assemble especial favorites, including on this occasion Ravel's "Bolero."

Concert-Chronicle

Bax's Excursion

NO available records show a previous American performance of Arnold Bax's "Mediterranean," which Arthur Fiedler will introduce at the Pop Concert, Sunday. The Public Library turns up the program of an "all-Bax" concert given in Queen's Hall, London, on November 13, 1922, by such intelligent contemporaries as Harriet Cohen, John Coates, Lionel Tertis, and Eugene Goossens, Mr. Goossens, with his orchestra, chose "Mediterranean" to wind up an evening of "short bits." This piece, originally written for the piano, lasts a bare four minutes. It is dedicated to Gustav Holst.

Eric Bloom, contributing notes to the Bax Program just mentioned, remarked how this sworn Celtic artist turned his attention occasionally, but fleetingly and rather superficially to other climes. His "Traditional Songs of France," some piano fragments with Russian titles, and "Mediterranean," are cases in point.

"'Mediterranean' reveals an entirely new side of Arnold Bax's genius," wrote Eric Bloom, "for he assimilates here a Southern idiom as perfectly in keeping with the subject in hand as it is unexpected in the composer, who goes so far in his geographical precision that we can even locate wtihout the possibility of a mistake the exact part of the Mediterranean he set out to paint. Almost from the first bar we know that he must have been thinking of the Spanish coast."

This surmise is born out by the music's triple rhythm, rubato, which might be a seguidilla from Bizet or Albeniz. The castanets and tambourine clinch the theory, as do the accompanying violins, "quasi mandolino." It is a lilting and langorous music, quite in accord, if the truth must be told, with the northern tourist's idea of what should go with Spanish moonlight. The lesson is long since learned that Spanish music produced beyond the Pyrenees lacks the native vividness and wild tang. Let your foreigner speak frankly in his own language, even in the borrowed rhythm, and he may be forgiven. So Bax, with his delicate color, his half-lights, his subtle command of detail, lifts this piece shoulders above a hundred others of little consequence. The composer makes no attempt to set the world on fire—it is sometimes enough to content the ears of some of it for a short space. Bax seems to realize with Delius, Vaughan Williams and other Englishmen that a charming and an unassuming interlude of three or four minutes' length can be eminently useful in the laying out of orchestral programs.

"Request Night"

For next Wednesday evening at The Pops Mr. Fiedler proposed a "Request Program." By report from Symphony Hall, the balloting was uncommonly heavy. For the most part, it ran to "old favorites," with Ravel's "Bolero," Grainger's "Country-Garden" and the movie waltz, from "Two Hearts in Three-Four Time," for additions out of the present day. "Bolero," it appears, received twice as many votes as any other piece, from which sign of the times the purists in music and morals may infer—what they will. Here is the program as the conductor finally adjusted it:

March, "Pomp and Circumstance" .... Elgar
Overture to "William Tell" ..... Rossini
Liebestraum ..... Liszt
Finale from the Fourth Symphony .. Chaikovsky
First Suite from the Music to "Peer Gynt." Grieg
Largo ..... Handel
Bolero ..... Ravel
Waltz from "Two Hearts in Three-Four Time" ..... Stolz
Country Garden ..... Grainger
Waltz, "Blue Danube" ..... Joh. Strauss

The "encore pieces," also chosen by vote, will be:

Tango, "Jalousie" ..... Gade
Humoresque ..... Dvorák
Hungarian Dance, No. 5 ..... Brahms
Barcarolle from "The Tales of Hoffmann." Offenbach
Flight of the Bee ..... Rimsky-Korsakov

All of which is quite natural and understandable, save the passion for that mediocre movie-waltz—and with the "Blue Danube" on the same program!—or the neglect of Mr. Gershwin, whom Mr. Fieldler has deservingly cultivated these six weeks.

Mr. Stokowski Catches Up

Emerging from Russia, where he was questing for novel music, Mr. Stokowski heard in Berlin for the first time of the Fascist affronts in Bologna and Milan to Mr. Toscannini. He expressed himself warmly on the subject and entirely in sympathy with the abused conductor. Mr. Stokowski has no high opinion of political hymnology at symphony concerts. "You might as well expect a painter to wave flags before the pictures in an art gallery," he told the correspondent of the Herald Tribune. "There is no place for politics in the concert-hall."

olyoke Alumnae

n, Charleston, S. C.

iation for next year. She was Miss Pope, '04.

twenty-fifth year of the class of Father McHugh, dean of the college, who delivered the baccalaureate address last evening.

N. U. Senior Week Will Begin Tonight

Northeastern's senior week activities commence tonight, when the faculty-alumni reception to the senior classes of the school of engineering and school of business administration will take place at the University Club. The feature of the program will be a one-act collegiate farce, "The Lady Collects," written by Edward R. Place.

The student cast includes three impersonators of feminine roles: Harry M. Tracy, '34, West Somerville, as Natalie Sinclair; William T. Schafer, '31, West Roxbury, Eleanor Stevens, and Stephen Haseltine, Jr., '31, Stoneham, Richard Thayer. The first two will be prom girls while Haseltine has the star role as a collegian masquerading as a prom girl. The collegians are portrayed by Robert I. [illegible] Bevans humor and dry fancy.

By these qualities what was originally a chamber-piece for private performance among intimates persists in a semi-serious concert across Symphony Hall. The elephants do their parody of Berlioz's "Dance of the Sylphs"; Mr. Vondrak at the double-bass plays for them; and we are all amused. Saint-Saëns discloses a marvellous observation and intuition of the henyard, and these orchestral cluckings are uncanny to hear. Pianists are mockingly tossed into the menagerie; the whole orchestra cannot check their showy pretentions. The lions parade and roar in travesty. Or the finale would have the animals as gods à la Offenbach. Yet there are subtleties with the tortoises; finesse with the darting fish—"Aquarium" was omitted last evening; a pretty fancy with the cuckoo; while what else can "The Swan" be nowadays but elegy for Anna Pavlova departed? Saint-Saëns was amusing himself when he wrote this jeu d'esprit. Unlike much other music with which composers have diverted themselves, it also diverts audiences. But he could hardly have suspected that

At The Pops Tonight

Wedding March from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream" Mendelssohn
Kammenoi Ostrow ..... Rubinstein
The Old Refrain ..... Kreisler
Overture to the Operetta, "Orpheus in the Underworld" ..... Offenbach
Ballet Music from the Opera, "Faust" Gounod
Rachem ..... Mana-Zucca
Overture, "The Year 1812" .. Chaikovsky
Selection from the Musical Play, "The New Moon" ..... Romberg
Waltz, "Estudiantina" ..... Waldteufel
March, "On the Mall" ..... Goldman

Conductor: A. Fiedler

Music

Sunday Pops

Last night in Symphony Hall a Sunday evening Pop program of more than passing interest was played. Beginning with the Tchaikovsky Symphony No. 6 in B minor, Mr. Fiedler set upon the program also the piquant "Mediterranean" by Arnold Bax, Saint-Saëns's amusing "Animals' Carnival" with Mr. Vondrak playing the solo double-bass, Mr. Langendoen the solo cello and Messrs. Sanromá and Litvin at the pianos. By popular request the program closed with Gershwin's "Rhapsody in Blue" with Mr. Sanromá soloist.

Again one records a capacity house, and genuine and spontaneous enthusiasm for the music heard. Of the Tchaikovsky Mr. Fiedler made an interesting vest pocket edition, although to ears unaccustomed to the larger sonorities of the symphony orchestra in full complement, the performance must have been extremely effective since the audience recalled Mr. Fiedler a number of times and would not be quiet until he had "stood his men."

With the Bax trifle one may mention rhythms not too insistently Spanish, orchestration not too complicated, yet effective, harmonies modern in content and pleasant to hear. A piece given somewhat to understatement for effect, and therefore dependent upon finesse in performance. After the tremendous music of Tchaikovsky, one found it difficult to make the necessary adjustment in listening, a difficulty no doubt experienced by most of the audience; yet despite the wide divergence in musical content, the piece was well received and applauded heartily.

But it was to the "Animals" that the audience last night lost its heart, so to speak. Seldom is the reviewer accorded the privilege of listening both to the audience and the orchestra. Last night, the humorous qualities were not only brought well to the front, but the audience also found it good to chuckle and laugh in refreshingly juvenile manner. The hall echoed to the laughter occasioned by the "Cocks and Hens" and "Personages with long ears." To Mr. Vondrak was accorded loud applause at the conclusion of his double-bass solo. There were the "Pianists" overlooked in general joy of the occasion, while Langendoen was paid the compliment of that quiet and concentrated attention for which the soloist always hopes. Conductor and men received an ovation at the conclusion of the suite.

Having been served the "Rhapsody in Blue" on a previous occasion, one is tempted to question if it be the Rhapsody itself or the admirable Sanromá which necessitates the repetition. Whichever may be the case, the performance last night again justified the inclusion of the piece and brought to amore or less tumultuous close one more Sunday evening at Pops.

G. M. [illegible]

MUSIC

SYMPHONY HALL

Third Sunday Pop Conce[illegible]

Arnold Bax' "Mediterrane[illegible] which received its first performan[illegible] Boston; Tchaikovsky's "Path[illegible] symphony; Sain-Saen's "Carniva[illegible] the Animals" and George Gershw[illegible] "Rhapsody in Blue" made up the [illegible]gram of the third Sunday evening concert of this season. Jesus M[illegible] Sanroma and Leo Litwin were [illegible] piano soloists in the Saint-Saens' [illegible]sic. Mr Sanroma played with his [illegible]ual dash and spirit the solo pa[illegible] the "Rhapsody."

The symphony was well playe[illegible] without much subtlety in minute[illegible] tails. There were occasions when [illegible] accompanying inner voices stood [illegible] too prominently. In this partic[illegible] symphony, which to one person is [illegible] poorest of three best known Tchai[illegible]sky symphonies, this latter defici[illegible] reveals glaringly the tawdriness o[illegible] manipulation and the banality of [illegible] of the thematic material. Mr Fi[illegible] followed the letter of the score i[illegible] second movement, however, [illegible] played the part "Allegro con gr[illegible] and not "Andante." Would [illegible] were more conductors as faithful [illegible] If one considers this movement r[illegible] improved when retarded in pace.

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Little need be said of the perfo[illegible]ance of the "Rhapsody." Conduc[illegible] soloists and orchestra are unusu[illegible] successful with it, and so it was [illegible] evening.

THE POPS

The program for the third Pops Sunday evening Symphony concert yesterday in Symphony hall was the following: Tchaikovsky, Symphony No. 6 in B minor; Bax, "Mediterranean"; Saint-Saens, "The Animals' Carnival" (S. M. Sanroma and Leo Litwin, pianists). Gershwin, "Rhapsody in Blue." For those whose serious trend of mind extends even into warm weather there was the "Pathetic" symphony; the rest of the program was in a lighter vein.

Mr. Fiedler conducted the first Boston performance of Bax "Mediterranean." The composition, originally written for the piano, is not long; one rather wishes it was, for it seems a pity that anything as charming should last so short a time. Mr. Bax is unusually happy in the Spanish idiom; so well has he assimilated this speech and made it his own that one finds no trace of an English accent, no visible sign that he is not speaking his native tongue. His subtle rhythms smack of Iberia. Chromatic elaborations he adds that lend character and interest, but never does the decoration take from the fundamental qualities of the piece. The composer is content with writing lovely music—does not strive to astonish. Mr. Fiedler's interpretation was sympathetic, though a less hurried reading might have brought out more clearly the languorous beauty and atmospheric details of the music.

Conductor, soloists and orchestra joined forces that none of the wit and humor in Saint-Saens's "Jeux d'esprit" should be slighted. The "Animals" amused the audience to the nth degree. Humor is an emotion that is not so easily portrayed in music. Saint-Saens's skillful hands have done this admirably. Messrs. Sanroma and Litwin and Mr. Kunze understood perfectly the composer's intent. Mr. Sangendoen played "The Swan" exquisitely.

Mr. Sanroma in Gershwin's "Rhapsody in Blue," repeated by request, showed himself not only a master of jazz playing, but an artist who plays this type of music with the same taste and fine phrasing he displays in the more classical.

The symphony was played with vim and vigor, though at times it lacked subtlety and finesse.

A large and sympathetic audience applauded enthusiastically. L. B. D.

Sights and Sounds Across The Pops

It is always in order to take The Pops lightly, and lightness, in the summer climate of Boston, may extend also to the garments that clothe them—more particularly to those of Mr. Fiedler himself. For that wise young man, skillful in steering his way between innovation and custom, has risked another new departure and is setting sartorial example to conductors who may likewise be employed on these warm June evenings. Summer has slipped into Symphony Hall and last night—perhaps on nights before—Mr. Fiedler met it with well-timed nonchalance. That is to say, he has discarded the evening clothes—with tails—presumed to be conductorial uniform, whatever the height of the thermometer. Yesterday, a blue serge jacket—or was it black?—and white flannel trousers clothed him, the "summer" and "informal" evening dress that, spreading Eastward out of the West, is fast becoming American habit. (Shall London prescribe our raiment? A thousand times "No," in summers the heats of which it knows not!) Mr. Fiedler conducted in more bodily comfort. The audience observed him without shock and with pleasure, though some among it were encased in the starched and sombre armor he had discarded. The "informal" Pops were at last informal on the stage. "Dulce et decorum est desipere in loco."

There was also new music on the program—three numbers from the "Ballet Borodin," rehearsed and then discarded by Dr. Koussevitzky toward the end of the regular season. The elder Cherepnin, now dwelling in Paris, wrote it: perhaps intended it as "homage" to Borodin, even as he made a Sinfonietta in memory of his master, Rimsky-Korsakov. Yet this "light stuff" seemed a long way from the serious-minded Borodin: while to the non-Russian ear there were few discoverable traces of the folk-idioms that the elder composer cherished. Cherepnin, as in his ballets for Diaghilev, has the Russian instincts toward virtuosity and fancy when light music is in hand. Otherwise this "Ballet Borodin" might have been written by any practised and mild-mannered composer, with a liking for that sort of thing about this time. As it was, no one at Symphony Hall proffered any clew to a baffling title.

At a guess—for there are no program-books at The Pops—the first number might have been an introductory revery. The second added Miss Adelle Alberts and Mr. Raymond Simonds to the orchestra to sing "Ah's" in soprano and tenor tones. Perhaps they replaced the chorus, which was to be part of the Koussevitzkian performance; but where this second number stood, or what title it bore, in the scenario of the ballet was beyond guessing—unless it was a Serenade. Finally came a dance. Cherepnin writes a light, polished, transparent music. Into its thin body he washes color neatly and prettily. Over it occasionally he sprinkles the spice of modernist harmony and dissonance—politely and unobtrusively. His rhythms are oftener gentle than incisive—by Russian standards even tame. His vigorous moments, as these excerpts disclosed them, will never offend the nicest taste. . . . Someone in the offing called it a salon-ballet. He was not far wrong.

H. T. P.

PULVINO VIOLIN RECITAL TONIGHT

Concertino — Huber, Op. 6
Aram Franklin
(2nd Course)

a. Old Black Joe — Foster
b. Flow Gently Sweet Afton — English Folk Tune
Francis Lawler
(Preparatory Course)

Rigoletto Fantasie — Verdi-Singelee
Victoria Pulvino
(2nd Course)

Concertstuck — Portnoff, Op. 14
Carl Boria
(3rd Course)

La Follia, Sonata with a cadenza by Leonard Corelli
Frank Consentino
(4th Course)

at the piano, Gildo Consentino
and Rose Pulvino

NOT so very many years ago such a thing as mixing so-called classic music with the popular kind was unthinkable, and justly so, because the popular stuff at that time and for many years before was a pretty feeble thing at its best. But nowadays certain works in the jazz category have found their way through the stately portals of the most sacrosanct concert halls and opera houses, and a few have made quite favorable impressions on their generally discriminating audiences.

Last Sunday evening at the "Pops" [illegible] hall, Boston,

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The Pops

Fifth Week—This summer the Pop Concerts will run through Saturday, July 4. It is now mid-season with them at Symphony Hall, and Mr. Fiedler is freshening the programs as for a new start. On Monday he will bring back the suite of eighteenth-century dances that Mottl drew from Rameau's operas and ballets. Along with it he will repeat Mr. Gershwin's "Rhapsody in Blue"—the success of last Sunday's concert—Mr Sanromá will again play the piano-part. On Tuesday, the program runs familiar course, with the Men's Choir of the Square and Compass Club assisting. Four numbers enlarge the list for Wednesday; Tansman's "Transatlantic Sonatina," jazzy with a Foxtrot, a Blues and a Charleston, well-liked withal at last Sunday's Pop; Ravel's "Pavane for a Dead Infanta"; the suite of dances from Chaikovsky's ballet, "Nutcracker"; a selection from Mr. Kerns's "Show Boat," musically head and shoulders above such pieces.

On Thursday, there is room for the Viennese Strauss-es—Edouard with his "Doctrinen" waltz; Johann with his "Radetzky March." Into Friday's program will go the suite from Cherepnin's "Borodin Ballet," with assisting voices [illegible] Koussevitzky put by toward

SIR HAMILTON HARTY TO BE POPS GUEST

Sir Hamilton Harty, conductor of the Hallé Orchestra of Manchester, England, will direct the final Sunday

JUNE 8, 1931

evening Pop concert of the season, in Symphony Hall, June 21.

The distinguished English conductor, who is making his first visit to America this spring, has been engaged to conduct a series of concerts at Hollywood Bowl in California. His appearance in Boston will be his only engagement in the eastern United States. Sir Hamilton is famous as a composer as well as a conductor. He was formerly conductor of the London Symphony Orchestra.

FIFTH WEEK OF POPS

The present season of Pops has run half its course and continues to draw to Symphony Hall large and enthusiastic audiences that testify to the personal popularity of Mr. Fiedler and to the wisdom of his programmes, that avoid excesses and extremes, whether of light or serious music. For the week to come Mr. Fiedler's lists run true to form. The success of Mr. Sanroma with Gershwin's "Rhapsody in Blue," at last Sunday's concert has led to a repetition of that piece, with him as pianist, at the concert of tomorrow evening, and again at that of next Sunday evening.

On Tuesday evening the chorus of the Boston Square and Compass Club, Warren W. Adams, conductor, will add variety to a programme, replete with popular orchestral numbers. Wednesday will bring a repetition of Tansman's clever assimilation of American jazz, by title, "Sonatine Transatlantique." Similar music from a native source will be heard in a selection from Kern's "Showboat."

Already Mr. Fiedler has reminded his followers that there were other members of the Strauss family besides Johann, by playing Josef Strauss' attractive waltz, "Music of the Spheres." On Thursday evening he will play a waltz by brother Edouard, "Doctrinen," presumably not so profound as its title would suggest. Friday's concert brings the ballet "Borodin," by Tcherepnine, announced by Dr. Koussevitzky for the final Monday Symphony Concert, but withdrawn from the programme at the last moment because, as it was said, the conductor found the music too light in character. At the Pops such an objection would scarcely hold. Before it comes another reminder of the past Symphony season, the "March to the Scaffold," from Berlioz's "Fantastic Symphony." The concert of Saturday evening will, as usual, assemble especial favorites, including on this occasion Ravel's "Bolero."

Concert-Chronicle

Bax's Excursion

NO available records show a previous American performance of Arnold Bax's "Mediterranean," which Arthur Fiedler will introduce at the Pop Concert, Sunday. The Public Library turns up the program of an "all-Bax" concert given in Queen's Hall, London, on November 13, 1922, by such intelligent contemporaries as Harriet Cohen, John Coates, Lionel Tertis, and Eugene Goossens, Mr. Goossens, with his orchestra, chose "Mediterranean" to wind up an evening of "short bits." This piece, originally written for the piano, lasts a bare four minutes. It is dedicated to Gustav Holst.

Eric Bloom, contributing notes to the Bax Program just mentioned, remarked how this sworn Celtic artist turned his attention occasionally, but fleetingly and rather superficially to other climes. His "Traditional Songs of France," some piano fragments with Russian titles, and "Mediterranean," are cases in point.

"'Mediterranean' reveals an entirely new side of Arnold Bax's genius," wrote Eric Bloom, "for he assimilates here a Southern idiom as perfectly in keeping with the subject in hand as it is unexpected in the composer, who goes so far in his geographical precision that we can even locate wtihout the possibility of a mistake the exact part of the Mediterranean he set out to paint. Almost from the first bar we know that he must have been thinking of the Spanish coast."

This surmise is born out by the music's triple rhythm, rubato, which might be a seguidilla from Bizet or Albeniz. The castanets and tambourine clinch the theory, as do the accompanying violins, "quasi mandolino." It is a lilting and langorous music, quite in accord, if the truth must be told, with the northern tourist's idea of what should go with Spanish moonlight. The lesson is long since learned that Spanish music produced beyond the Pyrenees lacks the native vividness and wild tang. Let your foreigner speak frankly in his own language, even in the borrowed rhythm, and he may be forgiven. So Bax, with his delicate color, his half-lights, his subtle command of detail, lifts this piece shoulders above a hundred others of little consequence. The composer makes no attempt to set the world on fire—it is sometimes enough to content the ears of some of it for a short space. Bax seems to realize with Delius, Vaughan Williams and other Englishmen that a charming and an unassuming interlude of three or four minutes' length can be eminently useful in the laying out of orchestral programs.

"Request Night"

For next Wednesday evening at The Pops Mr. Fiedler proposed a "Request Program." By report from Symphony Hall, the balloting was uncommonly heavy. For the most part, it ran to "old favorites," with Ravel's "Bolero," Grainger's "Country-Garden" and the movie waltz, from "Two Hearts in Three-Four Time," for additions out of the present day. "Bolero," it appears, received twice as many votes as any other piece, from which sign of the times the purists in music and morals may infer—what they will. Here is the program as the conductor finally adjusted it:

March, "Pomp and Circumstance" ..... Elgar
Overture to "William Tell" ..... Rossini
Liebestraum ..... Liszt
Finale from the Fourth Symphony .. Chaikovsky
First Suite from the Music to "Peer Gynt." Grieg
Largo ..... Handel
Bolero ..... Ravel
Waltz from "Two Hearts in Three-Four Time" ..... Stolz
Country Garden ..... Grainger
Waltz, "Blue Danube" ..... Joh. Strauss

The "encore pieces," also chosen by vote, will be:

Tango, "Jalousie" ..... Gade
Humoresque ..... Dvořák
Hungarian Dance, No. 5 ..... Brahms
Barcarolle from "The Tales of Hoffmann." Offenbach
Flight of the Bee ..... Rimsky-Korsakov

All of which is quite natural and understandable, save the passion for that mediocre movie-waltz—and with the "Blue Danube" on the same program!—or the neglect of Mr. Gershwin, whom Mr. Fieldler has deservingly cultivated these six weeks.

Mr. Stokowski Catches Up

Emerging from Russia, where he was questing for novel music, Mr. Stokowski heard in Berlin for the first time of the Fascist affronts in Bologna and Milan to Mr. Toscannini. He expressed himself warmly on the subject and entirely in sympathy with the abused conductor. Mr. Stokowski has no high opinion of political hymnology at symphony concerts. "You might as well expect a painter to wave flags before the pictures in an art gallery," he told the correspondent of the Herald Tribune. "There is no place for politics in the concert-hall."

olyoke Alumnae

n, Charleston, S. C.

ciation for next year. She was Miss Pope, '04.

twenty-fifth year of the class of Father McHugh, dean of the college, who delivered the baccalaureate address last evening.

N. U. Senior Week Will Begin Tonight

Northeastern's senior week activities commence tonight, when the faculty-alumni reception to the senior classes of the school of engineering and school of business administration will take place at the University Club. The feature of the program will be a one-act collegiate farce, "The Lady Collects," written by Edward R. Place.

The student cast includes three impersonators of feminine roles: Harry M. Tracy, '34, West Somerville, as Natalie Sinclair; William T. Schafer, '31, West Roxbury, Eleanor Stevens, and Stephen Haseltine, Jr., '31, Stoneham, Richard Thayer. The first two will be prom girls, while Haseltine has the star role as a collegian masquerading as a prom girl. The collegians are portrayed by Robert I. [illegible] Bevans, humor and dry fancy.

By these qualities what was originally a chamber-piece for private performance among intimates persists in a semi-serious concert across Symphony Hall. The elephants do their parody of Berlioz's "Dance of the Sylphs"; Mr. Vondrak at the double-bass plays for them; and we are all amused. Saint-Saëns discloses a marvellous observation and intuition of the henyard, and these orchestral cluckings are uncanny to hear. Pianists are mockingly tossed into the menagerie; the whole orchestra cannot check their showy pretentions. The lions parade and roar in travesty. Or the finale would have the animals as gods à la Offenbach. Yet there are subtleties with the tortoises; finesse with the darting fish—"Aquarium" was omitted last evening; a pretty fancy with the cuckoo; while what else can "The Swan" be nowadays but elegy for Anna Pavlova departed? Saint-Saëns was amusing himself when he wrote this jeu d'esprit. Unlike much other music with which composers have diverted themselves, it also diverts audiences. But he could hardly have suspected that

At The Pops Tonight

Wedding March from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream" Mendelssohn
Kammenoi Ostrow ..... Rubinstein
The Old Refrain ..... Kreisler
Overture to the Operetta, "Orpheus in the Underworld" ..... Offenbach
Ballet Music from the Opera, "Faust" Gounod
Rachem ..... Mana-Zucca
Overture, "The Year 1812" .. Chaikovsky
Selection from the Musical Play, "The New Moon" ..... Romberg
Waltz, "Estudiantina" ..... Waldteufel
March, "On the Mall" ..... Goldman

Conductor: A. Fiedler

Music

Sunday Pops

Last night in Symphony Hall a Sunday evening Pop program of more than passing interest was played. Beginning with the Tchaikovsky Symphony No. 6 in B minor, Mr. Fiedler set upon the program also the piquant "Mediterranean" by Arnold Bax, Saint-Saëns's amusing "Animals' Carnival" with Mr. Vondrak playing the solo double-bass, Mr. Langendoen the solo cello and Messrs. Sanromá and Litvin at the pianos. By popular request the program closed with Gershwin's "Rhapsody in Blue" with Mr. Sanromá soloist.

Again one records a capacity house, and genuine and spontaneous enthusiasm for the music heard. Of the Tchaikovsky Mr. Fiedler made an interesting vest pocket edition, although to ears unaccustomed to the larger sonorities of the symphony orchestra in full complement, the performance must have been extremely effective, since the audience recalled Mr. Fiedler a number of times and would not be quiet until he had "stood his men."

With the Bax trifle one may mention rhythms not too insistently Spanish, orchestration not too complicated, yet effective, harmonies modern in content and pleasant to hear. A piece given somewhat to understatement for effect, and therefore dependent upon finesse in performance. After the tremendous music of Tchaikovsky, one found it difficult to make the necessary adjustment in listening, a difficulty no doubt experienced by most of the audience; yet despite the wide divergence in musical content, the piece was well received and applauded heartily.

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G. M. S.

MUSIC

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Third Sunday Pop Concert

Arnold Bax' "Mediterranean", which received its first performance in Boston; Tchaikovsky's "Pathetic" symphony; Sain-Saen's "Carnival of the Animals" and George Gershwin's "Rhapsody in Blue" made up the program of the third Sunday evening Pop concert of this season. Jesus Maria Sanroma and Leo Litwin were the piano soloists in the Saint-Saens' music. Mr Sanroma played with his usual dash and spirit the solo part in the "Rhapsody."

The symphony was well played, if without much subtlety in minute details. There were occasions when the accompanying inner voices stood out too prominently. In this particular symphony, which to one person is the poorest of three best known Tchaikovsky symphonies, this latter deficiency reveals glaringly the tawdriness of the manipulation and the banality of much of the thematic material. Mr Fiedler followed the letter of the score in the second movement, however, and played the part "Allegro con grazia" and not "Andante." Would there were more conductors as faithful even if one considers this movement rather improved when retarded in pace.

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THE POPS

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Jun 9 Her

SIR HAMILTON HARTY TO CONDUCT POPS

Sir Hamilton Harty, distinguished English conductor, is to visit Boston and take over a Pop concert, according to a cable received at Symphony hall from W. H. Brennan, manager of the Boston Symphony orchestra, now in England.

The invitation was made at the suggestion of Arthur Fiedler, who has long admired Sir Hamilton Harty, and has introduced his arrangement of "A Londonderry Air" at the Pops. The distinguished English musician is about to make his first trip to America as conductor. He has been engaged to conduct a series of concerts in the Hollywood bowl in July. When he leads the last of the Sunday Pop concerts in Symphony hall on June 21, he will make his only appearance in the eastern United States.

Sir Hamilton Harty has been the famous conductor since 1920 of the Halle orchestra of Manchester, England, with which he gives an annual series in London. Born in Hillsborough, Ireland, in 1879, he became church organist in County Antrim at the age of 12. He has had a long and distinguished career as accompanist, as composer, and as arranger of Irish folk songs and other music. He won his first high fame as conductor during the seasons in which he led the London Symphony orchestra.

POPS TONIGHT

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Le Coq d'Or, wedding march ..... Rimsky-Korsakov
London Symphony, minuet ..... Haydn
Largo ..... Handel
Tales from Johann Strauss ..... Korngold
Aida, Fantasia ..... Verdi
Oberon, overture ..... Weber
Streets of Pekin, suite ..... Hadley
(Conducted by the composer)
Mlle. Modiste, selection ..... Herbert
Jalousie, tango ..... Gade
Lohengrin, introduction to Act III .. Wagner

Concert-Crier

TRANS. June 13

The Pops

Seventh Week—The event of next week at The Pops falls at the end of it—the coming of Sir Hamilton Harty, the noted conductor of the Hallé Concerts in Manchester and London to be guest-leader at the "Sunday Pop" of June 21. Elsewhere in these pages is an article [illegible] and its [illegible]

Assembling Background For a Guest

From a Renowned Orchestra Comes Hamilton Harty To Symphony Hall

Trans. June 13

ON Sunday, June 21, the Pops Concerts at Symphony Hall will be honored as signally as ever a concert in regular winter course is honored. At that time one of the outstanding conductors of the British Isles will appear for the first time before an American orchestra and an American audience. That evening Sir Hamilton Harty, since 1920 conductor of the famous Hallé orchestra of Manchester, England, and now on the way to a summer of conducting on our own Pacific Coast, will lead the Boston Symphony Orchestra through the entire evening's program.

In England the Hallé orchestra has been served through two long terms by two illustrious conductors, Sir Charles Hallé and Hans Richter of Wagnerian fame. To these two Sir Hamilton Harty is a worthy successor. The Hallé concerts themselves are an outgrowth of an older organization at Manchester known as the "Gentlemen's Concerts." These concerts in turn were founded in 1745, which the historically minded will remember was while Handel was still alive and active —very active—in England, in fact only three years after he wrote his "Messiah."

In 1848 a German musician who had lived in Paris for a dozen years as an intimate of the brilliant group of musicians (Chopin, Kalkbrenner, etc.) then residing there, found it advisable because of the revolutionary disturbances of February of that year, to flee France and to settle in England. He had visited England five years earlier. Now he sought refuge in Manchester. His name was Karl Hallé (born Hagen, Westphalia, Germany, 1819). When fame came his way in his new English home he was Charles (after 1888 Sir Charles) Hallé. After two years' residence in Manchester, in recognition of his sound musicianship, he was made conductor of the "Gentlemen's Concerts."

In 1857 Hallé gathered a notable orchestra to play at an important exhibition in Manchester. Soon he was seeking the financial support that would make this orchestra permanent. And from the following year (1858) the new orchestra began to give regular concerts. Thus the origin of the Hallé orchestra. Until 1911 it shared its conductors with the "Gentlemen's Concerts." At that time the latter made an attempt for independence by engaging Sir Henry Wood as their own individual conductor. But with the outbreak of the Great War these concerts were abandoned never to be resumed. Meanwhile the Hallé concerts continued to flourish.

Hallé himself was a pianist and ensemble player as well as conductor of great repute. He instituted a notable series of piano concerts at his own home, playing at one group of such concerts the entire list of Beethoven's sonatas. He was much in demand throughout England as pianist in various combinations of chamber music. And of no course no less as conductor.

After Sir Charles Hallé's death in 1895 the orchestra which he had called into being and which had been his very own for thirty-seven years, suffered a season of guest conductors; played under Frederick Cowen as temporary conductor until 1899; in that year called as its conductor Hans Richter, friend of Wagner and one of the principal conductors at Baireuth. Richter continued in this position until 1911. Then there were more guest conductors; Michael Ballin from 1912 to 1914; and a great variety of leaders during the war. In 1920 Hamilton Harty was placed in command.

Sir Herbert Hamilton Harty (the "sir" dates from 1925) is the son of an Irish organist. He was born Dec. 4, 1879, at Hillsborough, Ireland. His father gave him instruction on the piano, the organ, the viola and in counterpoint. He must have been a precocious youngster, for the lexicons state that he was able to substitute for his father as organist at the age of eight. Aud at twelve he accepted a position as organist in a church at Magheracoll, County Antrim. Similar positions soon followed at Belfast and at Dublin. At the latter place Harty received help and advice from the distinguished Italian pianist, teacher and composer, Michele Esposito. But no formal lessons. For the pianist assured the lad that he would never amount to anything as a pianist because his thumbs were too short. Nevertheless Harty showed Esposito all his attempts at composition, profited by the comments and the experience of his older frinel. Other than the early lessons from his father and the informal friendly advice of Esposito, Sir Hamilton is entirely self taught. To him scores have been more important than textbooks, analysis more instructive than lessons. Did not Beethoven also say that he learned more from his study of Haydn's scores than he ever learned at Haydn's lessons?

In 1900 Mr. Harty, as he then was, took up his residence in London. At that metropolis he soon built for himself an enviable reputation as an accompanist. According to all reports he was the most sensitive and imaginative as well as the most secure and solid of accompanists. By and by, opportunities presented themselves to conduct concerts of the London Symphony Orchestra. In this work his fame gradually grew to great proportions. So that when the Hallé orchestra of Manchester was looking for a conductor, Harty had grown to such a stature that an invitation was extended to him. An untaught Irish lad to step into the shoes of the great German Hallé and the greater German Richter! That he has filled those shoes a decade of brilliant concerts bears eloquent witness.

Some time ago an interviewer wrote, "If anyone were to ask me who was the most modest person I had ever met, I should unhesitatingly say, 'Mr. Hamilton Harty.'" Indeed this scribe relates that the interview he attempted was never concluded. For while the writer's attention was for a moment diverted, his victim escaped unnoticed, and the desired information had to be secured from friends.

At the time he was appointed to the Manchester position he said in answer to a question, "Berlioz and Mozart are my private deities." Berlioz he then rated higher than Wagner. He explained that while most composers kept the wheels of composition running by sheer logic, his two favorites were able to think continually of new and original things. He objected to composers who in their music tried to "convince" him. His two favorites more wisely were content (and able) to make music for him. His preferences have borne fruit in his conducting. For he has given England revealing performances of such works as Berlioz's Fantastic Symphony and his Damnation of Faust.

Sir Hamilton also presents no mean figure as a composer. In this field it is the Irishman in him who spoke first, though some of the later works have shown a broad modern cosmopolitanism. His songs have been arrangements of Irish folksongs and settings of Irish poems. One of his earliest works was an Irish Symphony—of which, however, an entirely revised version was made in 1924. Notable also are the Comedy Overture of 1907, the tone poem, "With the Wild Geese" of 1910 and a set of Fantasy Scenes for Orchestra. A violin concerto in D minor had its first performance at the hands of Josef Szigeti in Queen's Hall. One of his most outstanding works is a setting of Whitman's "The Mystic Trumpeter" for baritone solo, chorus, and orchestra, written for the Leeds festival of 1913. An "Ode to a Nightingale" (1907) for soprano and orchestra, much sung by his wife, the oratorio singer, Agnes Nicholls, brought him early fame. He has also written a considerable amount of chamber music, winning prizes with some of it. Latterly there has come from his pen an excellent version for modern orchestra of Handel's Water Music. But since assuming his duties at Manchester he has been conductor rather than composer.

Honors have not been slow in coming his way. In addition to being knighted in 1925 he was made an honorary Fellow of the Royal College of Music in 1924, received the degree Mus. Doc. from Dublin in 1925 and the same from Manchester in 1926.

A. H. M.

News of Music

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Post June 15

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Audience Hears Theremin and Likes It

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To Receive Honorary Degrees at Tufts on Monday

(Ye Craftsman)

Left to Right: Stanley C. Wilson, '01, Governor of Vermont; Miss Marion Park, President of Bryn Mawr; Arthur Fiedler, Conductor of the Boston Pops Orchestra

Jam June 11

Jun 9 Her

SIR HAMILTON HARTY TO CONDUCT POPS

Sir Hamilton Harty, distinguished English conductor, is to visit Boston and take over a Pop concert, according to a cable received at Symphony hall from W. H. Brennan, manager of the Boston Symphony orchestra, now in England.

The invitation was made at the suggestion of Arthur Fiedler, who has long admired Sir Hamilton Harty, and has introduced his arrangement of "A Londonderry Air" at the Pops. The distinguished English musician is about to make his first trip to America as conductor. He has been engaged to conduct a series of concerts in the Hollywood bowl in July. When he leads the last of the Sunday Pop concerts in Symphony hall on June 21, he will make his only appearance in the eastern United States.

Sir Hamilton Harty has been the famous conductor since 1920 of the Halle orchestra of Manchester, England, with which he gives an annual series in London. Born in Hillsborough, Ireland, in 1879, he became church organist in County Antrim at the age of 12. He has had a long and distinguished career as accompanist, as composer, in Manchester. Soon he was seeking the financial support that would make this orchestra permanent. And from the following year (1858) the new orchestra began to give regular concerts. Thus the origin of the Hallé orchestra. Until 1911 it shared its conductors with the "Gentlemen's Concerts." At that time the latter made an attempt for independence by engaging Sir Henry Wood as their own individual conductor. But with the outbreak of the Great War these concerts were abandoned never to be resumed. Meanwhile the Hallé concerts continued to flourish.

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Lohengrin, introduction to Act III .. Wagner

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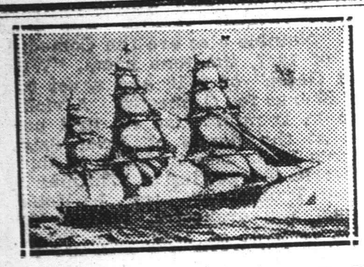

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Concert-Crier

TRANS. JUNE 13

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As it happens, Boston University has taken the whole of Symphony Hall, on Monday evening, for a Commencement rite, and the doors are closed to the general public. Otherwise the exceptions to normal course are the playing on Tuesday, by Mr. Theodorowicz and Mr. Gundersen, of the slow movement in Bach's Concerto in D minor for two violins: the addition of a "Theremin"—the electrical instrument that draws musical tones from the air—to a performance, on Wednesday, of Handel's Largo; a "Dance Program" on Thursday; another movement from Chaikovsky's Fourth Symphony— the Scherzo with plucked strings—on Friday; a salute to Sir Hamilton Harty, on Saturday, with his arrangement of the "Londonderry Air." Mr. del Castillo's "Cuckoo Clock" will be heard on Tuesday, and Mr. Nagel's Caprice, "Tilla," on Wednesday.

Jonn.

Herald June 17

SIR HAMILTON HARTY RADIOS POPS PROGRAM

A radiogram just received at Symphony hall from Sir Hamilton Harty discloses the program with which the distinguished British conductor will make his first appearance in this country when he is the guest conductor of the Pop concert in Symphony hall next Sunday evening. The message was received from the SS President Roosevelt on which Sir Hamilton is now crossing the Atlantic. The boat will dock in New York on Friday morning and from there the conductor will proceed immediately to Boston.

Sir Hamilton Harty, long known by repute as conductor of the London Symphony orchestra and the Halle orchestra of Manchester, England, is on his way to California where he will conduct a series in the Hollywood bowl.

His program for Boston will be as follows:

Overture to "The Bartered Bride" ... Smetana
Variations on a theme by Haydn .... Brahms
"With the Wild Geese" ..... Harty
"Eine Kleine Nachtmusik" ..... Mozart
"Royal Hunt and Tempest" from "The Trojans" ..... Berlioz
Theme with variations from suite No. 3 Tchaikovsky

At The Pops

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Degrees at Tufts on Monday

(Ye Craftsman)

Governor of Vermont; Miss Marion Park, President of Bryn Mawr; Conductor of the Boston Pops Orchestra

Trans June 11

June 18

BOSTON EVENING TRANSCRIPT, THURSDAY

The Theremin Sounds Across Symphony Hall

A New Instrument at The Pops, Harty's Promising Program, "Facade" at Last

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These preliminaries completed, a substantial Russian now resident in Boston, Mr. Mischa Tulin, took his place, standing, behind the cabinet. Mr. Fiedler mounted the conductor's stand. The strings, the harp and the organ sounded the first measures of that air from Handel's opera, "Xerxes" which all the English-speaking world knows as his "Largo." Soon Mr. Tulin began the making of delicate passes with his hands and adroit motions with his fingers before the erect and the looped rods. With his right hand and the vertical rod—the young gentleman from the University again explained—Mr. Tulin was controlling the tone or pitch; with his left and the horizontal rod, the volume and intensity. Meanwhile the musical and non-scientific ear discovered a new and pervasive strand in the tonal mass. It had a body and a quality of its own that may be best likened to the voice of a violoncello, sounding its lower notes, but deepened, intensified, perhaps slightly coarsened. This new tone was subjected steadily to a vibrato or tremolo like the magnified quaver of an over-emotionalizing singer. The Theremin—as the new instrument is named from the Russian physicist who invented it—continued under Mr. Tulin's graceful persuasions, to draw musical sounds from the ether waves and to bear its part, with a brief interval, in the performance of the Largo.

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"Fauns appear, and bounding on their shaggy feet pursue dishevelled nymphs. A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and satyrs brandish the blazing branches as nuptial torches. They dance madly. While the forest resounds with the howling of the nymphs, voices are heard throwing out an omen of death. They cry, these inevitable voices: 'Italy! Italy!' At last the tempest subsides. The Naiads reappear in the reeds. Far away a last fanfare fades into the silence."

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On the same evening, Mr. Sanromá will be heard for the first time in the solo-part of Weber's Concert-Piece for Piano and Orchestra, successfully revived, after long neglect, by Mr. Borovsky last spring in Cambridge. Mr. Sanromá should warm to it. Otherwise Mr. Fiedler proposes a Russian program, well stocked with numbers from Chaikovsky, for Monday evening, June 22; includes ten episodes from Saint-Saëns's "Animals' Carnival" in the program for Thursday, June 25; repeats with Mr. Sanromá, Gershwin's "Rhapsody in Blue" on Saturday, June 27.

H. T. P.

Jest and Guest

Harty Is as Hearty Does

Caricature, Reproduced by Courtesy of the Strand Magazine, of the Eminent Conductor at Symphony Hall Next Sunday Evening

HARTY TO LEAD 'POP' CONCERT

English Conductor Returns to Boston After 20-Year Absence

Sir Hamilton Harty, conductor of the Halle orchestra of Manchester, England, is back in Boston today after an absence of 20 years, to appear once more before an audience here. But whereas his first appearance was in the role of pianist, Sir Hamilton comes this time to conduct the Boston Symphony orchestra in the "Pop" concert at Symphony hall tomorrow evening.

The composer-conductor, who is Irish by birth, is pausing only briefly in Boston on the start of a three-month tour in America. He plans to go immediately from this city to San Francisco to conduct the Symphony orchestra there in one concert. Then to San Mateo, Cal., for a similar appearance, followed by 12 concerts in two weeks in Hollywood, probably in the Rose bowl. Once more he will conduct in San Francisco and then he returns to England for the opening of the season.

Another mission besides the opportunity of appearing as guest conductor of American orchestras, brings Sir Hamilton to this country. The American people, he believes, are not acquainted with the charming compositions of English artists. The same situation in regard to American composers and their works holds true in England. Hence Sir Hamilton hopes to act as an ambassador of music by introducing the contemporary music of the two countries to each other.

CONCERT TO BE HELD TONIGHT

Tonight he will enjoy the concert of the Boston Symphony orchestra, under Arthur Fiedler—and will have the pleasure of hearing one of his own arrangements played. The Boston Orchestra, according to Sir Hamilton, is held by the English as the best in America.

On the matter of radio broadcasting in England, Sir Hamilton waxed eloquent. He explained the difference in the American and English systems, pointing out that a government monopoly exists in England where one orchestra—the London Symphony—is chosen to handle all the air concerts. Sir Hamilton feels very strongly that the appropriation for this broadcasting should include the other leading British orchestras—that of the city of Birmingham, the Scottish symphony, and his own of Manchester which he believes leads all the rest. Greater variety of program would follow such a course of action. Sir Hamilton made it very clear that he was not attacking broadcasting, which he respects, but the way it is administered in England. In this country, he said, it is the fashion to support music; but not so in England where the people are not ready to spend money on orchestras.

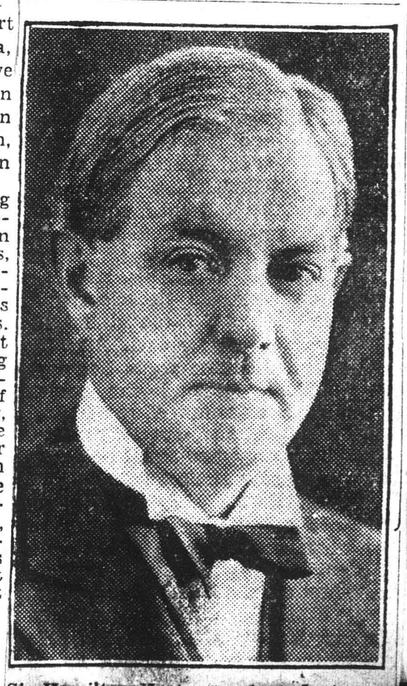
SEES JAZZ ON WANE

As for jazz, the British conductor believes that it is on the wane and has not enough fundamental musical worth to make it endure. He admits, however, that he is partial to George Gershwin and his compositions.

As might have been expected, the mention of Hollywood brought forth the question of Sir Hamilton's attitude on the moving pictures. As in all other questions, his attitude was perfectly definite.

"I am not interested," he said. "Nor shall I be."

Sir Hamilton holds the degree of doctor of music in Trinity College, Dublin, and in Victoria University, Manchester. He is a Fellow of the Royal College of Music.



Sir Hamilton Harty

EIGHTH WEEK OF THE POPS

Herald June 21

Sir Hamilton Harty will be the guest conductor in Symphony hall tonight as the pop concerts open the last two weeks of their 46th season, this being the last Sunday concert. Sir Hamilton Harty is to make his first bow to the American public as conductor, although his name has long been known to us by the high repute of his Halle Concerts in Manchester, England, which he has led since 1920. The distinguished musician was previously conductor of the London Symphony orchestra. Some years ago, he visited this country as a pianist. The Halle orchestra, founded in 1857 by Sir Charles Halle and conducted by him for a number of years, continued under the direction of the famous Hans Richter from 1899 to 1911. Sir Hamilton Harty is on his way to California to conduct at the Hollywood Bowl.

Arthur Fiedler will present a Russian programme tomorrow evening, and introduce to Boston on Wednesday "Facade" by William Walton, the English composer, which is based on poems by Edith Sitwell. Jesus Maria Sanroma will be soloist on the same evening, playing a concert piece for piano and orchestra by Weber. Saint-Saens's "Animals' Carnival" will be a feature of the Thursday concert, and Gershwin's "Rhapsody in Blue" at the Saturday concert.

The programs of the week follow:

TONIGHT

Smetana . . Overture to "The Bartered Bride"
Brahms . . Variations on a Theme by Haydn, Op. 56a
Harty . . . . . "With the Wild Geese"
(After a poem by Emily Lawless)
Mozart . . . . . "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
Berlioz . . . . . "Royal Hunt and Tempest."
Descriptive symphony from "The Trojans"
Tchaikovsky . . . . . Theme with Variations from Suite No. 3, Op. 55

MONDAY

Le Coq d'Or, Wedding March . . . . . Rimsky-Korsakov
Scheherazade, The Prince and the Princess . . . . . Rimsky-Korsakov
The Fire Bird, Berceuse . . . . . Stravinsky
Prince Igor, Polovetzkian Dances . . . Borodin
Swan Lake, Suite . . . . . Tchaikovsky
Scene—Dance of the Swans—Czardas
Fifth Symphony, Second Movement
Andante cantabile . . . . . Tchaikovsky
Marche Slav . . . . . Tchaikovsky
Prelude in G minor . . . . . Rachmaninoff
Dubinushka, Russian Folk Song . . . . . Arranged by Jacchia
Panaderos, Spanish Dance . . . . . Glazounov

TUESDAY

The Prophet, Coronation March . . . . Meyerbeer
Merry Wives of Windsor, Overture . . . Nicolai
En Sourdine . . . . . Tellam
Rigoletto, Fantasia . . . . . Verdi
La Gioita . . . . . Langendoen
Thais, Meditation . . . . . Massenet
"Pathetic" Symphony, No. 6, Third Movement . . . . . Tchaikovsky
Allegro molto vivace
Tales from the Vienna Woods, Waltz . . Strauss
March of the Little Lead Soldiers . . . Pierne
American Patrol . . . . . Meacham

WEDNESDAY

Semper Fidelis, March . . . . . Sousa
The Barber of Seville, Overture . . . . Rossini
Kammenoi Ostrow . . . . . Rubinstein-Herbert
Madame Butterfly, Fantasia . . . . . Puccini
Petite Suite . . . . . Debussy
En Bateau . . . . . Cortege
Facade . . . . . Walton
(after poems of Edith Sitwell)
Tango—Pasodobile
Swiss Jodelling Song
Polka
(First performance in Boston)
Concert Piece in F minor for Piano and Orchestra . . . . . Weber
Soloist—Jesus Mario Sanroma
Girl Crazy, selection . . . . . Gershwin
Loin du Bal . . . . . Gillet
Aragonaise, from "The Cid" . . . . . Massenet

THURSDAY

Aida, Triumphal March . . . . . Verdi
Mignon, Overture . . . . . Thomas
Dance of the Gnomes . . . . . Carroll
La Source, Ballet Suite . . . . . Delibes
Scarf Dance . . . . . Love Scene . . . . . Variation
Circassian Dance
Espana, Rhapsody . . . . . Chabrier
The Animals' Carnival, Grand Zoological Fantasia . . . . . Saint-Saens
Introduction and Royal March of the Lion, Cocks and Hens.
Tortoises
The Elephant (Solo double-bass—M. Kunze)
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale
(Pianists—Messrs. Sanroma and Litwin)
Ride of the Valkyries . . . . . Wagner
Waves of the Danube, Waltz . . . . . Ivanovici
Traumerei . . . . . Schumann
Carmen, Prelude . . . . . Bizet

FRIDAY

March, "Second Connecticut" . . . . . Reeves
Raymond Overture . . . . . Thomas
Spring . . . . . Grieg
Il Trovatore, Fantasia . . . . . Verdi
Prelude in C-sharp minor . . . . . Rachmaninoff
Rienzi, Overture . . . . . Wagner
Boston Credit Men's Glee Club
Victor Herbert Favorites. Arranged by Sanford
Sheep and Goat (Walkin' to the Pasture)
(Cowboys' and Old Fiddlers' Breakdown) Guion
Washington Post, March . . . . . Sousa

SATURDAY

Marche Militaire . . . . . Schubert
Liebestraum . . . . . Liszt-Herbert
Die Meistersinger, Prelude . . . . . Wagner
Largo . . . . . Handel
(Solo violin, harp, organ and strings)
Rhapsody in Blue . . . . . Gershwin
Piano solo—Jesus Maria Sanroma
Sampson and Delilah, Bacchanale Saint-Saens
Molly on the Shore . . . . . Grainger
Vienna Blood, Waltz . . . . . Strauss
Entrance of the Gladiators . . . . . Fucik

JUNE 22 1931

HARTY WINS AUDIENCE AT THE POPS

Post

Famous English Conductor Plays Own Tone Poem

BY WARREN STOREY SMITH

It was a fortunate thought, whether it originated with Arthur Fiedler or with the management of the Symphony Orchestra, to invite Sir Hamilton Harty, the Irish-born conductor of the Halle concerts in Manchester, Eng., to stop off at Boston on his way from New York to California, where he is to be one of the conductors at the concerts in the Hollywood Bowl, to take charge of the Pop concert of last evening. Not within the longest memory have the Pops offered a distinguished guest conductor or been the means of making Boston acquainted with so notable a musician as Sir Hamilton Harty.

STEPS INTO FAVOR

Warm applause greeted Sir Hamilton when he made his first appearance on the stage last evening. A genial figure of a man in middle life, whose buoyant step and jaunty manner belied the grayness of his hair, Sir Hamilton instantly won and consistently kept the favor of the audience, as by report he won the affections of the orchestra. Indeed something more than his very considerable technical ability must have been needed for him to have made the orchestra so completely his own in the exceedingly brief time granted him for rehearsal.

Although the pieces on last evening's programme had been little more than read through, there was neither slip nor hitch in the performance, while often there was both eloquence and distinction in the playing.

For most in the audience, to judge by the demonstration which followed it, the climax of last evening's concert was the first performance in Boston of Sir Hamilton Harty's own tone-poem "With the Wild Geese," based on the poems of Miss Emily Lawless, which celebrate the Irish patriots who, after the battle of Aughrim, took service in the armies of France and Spain and who perished in large numbers fighting bravely in the [illegible] It is with the battle

Music

Monitor

Modernists at Play

For fillip to the Pop concert of last evening in Symphony Hall, Arthur Fiedler introduced to Boston a suite drawn from the "Façade" of William T. Walton, composed to poems by Edith Sitwell. At the first performance of this music, five years ago in London, the poems were recited through a megaphone protruding from a curtain behind which played an orchestra consisting of flute and piccolo, clarinet and bass clarinet, saxophone, trumpet, violoncello and percussion. Last night there was no curtain, no megaphone and no reciter, and the four excerpts from the score had been scored for what appeared to be the conventional orchestra.

No doubt we should have appreciated the flavor of the music more close with its original accessories; but we should not repine, for the "Tango," "Pasodoble," "Swiss Yodeling Song" and "Polka" were sufficiently amusing as we heard them. They show the modernists at play. They are full of sly humor, pointed wit, rhythmic jests, clever parody. They employ the sharp line, the brief phrase, the crossed rhythms, the atonal acidity, even a touch of jazz, to entertaining

JUNE 25, 1931

ends. They are not to be taken too solemnly, as the audience of last night quickly realized. The listeners applauded, indeed, until Mr. Fiedler repeated the "Polka."

Another seminovelty was the Weber "Concert Piece" in F minor for piano and orchestra, with J. M. Sanromá as soloist. Mr. Sanromá gave a brilliant performance of this rather uneven but virtuosic work, and was applauded loud and long by the audience.

Mr. Fiedler deserves the thanks of the public for his energy in introducing such new items as these into the Pops repertory. The next outstanding event of the season is the repetition next Monday evening of the "T[illegible] quest" program. The Pops will [illegible] an exceptionally successful year [illegible] the concert on the evening of J[illegible]

L. A

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"Façade" for Sport

Though The Pops have only a fortnight to run, Mr. Fiedler still has interesting "novelties" to shake out of his sleeves. . . . The exuberant overture, "Portsmouth Point," introduced William Walton to Bostonian ears as one of the liveliest of young Britons. To this exuberant piece, several times repeated at Symphony Hall, succeeded a "Sinfonia Concertante" that confirmed Mr. Walton as a composer who wrote in high spirits with fresh invention. Still earlier in his musical day, he had made the music to "Façade," a singular entertainment devised and accomplished by his friends, the Sitwells. In the course of it Osbert read through a megaphone poems of a highly modernist sort written by his sister, Edith. They were interspersed and supplemented by sympathetic "numbers" from Mr. Walton. Out of them Mr. Fiedler takes a Tango; a Pasodobile—a Spanish march rhythm; a Swiss Yodelling Song; a Polka—all of which he and the orchestra will duly play next Wednesday evening, June 24. (There will be no reading of the poems, with or without megaphone.) By way of prelude, these columns will contain Ernest Newman's amusing account of "Façade" as he sat before it in London five summers ago.

On the same evening, Mr. Sanromá will be heard for the first time in the solo-part of Weber's Concert-Piece for Piano and Orchestra, successfully revived, after long neglect, by Mr. Borovsky last spring in Cambridge. Mr. Sanromá should warm to it. Otherwise Mr. Fiedler proposes a Russian program, well stocked with numbers from Chaikovsky, for Monday evening, June 22; includes ten episodes from Saint-Saëns's "Animals' Carnival" in the program for Thursday, June 25; repeats with Mr. Sanromá, Gershwin's "Rhapsody in Blue" on Saturday, June 27.

H. T. P.

Jest and Guest

Harty Is as Hearty Does

Caricature, Reproduced by Courtesy of the Strand Magazine, of the Eminent Conductor at Symphony Hall Next Sunday Evening

HARTY TO LEAD 'POP' CONCERT

English Conductor Returns to Boston After 20-Year Absence

Herald June 20

Sir Hamilton Harty, conductor of the Halle orchestra of Manchester, England, is back in Boston today after an absence of 20 years, to appear once more before an audience here. But whereas his first appearance was in the role of pianist, Sir Hamilton comes this time to conduct the Boston Symphony orchestra in the "Pop" concert at Symphony hall tomorrow evening.

The composer-conductor, who is Irish by birth, is pausing only briefly in Boston on the start of a three-month tour in America. He plans to go immediately from this city to San Francisco to conduct the Symphony orchestra there in one concert. Then to San Mateo, Cal., for a similar appearance, followed by 12 concerts in two weeks in Hollywood, probably in the Rose bowl Once more he will conduct in San Francisco and then he returns to England for the opening of the season.

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On the matter of radio broadcasting in England, Sir Hamilton waxed eloquent. He explained the difference in the American and English systems, pointing out that a government monopoly exists in England where one orchestra—the London Symphony—is chosen to handle all the air concerts. Sir Hamilton feels very strongly that the appropriation for this broadcasting should include the other leading British orchestras—that of the city of Birmingham, the Scottish symphony, and his own of Manchester which he believes leads all the rest. Greater variety of program would follow such a course of action. Sir Hamilton made it very clear that he was not attacking broadcasting, which he respects, but the way it is administered in England. In this country, he said, it is the fashion to support music; but not so in England where the people are not ready to spend money on orchestras.

SEES JAZZ ON WANE

As for jazz, the British conductor believes that it is on the wane and has not enough fundamental musical worth to make it endure. He admits, however, that he is partial to George Gershwin and his compositions.

As might have been expected, the mention of Hollywood brought forth the question of Sir Hamilton's attitude on the moving pictures. As in all other questions, his attitude was perfectly definite.

"I am not interested," he said. "Nor shall I be."

Sir Hamilton holds the degree of doctor of music in Trinity College, Dublin, and in Victoria University, Manchester. He is a Fellow of the Royal College of Music.

EIGHTH WEEK OF THE POPS

Herald June 21

Sir Hamilton Harty will be the guest conductor in Symphony hall tonight as the pop concerts open the last two weeks of their 46th season, this being the last Sunday concert. Sir Hamilton Harty is to make his first bow to the American public as conductor, although his name has long been known to us by the high repute of his Halle Concerts in Manchester, England, which he has led since 1920. The distinguished musician was previously conductor of the London Symphony orchestra. Some years ago, he visited this country as a pianist. The Halle orchestra, founded in 1857 by Sir Charles Halle and conducted by him for a number of years, continued under the direction of the famous Hans Richter from 1899 to 1911. Sir Hamilton Harty is on his way to California to conduct at the Hollywood Bowl.

Arthur Fiedler will present a Russian programme tomorrow evening, and introduce to Boston on Wednesday "Facade" by William Walton, the English composer, which is based on poems by Edith Sitwell. Jesus Maria Sanroma will be soloist on the same evening, playing a concert piece for piano and orchestra by Weber. Saint-Saens's "Animals' Carnival" will be a feature of the Thursday concert, and Gershwin's "Rhapsody in Blue" at the Saturday concert.

The programs of the week follow:

TONIGHT

Smetana . . Overture to "The Bartered Bride"
Brahms
Variations on a Theme by Haydn, Op. 56a
Harty . . . . . "With the Wild Geese"
(After a poem by Emily Lawless)
Mozart . . . . . "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
Berlioz . . . . . "Royal Hunt and Tempest,"
Descriptive symphony from "The Trojans"
Tchaikovsky
Theme with Variations from Suite No. 3, Op. 55

MONDAY

Le Coq d'Or, Wedding March
Rimsky-Korsakov
Scheherazade, The Prince and the Princess
Rimsky-Korsakov
The Fire Bird, Berceuse . . . . . Stravinsky
Prince Igor, Polovetzkian Dances . . . . Borodin
Swan Lake, Suite . . . . . Tchaikovsky
Scene—Dance of the Swans—Czardas
Fifth Symphony, Second Movement
Andante cantabile . . . . . Tchaikovsky
Marche Slav . . . . . Tchaikovsky
Prelude in G minor . . . . . Rachmaninoff
Dubinushka, Russian Folk Song
Arranged by Jacchia
Panaderos, Spanish Dance . . . . . Glazounov

TUESDAY

The Prophet, Coronation March . . . . Meyerbeer
Merry Wives of Windsor, Overture . . . Nicolai
En Sourdine . . . . . Tellam
Rigoletto, Fantasia . . . . . Verdi
La Gioita . . . . . Langendoen
Thais, Meditation . . . . . Massenet
"Pathetic" Symphony, No. 6, Third Movement
Allegro molto vivace . . . . . Tchaikovsky
Tales from the Vienna Woods, Waltz . . Strauss
March of the Little Lead Soldiers . . . Pierne
American Patrol . . . . . Meacham

WEDNESDAY

Semper Fidelis, March . . . . . Sousa
The Barber of Seville, Overture . . . . Rossini
Kammenoi Ostrow . . . . . Rubinstein-Herbert
Madame Butterfly, Fantasia . . . . . Puccini
Petite Suite . . . . . Debussy
En Bateau Cortege
Facade . . . . . Walton
(after poems of Edith Sitwell)
Tango—Pasodobile
Swiss Jodelling Song
Polka
(First performance in Boston)
Concert Piece in F minor for Piano and Orchestra . . . . . Weber
Soloist—Jesus Mario Sanroma
Girl Crazy, selection . . . . . Gershwin
Loin du Bal . . . . . Gillet
Aragonaise, from "The Cid" . . . . . Massenet

THURSDAY

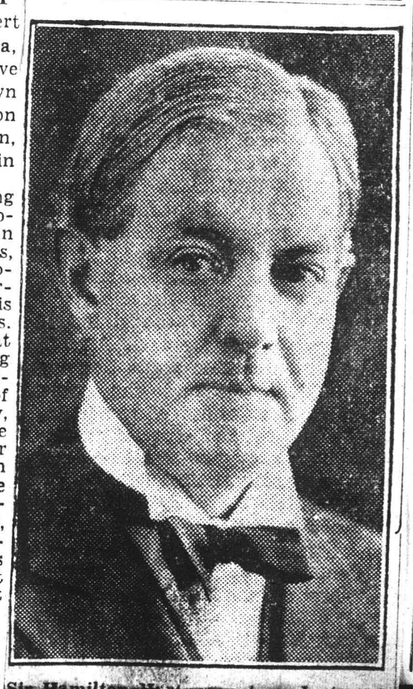
Aida, Triumphal March . . . . . Verdi
Mignon, Overture . . . . . Thomas
Dance of the Gnomes . . . . . Carroll
La Source, Ballet Suite . . . . . Delibes
Scarf Dance Love Scene Variation
Circassian Dance
Espana, Rhapsody . . . . . Chabrier
The Animals' Carnival, Grand Zoological Fantasia . . . . . Saint-Saens
Introduction and Royal March of the Lion, Cocks and Hens.
Tortoises
The Elephant (Solo double-bass—M. Kunze)
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale
(Pianists—Messrs. Sanroma and Litwin)
Ride of the Valkyries . . . . . Wagner
Waves of the Danube, Waltz . . . . . Ivanovici
Traumerei . . . . . Schumann
Carmen, Prelude . . . . . Bizet

FRIDAY

March, "Second Connecticut" . . . . . Reeves
Raymond Overture . . . . . Thomas
Spring . . . . . Grieg
Il Trovatore, Fantasia . . . . . Verdi
Prelude in C-sharp minor . . . . . Rachmaninoff
Rienzi, Overture . . . . . Wagner
Boston Credit Men's Glee Club
Victor Herbert Favorites. Arranged by Sanford
Sheep and Goat (Walkin' to the Pasture)
(Cowboys' and Old Fiddlers' Breakdown) Guion
Washington Post, March . . . . . Sousa

SATURDAY

Marche Militaire . . . . . Schubert
Liebestraum . . . . . Liszt-Herbert
Die Meistersinger, Prelude . . . . . Wagner
Largo . . . . . Handel
(Solo violin, harp, organ and strings)
Rhapsody in Blue . . . . . Gershwin
Piano solo—Jesus Maria Sanroma
Samson and Delilah, Bacchanale . Saint-Saens
Molly on the Shore . . . . . Grainger
Vienna Blood, Waltz . . . . . Strauss
Entrance of the Gladiators . . . . . Fucik



Sir Hamilton Harty

HARTY WINS AUDIENCE AT THE POPS

Post

Famous English Conductor Plays Own Tone Poem

BY WARREN STOREY SMITH

It was a fortunate thought, whether it originated with Arthur Fiedler or with the management of the Symphony Orchestra, to invite Sir Hamilton Harty, the Irish-born conductor of the Halle concerts in Manchester, Eng., to stop off at Boston on his way from New York to California, where he is to be one of the conductors at the concerts in the Hollywood Bowl, to take charge of the Pop concert of last evening. Not within the longest memory have the Pops offered a distinguished guest conductor or been the means of making Boston acquainted with so notable a musician as Sir Hamilton Harty.

STEPS INTO FAVOR

Warm applause greeted Sir Hamilton when he made his first appearance on the stage last evening. A genial figure of a man in middle life, whose buoyant step and jaunty manner belied the grayness of his hair, Sir Hamilton instantly won and consistently kept the favor of the audience, as by report he won the affections of the orchestra. Indeed something more than his very considerable technical ability must have been needed for him to have made the orchestra so completely his own in the exceedingly brief time granted him for rehearsal.

Although the pieces on last evening's programme had been little more than read through, there was neither slip nor hitch in the performance, while often there was both eloquence and distinction in the playing.

For most in the audience, to judge by the demonstration which followed it, the climax of last evening's concert was the first performance in Boston of Sir Hamilton Harty's own tone-poem "With the Wild Geese," based on the poems of Miss Emily Lawless, which celebrate the Irish patriots who, after the battle of Aughrim, took service in the armies of France and Spain and who perished in large numbers fighting bravely in the battle of Fontenoy. It is with the battle of Fontenoy that the third section of the tone-poem deals and the impressive finale pictures the winging home to Ireland of the spirits of those who fell upon that field. Were the second section of the work, which depicts the dreams and aspirations of the exiles, a little less diffuse the cumulative effect of the work as a whole might be greater, but there was no denying the response of last evening's audience to the conclusion, at once stirring and poetic. Sir Hamilton's music, like his conducting, is straightforward and without affectation.

ends. They are not to be taken too solemnly, as the audience of last night quickly realized. The listeners applauded, indeed, until Mr. Fiedler repeated the "Polka."

Another seminovelty was the Weber "Concert Piece" in F minor for piano and orchestra, with J. M. Sanromá as soloist. Mr. Sanromá gave a brilliant performance of this rather uneven but virtuosic work, and was applauded loud and long by the audience.

Mr. Fiedler deserves the thanks of the public for his energy in introducing such new items as these into the Pops repertory. The next outstanding event of the season is the repetition next Monday evening of the "T quest" program. The Pops will an exceptionally successful year the concert on the evening of J

L. A

Oakland Boy Wins Flight to Capital

Special to The Christian Science Monitor

DAYTON, O., June 25—Gordon Lamb, 18, of Oakland, Calif., won the

M. Parks Jr. '32, Pittsburgh, 6 and 5.
J. B. Reston '32, Illinois, defeated Harry Eichelberger '32, Stanford, 1 up.
W. J. Redmond '32, Notre Dame, defeated T. J. Avcock Jr. '31, Michigan, 4 and 2.
J. R. Royston '31, Michigan, 4 and 2.
Ahern '32, Detroit C. C., 7 and 5.
J. G. Rahmwater Jr. '32, Tulane, defeated Fred Brand Jr. '32, Penn State, 5 and 4.
R. E. Kepler '32, Ohio State, defeated R. B. Martin '31, Illinois, 1 up (21 holes).
S. W. Noyes Jr. '33, Yale, defeated M. P. Klein '31, Chicago, 1 up (21 holes).

The Guest in A Concert of Excitements

Sir Hamilton Harty Warms Orchestra and Audience At Symphony Hall

Herald, June 22

SUCH summer heat as visited this town from Friday afternoon until Sunday afternoon is the enemy of virtue in the concert-hall. On Saturday evening, as listener, Sir Hamilton Harty made first acquaintance with the Pop Concerts—and the smallest audience in a spring of full houses applauded his orchestral transcription of the "Londonderry Air." On Sunday evening, as guest-conductor, he himself led the orchestra through a light symphonic program—and again Symphony Hall was no more than half-full. (The two balconies, especially the ever-faithful upper tier, were liberally occupied.) The weather had indeed "moderated," as we say in New England, but too late to bring back the fugitives from seaside and countryside. The public of The Pops may have shied at Sir Hamilton's severer program—what with two sets of variations! The public of the Symphony Concerts, which should have been more numerous, comes not to town on a Sunday evening in June.

Possibly the guest, like other Northern Europeans, blessed with a climate that permits the public practice of the art of music through twelve months of the year, may have wondered at the relative suspension of concerts and operas in America with the incoming tide of spring. After that Friday and Saturday in New York and Boston, he may now understand. Doubtless from any cosmopolitan standpoint, we Americans make a comic fuss about our summer heats, as though we would have the world wonder at them. Yet as an atmosphere for concerts, they give us reason.

Happily there were offsets. . . . In the first place, at the rehearsal of Saturday morning—and we all know what our studies or our offices then were—the orchestra took an instant and a strong fancy to Sir Hamilton. Discerning with conductors, they knew him immediately for a leader of ability and experience, clear-minded as to what he wished, stout-willed to gain it. Almost as quickly they discovered that, by grace of his Irish blood, his ways with an orchestra were ingratiating and stimulating. Through three hours they worked for him whole-heartedly. The quickness of the Boston Orchestra to catch and accomplish a guest-conductor's wishes is familiar story from Boston to Berlin. Sir Hamilton may also have discovered that it can be as ready with good will.

On Sunday, freed from bodily discomfort and spurred by the occasion, it played above its summer self. More: at the end of the tone-poem and of the first part of the concert, it laid down its instruments; turned as one man toward the conductor-composer bowing his acknowledgments at the side of the stage; clapped him to the echo; beamed upon him; as though that were not enough, repeated the demonstration at the close of the concert. Not a whit behindhand was the audience. It welcomed Sir Hamilton warmly; heaped applause upon him after every number; twice added shouts to clapping; rose en masse to salute him while he made his final bows. More than once he was named for guest-conductor when Dr. Koussevitzky takes his holiday next winter. . . . The powers that be in the Symphony Orchestra did well when in "the off-season" they made opportunity for Sir Hamilton in the East. They acted—to transfer the army phrase—as officers and gentlemen. Nor can he doubt the temper of his audience. At the summer solstice, a stirring concert is possible in Boston.

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Sir Hamilton is at ripe middle age, with graying hair—a tall, square-shouldered, firmly built figure. Toward the audience he has no manner, though he permits himself at moments an engaging Irish smile. Toward the orchestra he is equally unmannered. His right hand beats the measure clearly; his left, unobtrusively used, curves the melodic line or accents the rhythm. He turns quickly to spur a group or a choir from whom, for the moment, he expects much. He uses also Dr. Koussevitzky's familiar gesture—as from one who would draw the orchestra to himself, so infuse himself into it; thereby gain an urgent end. Through the first half of the concert, a listener might have said that ear and hand were most sensitive to the warmth and the richness of the woodwinds and the horns. Soon, however, the performance of Mozart's Serenade made plain that they were not less alert to the quality and finesse of string-tone.

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The concert was indeed a succession of discoveries of Sir Hamilton in the practice of the art of conducting. He began with Smetana's Overture to the opera, "The Bartered Bride"—show-piece at Symphony Hall in Dr. Muck's time; played once or twice under Mr. Monteux; overlooked by Dr. Koussevitzky. It was good to hear again for the clear brightness of the Czech folk-tunes, the liveliness of the dance-rhythms, the light verve of the whole. Sir Hamilton enlarged and deepened the pleasure by his unaffected singing of the melodies, his spirited hand upon the dance-tunes, his sensibility in the varying of repeated measures or in the modulation of approaching climax.

Next the familiar variations of Brahms on the theme out of Haydn. Seldom at Symphony Hall has the theme been sung more limpidly and simply, with such beauty of tone from the woodwinds and horns. The Variations were admirably differentiated, as admirably charactered. Throughout Sir Hamilton was all for the lyric, clear-rhythmed, warm-colored, rich-textured Brahms. It is hard to remember when the two Variations vivace (VI. and VII.) have been so distinctively marked; when the Variation grazioso has sounded so felicitously; when the Finale has seemed such full-voiced and full-rounded epitome of the whole. In short a performance to remember.

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Then Sir Hamilton as both conductor and composer in his tone-poem, "With the Wild Geese." Its origins in the poems of Emily Lawless, its backgrounds in Irish history and legend, have already been set forth in this place. As the music sounds, initial fanfares proclaim the exiled soldiery. A first division sings their stout hearts, keen wills, high spirits and warm temper. A second recalls the memories of country and Irish life that haunt them—memories that are also longing. Both these divisions proceed from Irish folk-song. Sir Hamilton translates it simply and warmly into the orchestral idiom of the first decade of the century; suffuses it with the intrinsic sentiment; keeps that sentiment direct and masculine; shuns pseudo-Irish softness and sweetness, be it Tom Moore's or that of the later Celtic poets. For him, "The Wild Geese" quit themselves in very truth as men.

The third division—of Fontenoy—is suggestion rather than battle-piece. "Heldenleben," with its swirl of dissonances across a stricken field, was no new thing in 1910; but Sir Hamilton could say, even to Strauss, "Get thee behind me, Sathanas." The finale is apotheosis of the returning shades,

". . . Singing from the fight,
Home to Corca Bascinn in the morning light."

But in the third and the fourth division Sir Hamilton is more reliant upon the common stock of music, A. D. 1910, than upon his own invention through Irish folk-tune. Finally, for an evening's wonder, hear a conductor-composer who scores for orchestra simply.

Mozart's "Eine kleine Nachtmusik"—the little Serenade for strings, long repertory piece at Symphony Hall—began the second part of the concert. Sir Hamilton played it with a diminished and carefully balanced orchestra; was often singular in his pacing and phrasing; was superlatively sensitive to the return of the melody in the slow movement; sharpened the rhythms of the minuet; gained a Muck-like lightness and fleetness in the finale; in sum, achieved a highly individual "reading" that brushed away the over-sophistication and super-refinement nowadays besetting the lighter Mozart in performance; restored to this Serenade the true voice of fluent and fanciful improvisation.

Next to Berlioz—one of Sir Hamilton's loyalties—in the tone-picturing of the "Royal Hunt and Tempest" that conduct Dido and Æneas across the Carthaginian forest to the fated cave; while Naiads gambol in the sunshine or Fauns wave torches across the storm. "The Trojans" whence the piece comes, was work of Berlioz's final years. To some ears it seems a manufactured music born of thought, will and endless pains. But so to judge it is not to reproach Sir Hamilton's feeling for Berlioz's lean, mean-

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WILL ALSO DIRECT COAST ORCHESTRAS

Herald, June 22

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Boston Orchestra, Americans Heard

Daniel Gregory Mason Makes Lists and Draws Conclusions

Transcript, June 22

WHAT leisure these professors of music must have, even if they are composers as well! Here into the June number of Musical America comes Daniel Gregory Mason of Columbia toting up the number of pieces by American composers played within the five seasons of 1925-26, 26-27, 27-28, 28-29, 29-30, by the principal American orchestras and drawing from the lists such deductions as please him. He places first Chicago and the lesser orchestras of the Middle West; next Boston; then, at long interval, Philadelphia and New York. Here is his list from the program-books of the Boston Orchestra, with the proviso that for reasons nowhere made known, Mr. Mason does not count Mr. Loeffler an American composer. He has merely spent forty-odd years, it seems, of his working life in Boston, and Medfield. Nor, for a reason, quite obvious in his comments, will he count Mr. Bloch an American. Here is the list:

1925-26

Copland: "Music for the Theatre."*
Gilbert: Symphonic Piece.*
Spelman: "Assisi."*

1926-27

Chadwick: "Tam O'Shanter."
Converse: "Flivver 10,000,000"*
Copland: Concerto for Piano.*
Hill: "Lilacs."*
Sessions: Symphony.*
Steinert: "Southern Night."*

1927-28

Carpenter: "Adventures in a Perambulator," "Skyscrapers."
Converse : "California."*
Hill: "Symphony No. 1.*
Mason: Symphony No. 1.
Piston: Symphonic Piece.*

1928-29

Carpenter: "Skyscrapers."
Copland: Two Pieces for String Orchestra.
Foote: Suite for Strings.
Goldmark: Negro Rhapsody.
Hanson: Nordic Symphony.
Hill: Symphony No. 1.
Jacobi: Indian Dances.
Josten: Two Movements from "Concerto Sacro."
Schelling: "Morocco."

1929-30

Chadwick: Sinfonietta.
Eichheim: "Java" and "Burma."
Fairchild: "Chants Nègres."*
Gardner: "Broadway."*
Gruenberg: "Enchanted Isle."
Jazz Suite.
Hill: "Lilacs."
Josten: "Jungle."*
Piston: Suite for Orchestra.*

Total: 33 works.

(The stars indicate first performance)

Mr. Mason's comment is delightfully amusing indication of his faiths—in that slightly over-used word "constructive," for example—and of his prejudices—for instance against those whom he labels "cosmopolitan Jews": "Here again the roster of established composers is impressive: Carpenter, Chadwick, Converse, Eichheim, Gilbert, Goldmark, Gruenberg, Hanson, Hill, Mason, Schelling; and there is a fair proportion of local names: Foote Piston, Steinert. It is in the younger men chosen that a significant difference from Chicago [to which Mr. Mason gives first place] is noted: Copland, Fairchild, Gardner, Jacobi, Josten, Sessions, Spelman. Here the inclusion of such names as Copland, Gardner, Gruenberg, Fairchild, Spelman (the first three cosmopolitan Jews, the two latter expatriates) seems to give a more European, exotic flavor, to make the list, in spite of its New Englanders like Sessions and its New Yorkers like Goldmark, a little less representatively American.

"At the same time the great number of first performances tends to arouse our suspicions; while their presence in moderation indicates a healthy curiosity and independence of convention, over-insistence on them may proceed from a precisely opposite pandering to public opinion in the shape of the journalistic demand for novelty. Novelty may be sought through motives of sensationalism; while lasting and quiet artistic joy are compatible only with long familiarity: and a list rich in repetitions like that of Chicago may therefore be more truly constructive than one where 'New: First time' appears over-often."

Before leaving Mr. Mason, it may be worth while to note that the "Jazz Suite" of Mr. Gruenberg, the "Music for the Theater" and the Concerto of Mr. Copland, the "Broadway" of Mr. Gardner, bore on every other page the marks of urban America. It may be recorded also that all three composers have spent their working lives in and about New York. Mr. Mason harms a good cause when he lets anti-Semitic prejudice color his argument. Has it ever occurred to him that there are those who dislike New Englanders as much, and as unreasonably as he seems to dislike "cosmopolitan Jews?" When race-prejudices intrude into the concert-hall, it is time for just-minded persons to withdraw. H. T. P.

MUSIC

Globe, June 22

SYMPHONY HALL

Sir Hamilton Harty Conducts Pop Concert

Sir Hamilton Harty, distinguished Irish conductor and composer, serving as guest conductor of the season's final Sunday Pop concert last evening, received at the conclusion of the program one of the most fervid demonstrations of approval and admiration that one has witnessed lately in Symphony Hall. The eager and long-continued handclapping which had been accorded him earlier in the evening gave way to shouts of "Bravo" as the audience rose to its feet stamping and cheering.

His program comprised the overture to Smetana's "The Bartered Bride"; Brahms' variations on a theme by Haydn; Mozart's "Eine Kleine Nachtmusik"; the "Royal Hunt and Tempest" from Berlioz' opera "The Trojans"; the theme and variations from Tchaikovsky's Suite No. 3 in G, and Sir Hamilton's symphonic poem "With The Wild Geese."

Tall and rather heavily-set, his manner when he first appeared upon the platform was modest and unassuming to the point of diffidence. A few bows, hardly more than quiet nods of the head, accompanied by his quiet friendly smile, and he turned to the orchestra. A curious contrast was presented between this modesty and the energetic, yet sensitive and tasteful manner in which he conducted.

His musicianship, to judge from last night's performance, is sound and unimpeachable. He has an abundance of exuberance but he does not use it to attract attention to himself.

His baton is used quite as much to indicate phrasing and dynamic values as to convey the proper tempo. In short, he presents a somewhat unusual and decidedly refreshing example of a conductor of temperament who shows it, but he is not of the showman type.

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Globe, June 22

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If his gestures seemed awkward to the casual onlooker they seemed particularly appropriate to the musician. For this modest man moves and acts so that he may influence his orchestra players, not so that he may give visual interpretation of the music for the benefit of the audience. From this point of view his technic is irreproachable. All the while he is thoroughly enjoying himself—which a music-maker should. How the memory of his directing the orchestra in Mozart's "Eine Kleine Nachtmusik" and the beauty of the performance (on a single rehearsal) will remain after the fuming and fussing of many another!

Trans., June 20

The Pops

Eighth Week—Last evening, Sir Hamilton Harty, the eminent conductor of the Hallé Concerts in Manchester and London, arrived in Boston, to be guest of the Symphony Orchestra. Today he is busy with rehearsals. Tomorrow evening, with Mr. Fiedler as his willing host, he will conduct at Symphony Hall in his only concert in the Eastern half of America. On Monday he will start Westward to keep his engagements at Los Angeles and San Francisco. His program for Boston, printed elsewhere on these pages, is happy compromise between music for a Sunday Pop and music for a Symphony Concert. It gives room for Sir Hamilton's abilities as conductor; discloses him as composer; implies a responsive orchestra.

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Week-End Pops

Program for Saturday

Rákóczy March ..... Berlioz
Overture to the Opera, "Oberon," Weber
Londonderry Air ..... Harty
Tales from Johann Strauss ... Korngold
Overture, "The Year 1812" . Chaikovsky
Waltz, "Espana" ..... Waldteufel
Czardas from the Opera, "Ghost of the Warrior" ..... Grossman
Selection from the Musical Play, "Rose-Marie" ..... Friml
March, "Under the Double Eagle" J. Wagner

Conductor: A. Fiedler

Program for Sunday

MUSIC

Herald, June 22

SYMPHONY HALL

Last of the Sunday Pop concerts: Sir Hamilton Harty, guest conductor. The program was as follows: Smetana, Overture to "The Bartered Bride;" Brahms, Variations on a Theme by Haydn, Op. 56a; Harty, "With the Wild Geese" (after a poem by Emily Lawless); Mozart, "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525): Allegro, Romanzo, Menuetto, Rondo; Berlioz, "Royal Hunt and Tempest," Descriptive Symphony, from "The Trojans;" Tchaikovsky, Theme with Variations from Suite No. 3, Op. 55.

For his first appearance as guest conductor at the Pop concerts, Sir Hamilton Harty selected a program that met last evening with the warmest approval. Much of the music was familiar, saving his own composition, but the freshness and vigor with which it was played made it seem almost like new. Sir Hamilton Harty, as was to have been expected from his long and distinguished record abroad, is a conductor of resourcefulness and precision, handling with equal skill the exquisitely delicate tones of Mozart's "Eine Kleine Nachtmusig" or the vigorous, even flashy, romanticism of Tchaikovsky's "Theme with Variations from Suite No. 3." Reserved in manner, almost austere, his acknowledgement of applause was gracious but brief; plainly his chief concern was with the rendition of the music by the orchestra under his control.

Much interest centered in the playing of the conductor's own composition, "ith the Wild Geese," suggested by a poem by Emily Lawless. There was a warmth and breeziness to this music that won instant approval. There was not too obvious a striving after concerto imagery, yet one could hear the honking of the geese as they passed overhead and even catch the rustle of their wings. Snatches of Irish folk-song identified the location of the piece and there were bursts of wild melody in a minor key that suggested autumn storms or perhaps a tumult in the land. There were no unpleasing discords, but neither, on the other hand, was everything soft and sweet; the music was restless, seeming to strive after a peace desired but never attained.

Brahms' arrangement of the stately theme by Hayln was played with a fine dignity that rought out all its majestic beauty. For sheer loveliness of tone, perhaps "Eine Kleine Nachtmusik" stood out most emphatically; the miniature orchestra that played it showing full appreciation of its delicate precision and fine musicianship. The overture of "The Bartered Bride" was vigorously played, and the Tchaikovsky "Theme with Variations" concluded the concert in a burst of brass and Russian emotions. Alone, the selection from Berlioz' descriptive symphony, "The Trojans" seemed lacking in interest.

The completion of the program gave opportunity for the small but appreciative audience to give vent to the enthusiasm which had been accumulating during the concert. There was a veritable ovation, which brought Sir Hamilton Harty back again and again in response to the vociferous applause. Finally, everyone stood up, and one heard the noise of stamping, even of shouted "Bravos" an unusually emotional but thoroughly deserved tribute. E. L. H.

The Guest in A Concert of Excitements

Sir Hamilton Harty Warms Orchestra and Audience At Symphony Hall

Herald, June 22

SUCH summer heat as visited this town from Friday afternoon until Sunday afternoon is the enemy of virtue in the concert-hall. On Saturday evening, as listener, Sir Hamilton Harty made first acquaintance with the Pop Concerts—and the smallest audience in a spring of full houses applauded his orchestral transcription of the "Londonderry Air." On Sunday evening, as guest-conductor, he himself led the orchestra through a light symphonic program—and again Symphony Hall was no more than half-full. (The two balconies, especially the ever-faithful upper tier, were liberally occupied.) The weather had indeed "moderated," as we say in New England, but too late to bring back the fugitives from seaside and countryside. The public of The Pops may have shied at Sir Hamilton's severer program—what with two sets of variations! The public of the Symphony Concerts, which should have been more numerous, comes not to town on a Sunday evening in June.

Possibly the guest, like other Northern Europeans, blessed with a climate that permits the public practice of the art of music through twelve months of the year, may have wondered at the relative suspension of concerts and operas in America with the incoming tide of spring. After that Friday and Saturday in New York and Boston, he may now understand. Doubtless from any cosmopolitan standpoint, we Americans make a comic fuss about our summer heats, as though we would have the world wonder at them. Yet as an atmosphere for concerts, they give us reason.

Happily there were offsets. . . . In the first place, at the rehearsal of Saturday morning—and we all know what our studies or our offices then were—the orchestra took an instant and a strong fancy to Sir Hamilton. Discerning with conductors, they knew him immediately for a leader of ability and experience, clear-minded as to what he wished, stout-willed to gain it. Almost as quickly they discovered that, by grace of his Irish blood, his ways with an orchestra were ingratiating and stimulating. Through three hours they worked for him whole-heartedly. The quickness of the Boston Orchestra to catch and accomplish a guest-conductor's wishes is familiar story from Boston to Berlin. Sir Hamilton may also have discovered that it can be as ready with good will.

On Sunday, freed from bodily discomfort and spurred by the occasion, it played above its summer self. More: at the end of the tone-poem and of the first part of the concert, it laid down its instruments; turned as one man toward the conductor-composer bowing his acknowledgments at the side of the stage; clapped him to the echo; beamed upon him; as though that were not enough, repeated the demonstration at the close of the concert. Not a whit behindhand was the audience. It welcomed Sir Hamilton warmly; heaped applause upon him after every number; twice added shouts to clapping; rose en masse to salute him while he made his final bows. More than once he was named for guest-conductor when Dr. Koussevitzky takes his holiday next winter. . . . The powers that be in the Symphony Orchestra did well when in "the off-season" they made opportunity for Sir Hamilton in the East. They acted—to transfer the army phrase—as officers and gentlemen. Nor can he doubt the temper of his audience. At the summer solstice, a stirring concert is possible in Boston.

Sir Hamilton is at ripe middle age, with graying hair—a tall, square-shouldered, firmly built figure. Toward the audience he has no manner, though he permits himself at moments an engaging Irish smile. Toward the orchestra he is equally unmannered. His right hand beats the measure clearly; his left, unobtrusively used, curves the melodic line or accents the rhythm. He turns quickly to spur a group or a choir from whom, for the moment, he expects much. He uses also Dr. Koussevitzky's familiar gesture—as from one who would draw the orchestra to himself, so infuse himself into it; thereby gain an urgent end. Through the first half of the concert, a listener might have said that ear and hand were most sensitive to the warmth and the richness of the woodwinds and the horns. Soon, however, the performance of Mozart's Serenade made plain that they were not less alert to the quality and finesse of string-tone.

The concert was indeed a succession of discoveries of Sir Hamilton in the practice of the art of conducting. He began with Smetana's Overture to the opera, "The Bartered Bride"—show-piece at Symphony Hall in Dr. Muck's time; played once or twice under Mr. Monteux; overlooked by Dr. Koussevitzky. It was good to hear again for the clear brightness of the Czech folk-tunes, the liveliness of the dance-rhythms, the light verve of the whole. Sir Hamilton enlarged and deepened the pleasure by his unaffected singing of the melodies, his spirited hand upon the dance-tunes, his sensibility in the varying of repeated measures or in the modulation of approaching climax.

Next the familiar variations of Brahms on the theme out of Haydn. Seldom at Symphony Hall has the theme been sung more limpidly and simply, with such beauty of tone from the woodwinds and horns. The Variations were admirably differentiated, as admirably charactered. Throughout Sir Hamilton was all for the lyric, clear-rhythmed, warm-colored, rich-textured Brahms. It is hard to remember when the two Variations vivace (VI. and VII.) have been so distinctively marked; when the Variation grazioso has sounded so felicitously; when the Finale has seemed such full-voiced and full-rounded epitome of the whole. In short a performance to remember.

Then Sir Hamilton as both conductor and composer in his tone-poem, "With the Wild Geese." Its origins in the poems of Emily Lawless, its backgrounds in Irish history and legend, have already been set forth in this place. As the music sounds, initial fanfares proclaim the exiled soldiery. A first division sings their stout hearts, keen wills, high spirits and warm temper. A second recalls the memories of country and Irish life that haunt them—memories that are also longing. Both these divisions proceed from Irish folk-song. Sir Hamilton translates it simply and warmly into the orchestral idiom of the first decade of the century; suffuses it with the intrinsic sentiment; keeps that sentiment direct and masculine; shuns pseudo-Irish softness and sweetness, be it Tom Moore's or that of the later Celtic poets. For him, "The Wild Geese" quit themselves in very truth as men.

The third division—of Fontenoy—is suggestion rather than battle-piece. "Heldenleben," with its swirl of dissonances across a stricken field, was no new thing in 1910; but Sir Hamilton could say, even to Strauss, "Get thee behind me, Sathanas." The finale is apotheosis of the returning shades,

". . . Singing from the fight,
Home to Corca Bascinn in the morning light."

But in the third and the fourth division Sir Hamilton is more reliant upon the common stock of music, A. D. 1910, than upon his own invention through Irish folk-tune. Finally, for an evening's wonder, hear a conductor-composer who scores for orchestra simply.

Mozart's "Eine kleine Nachtmusik"—the little Serenade for strings, long repertory piece at Symphony Hall—began the second part of the concert. Sir Hamilton played it with a diminished and carefully balanced orchestra; was often singular in his pacing and phrasing; was superlatively sensitive to the return of the melody in the slow movement; sharpened the rhythms of the minuet; gained a Muck-like lightness and fleetness in the finale; in sum, achieved a highly individual "reading" that brushed away the over-sophistication and super-refinement nowadays besetting the lighter Mozart in performance; restored to this Serenade the true voice of fluent and fanciful improvisation.

Next to Berlioz—one of Sir Hamilton's loyalties—in the tone-picturing of the "Royal Hunt and Tempest" that conduct Dido and Æneas across the Carthaginian forest to the fated cave; while Naiads gambol in the sunshine or Fauns wave torches across the storm. "The Trojans" whence the piece comes, was work of Berlioz's final years. To some ears it seems a manufactured music born of thought, will and endless pains. But so to judge it is not to reproach Sir Hamilton's feeling for Berlioz's lean, meandering melody, his stripped harmonies, his pictorial suggestion by instrumental color and texture, his tour de force through "The Trojans" in the joining of Vergilian restraint to romantic feeling.

Finally, the theme, variations and Polonaise that end Chaikovsky's Suite in G major, unheard in Symphony Hall since Dr. Muck's distant day. Sir Hamilton took them as virtuoso-piece for orchestral display; flung them off impetuously, springing from one to another as though Chaikovsky had written them at white and unbroken heat; even slurred the rhythm of the polonaise in his passion for speed and sonority; yet paused that Mr. Theodorowicz might play the folk-song variation with the skill and feeling that in another vein had distinguished Mr. Valkenier at the first horn in the number from Berlioz. . . . It is custom in America to think indifferently of English conductors. Here in Boston, first Sir Thomas Beecham and now Sir Hamilton Harty, "as guests," have redressed that injustice.

H. T. P.

A covered wagon is ready to start this afternoon its trek across the continent in commemoration of 100 years of Baptist home mission service. This will be the beginning of a year's commemoration of the centenary of the American Home Mission Society. To recognize the part that Massachusetts Baptists played in the beginning of Baptist home mission work on this continent, it is planned to begin the centenary commemoration in this state.

COVERED WAGON TO START TODAY

Baptist Vehicle Will Trek Across Continent

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said to American composers and their works holds true in England. Hence Sir Hamilton hopes to act as an ambassador of music by introducing the contemporary music of the two countries to each other.

CONCERT TO BE HELD TONIGHT

Tonight he will enjoy the concert of the Boston Symphony orchestra, under Arthur Fiedler—and will have the pleasure of hearing one of his own arrangements played. The Boston Orchestra, according to Sir Hamilton, is held by the English as the best in America.

On the matter of radio broadcasting in England, Sir Hamilton waxed eloquent. He explained the difference in the American and English systems, pointing out that a government monopoly exists in England where one orchestra—the London Symphony—is chosen to handle all the air concerts. Sir Hamilton feels very strongly that the appropriation for this broadcasting should include the other leading British orchestras—that of the city of Birmingham, the Scottish symphony, and his own of Manchester which he believes leads all the rest. Greater variety of program would follow such a course of action. Sir Hamilton made it very clear that he was not attacking broadcasting, which he respects, but the way it is administered in England. In this country, he said, it is the fashion to support music; but not so in England where the people are not ready to spend money on orchestras.

SEES JAZZ ON WANE

As for jazz, the British conductor believes that it is on the wane and has not enough fundamental musical worth to make it endure. He admits, however, that he is partial to George Gershwin and his compositions.

As might have been expected, the mention of Hollywood brought forth the question of Sir Hamilton's attitude on the moving pictures. As in all other questions, his attitude was perfectly definite.

"I am not interested," he said. "Nor shall I be."

Sir Hamilton holds the degree of doctor of music in Trinity College, Dublin, and in Victoria University, Manchester. He is a Fellow of the Royal College of Music.

Boston Orchestra, Americans Heard

Daniel Gregory Mason Makes Lists and Draws Conclusions

Transcript, June 22

WHAT leisure these professors of music must have, even if they are composers as well! Here into the June number of Musical America comes Daniel Gregory Mason of Columbia toting up the number of pieces by American composers played within the five seasons of 1925-26, 26-27, 27-28, 28-29, 29-30, by the principal American orchestras and drawing from the lists such deductions as please him. He places first Chicago and the lesser orchestras of the Middle West; next Boston; then, at long interval, Philadelphia and New York. Here is his list from the program-books of the Boston Orchestra, with the proviso that for reasons nowhere made known, Mr. Mason does not count Mr. Loeffler an American composer. He has merely spent forty-odd years, it seems, of his working life in Boston, and Medfield. Nor, for a reason, quite obvious in his comments, will he count Mr. Bloch an American. Here is the list:

1925-26

Copland: "Music for the Theatre."*
Gilbert: Symphonic Piece.*
Spelman: "Assisi."*

1926-27

Chadwick: "Tam O'Shanter."
Converse: "Flivver 10,000,000"*
Copland: Concerto for Piano.*
Hill: "Lilacs."*
Sessions: Symphony.*
Steinert: "Southern Night."*

1927-28

Carpenter: "Adventures in a Perambulator," "Skyscrapers."
Converse : "California."*
Hill: "Symphony No. 1.*
Mason: Symphony No. 1.
Piston: Symphonic Piece.*

1928-29

Carpenter: "Skyscrapers."
Copland: Two Pieces for String Orchestra.
Foote: Suite for Strings.
Goldmark: Negro Rhapsody.
Hanson: Nordic Symphony.
Hill: Symphony No. 1.
Jacobi: Indian Dances.
Josten: Two Movements from "Concerto Sacro."
Schelling: "Morocco."

1929-30

Chadwick: Sinfonietta.
Eichheim: "Java" and "Burma."
Fairchild: "Chants Nègres."*
Gardner: "Broadway."*
Gruenberg: "Enchanted Isle."
Jazz Suite.
Hill: "Lilacs."
Josten: "Jungle."*
Piston: Suite for Orchestra.*

Total: 33 works.

(The stars indicate first performance)

Mr. Mason's comment is delightfully amusing indication of his faiths—in that slightly over-used word "constructive," for example—and of his prejudices—for instance against those whom he labels "cosmopolitan Jews": "Here again the roster of established composers is impressive: Carpenter, Chadwick, Converse, Eichheim, Gilbert, Goldmark, Gruenberg, Hanson, Hill, Mason, Schelling; and there is a fair proportion of local names: Foote Piston, Stelnert. It is in the younger men chosen that a significant difference from Chicago [to which Mr. Mason gives first place] is noted: Copland, Fairchild, Gardner, Jacobi, Josten, Sessions, Spelman. Here the inclusion of such names as Copland, Gardner, Gruenberg, Fairchild, Spelman (the first three cosmopolitan Jews, the two latter expatriates) seems to give a more European, exotic flavor, to make the list, in spite of its New Englanders like Sessions and its New Yorkers like Goldmark, a little less representatively American.

"At the same time the great number of first performances tends to arouse our suspicions; while their presence in moderation indicates a healthy curiosity and independence of convention, over-insistence on them may proceed from a precisely opposite pandering to public opinion in the shape of the journalistic demand for novelty. Novelty may be sought through motives of sensationalism; while lasting and quiet artistic joy are compatible only with long familiarity: and a list rich in repetitions like that of Chicago may therefore be more truly constructive than one where 'New: First time' appears over-often."

Before leaving Mr. Mason, it may be worth while to note that the "Jazz Suite" of Mr. Gruenberg, the "Music for the Theater" and the Concerto of Mr. Copland, the "Broadway" of Mr. Gardner, bore on every other page the marks of urban America. It may be recorded also that all three composers have spent their working lives in and about New York. Mr. Mason harms a good cause when he lets anti-Semitic prejudice color his argument. Has it ever occurred to him that there are those who dislike New Englanders as much, and as unreasonably as he seems to dislike "cosmopolitan Jews?" When race-prejudices intrude into the concert-hall, it is time for just-minded persons to withdraw.

H. T. P.

MUSIC

Globe June 22

SYMPHONY HALL

Sir Hamilton Harty Conducts Pop Concert

Sir Hamilton Harty, distinguished Irish conductor and composer, serving as guest conductor of the season's final Sunday Pop concert last evening, received at the conclusion of the program one of the most fervid demonstrations of approval and admiration that one has witnessed lately in Symphony Hall. The eager and long-continued handclapping which had been accorded him earlier in the evening gave way to shouts of "Bravo" as the audience rose to its feet stamping and cheering.

His program comprised the overture to Smetana's "The Bartered Bride"; Brahms' variations on a theme by Haydn; Mozart's "Eine Kleine Nachtmusik"; the "Royal Hunt and Tempest" from Berlioz' opera "The Trojans"; the theme and variations from Tchaikovsky's Suite No. 3 in G, and Sir Hamilton's symphonic poem "With The Wild Geese."

Tall and rather heavily-set, his manner when he first appeared upon the platform was modest and unassuming to the point of diffidence. A few bows, hardly more than quiet nods of the head, accompanied by his quiet friendly smile, and he turned to the orchestra. A curious contrast was presented between this modesty and the energetic, yet sensitive and tasteful manner in which he conducted.

His musicianship, to judge from last night's performance, is sound and unimpeachable. He has an abundance of exuberance but he does not use it to attract attention to himself.

His baton is used quite as much to indicate phrasing and dynamic values as to convey the proper tempo. In short, he presents a somewhat unusual and decidedly refreshing example of a conductor of temperament who shows it, but he is not of the showman type.

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This was evident in the sympathetic, painstaking and eloquent manner in which he played the music of those composers last evening. The Mozart was properly light and flowing, with not a little subtlety. The Berlioz was stimulating and forceful.

The Tchaikovsky variations, something in the nature of a test of virtuosity for conductor and players, were played with a brilliance and intensity—and in the waltz-like variations with consummate grace—that made one listener forget the barren stretches of dry thematic material. In the statement of the theme of the Brahms variations, however, the tempo seemed somewhat too slow, and the melody rather too angular.

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E. L. H.

Herald, The Pops June 20

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Week-End Pops

Program for Saturday

Rákóczy March ..... Berlioz
Overture to the Opera, "Oberon," Weber
Londonderry Air ..... Harty
Tales from Johann Strauss ... Korngold
Overture, "The Year 1812" . Chaikovsky
Waltz, "Espana" ..... Waldteufel
Czardas from the Opera, "Ghost of the Warrior" ..... Grossman
Selection from the Musical Play, "Rose-Marie" ..... Friml
March, "Under the Double Eagle" J. Wagner

Conductor: A. Fiedler

Program for Sunday

Overture to the Opera, "The Bartered Bride" ..... Smetana
Variations on a Theme from Haydn Brahms
Tone-Poem, "With the Wild Geese" Harty
Eine kleine Nachtmusik .... ..Mozart (Serenade for String Orchestra)
Royal Hunt and Tempest from the Opera, "The Trojans..... Berlioz
Finale (Theme with Variations) from the Suite in G major, No. 3 Chaikovsky

Conductor: H. Harty as Guest

IN AL CAPONE SUIT LAW FIRM SETS ACTION

Miami Attorney Expects Move to Settle His $50,000 Claim

MIAMI, Fla., June 21 (AP)—Vincent C. Giblin, Miami attorney said today he may have an announcement to make tomorrow regarding settlement of his $50,000 suit against Al Capone but that he had received no communication from Capone today.

Giblin announced yesterday he expected settlement over the week end of his action to collect money he said was due him as attorney fees. The attorney said he had received word a ...

Sports and Pastime for Modernists

'Facade' Emerges at The Pops, Various Young Hands Assisting

Herald June 20

FIVE years afterward we in Boston are to hear four numbers from "Façade." As long ago as 1926, William Walton, then a youthful composer, wrote the music to intersperse and accompany the recitation of poems by Edith Sitwell. On spring evenings in that year this blended entertainment drew modernist London to a hall in remotest Chelsea and Ernest Newman "wrote a piece" about the occasion that has become a semi-classic in the kind. In time Dr. Koussevitzky discovered Mr. Walton in the overture, "Portsmouth Point," now well established in the repertory at Symphony Hall. Forthwith he hinted at a performance of "Façade"; then hesitated since it would require a speaker for the poems—through a megaphone—and might, by an unmistakable flippancy, distress the ancients and honorables who still dot our symphonic audiences. Then came Mr. Walton's "Sinfonia Concertante" and Concerto for Viola—work of a maturer day—and "Façade" again receded into the background.

Hence Mr. Fiedler has now drawn it—or rather four numbers in an orchestral suite—for performance at The Pops on Wednesday evening next. Possibly this occasion is a first time in America. Certainly it is a first time in Boston. The four pieces are in order: a Tango, a Pasodobile or Spanish march; a Swiss Yodelling Song; a Polka. Two at least, perhaps all four, accompany or refer back to poems by Miss Sitwell who writes, almost needless to say, "the new poetry." Whether this verse will be recited—through the megaphone—is yet to be decided at Symphony Hall. Meanwhile Mr. Newman's article, originally printed in the Sunday Times of London, is sufficient introduction. But first the record: "Façade" was produced at the Chenil Galleries in London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello and percussion." Now to Mr. Newman:

"How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished. . . . Mr. Sitwell, in his prefatory remarks, half hinted, apologetically, that the speaker of the words might not be able to get them all 'over,' but that if we happened to miss any of them there was always the music to fall back upon. His scruples were unnecessary. It is true that against the jolly stridencies of Mr. Walton's scoring what we got from the megaphone was often sound rather than sense, but for my part I felt that one or two of the poems were rather improved than otherwise by our not being able to catch the words. We got the essential things all right, such as—

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(from the 'Trio for Two Cats and a Trombone'). But really, the words mattered very little, in the majority of cases, as against the music.

"The experience was another illustration of how necessary it is to find the right instrument for a tune, in poetry as in music. If I have missed, in my study, the inner meaning of some of Miss Sitwell's ingeniously wrought verses, it was because in my innocence I read them as I would read ordinary poetry. Mr. Osbert Sitwell (if it were he at the back of the megaphone), showed me that they really demand a method of reading of their own. Get Kreisler to play one of Paul Whiteman's shirt-sleeves tunes on his violin, and the tune will sound nothing. Hear the free-and-easy thing on the trombone or the baritone saxophone, and you are bound to admit that it has its qualities and its virtues. With tunes, as with people, the clothes are almost as important as what is inside them. Now when I read this of Miss Sitwell's:

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The light is braying like an ass.
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The tall Spanish jade
With hair black as nightshade
Worn as a cockade!
Flee
Her eyes' gasconade
And her gown's parade
(As stiff as a brigade).
Tee-hee!

or this—

Beside the castanetted sea
Where stalks Il Capitaneo
Swaggart braggadocio
Sword and moustachio—
He
Is green as a cassada
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When,
Sir
Beelzebub called for his syllabub in the hotel
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"But when the true-born Briton settled down to the true-born Briton's historic part of guying things that have a natural touch of absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Waltz,' the 'Polka,' the 'Yodelling Song' and 'I do like to be beside the seaside' and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair. The music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much bone of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

There is only to add, on the part of The Transcript, two of Miss Sitwell's poems, directly associated with as many numbers to be played next Wednesday. One, "Neptune," goes with the Polka:

" 'Tra la la la—
See me dance the polka.'
Said Mr. Wagg like a bear,
'With my top hat
And my whiskers that—
(Tra la la la) trap the Fair.

Where the waves seem chiming haycocks
I dance the polka; there
Stand Venus' children in their gay frocks,—
Maroon and marine,—and stare.

To see me fire my pistol
Through the distance blue as my coat;
Like Wellington, Byron, the Marquis of Bristol,
Buzbied great trees float.

While the wheezing hurdy-gurdy
Of the marine wind blows me
To the tune of Annie Rooney, sturdy,
Over the sheafs of sea;

And bright as a seedsman's packet
With zinnias, candytufts chill,
Is Mrs. Marigold's jacket
As she gapes at the inn door still.

Where at dawn in the box of the sailor,
Blue as the decks of the sea,
Nelson awoke, crowed like the cocks,
Then back to dust sank he.

And Robinson Crusoe
Rues so
The bright and foxy beer.—
But he finds fresh isles in a negress' smiles,—
The poxy doxy dear.

As they watch me dance the polka,'
Said Mr. Wagg like a bear,
'In my top hat and my whiskers that,—
Tra la la la, trap the Fair.

Tra la la la la—
Tra la la la la—
Tra la la la la la la la
La
La
La!' "

The other "Centaurs and Centauresses," is the verse for the "Swiss Yodelling Song":

"We bear velvet cream,
Green and babyish
Small leaves seem; each stream
Horses' tails that swish,

And the chimes remind
Us of sweet birds singing,
Like the jangling bells
On rose trees ringing.

Man must say farewell
To parents now,
And to William Tell,
And Mrs. Cow.

Man must say farewells
To storks and Bettes,
And to roses' bells,
And statuettes.

Forests white and black
In spring are blue
With forget-me-nots,
And to lovers true.

Still the sweet bird begs
And tries to cozen
Them: 'Buy angels' eggs
Sold by the dozen.'

Gone are clouds like inns
On the gardens' brinks,
And the mountain djinns,—
Ganymede sells drinks;

While the days seem grey,
And his heart of ice,
Grey as chamois, or
The edelweiss,

And the mountain streams
Like cowbells sound—
Tirra lirra, drowned
In the waiter's dreams

Who has gone beyond
The forest waves,
While his true and fond
Ones seek their graves."

Sir Hamilton Harty in Boston

Monitor June 22

By L. A. SLOPER

IF SIR HAMILTON HARTY was warned, before embarking for America, that he must expect frigidity in an audience assembled in Symphony Hall, Boston, he must have been pleasantly surprised on the evening of June 21. Appearing then as conductor of the final Pop concert of the season, he received a tumultuous welcome. Even at Hollywood Bowl, whither he is bound, he can hardly look for greater enthusiasm.

Making in Boston his first appearance in the United States as a conductor, Sir Hamilton was greeted with the warmth due to his distinguished position in Great Britain. But the intensified plaudits which came later in the evening must be attributed not to his reputation but to his performance. After his own tone poem, "With the Wild Geese," which closed the first half of his program, there was a storm of "Bravos"; and after the final number, Tchaikovsky's Theme and Variations from Suite No. 3, orchestra and audience rose to their feet to tender a prolonged ovation.

A Critical Audience

But this, carpers may urge in depreciation, was not a subscription symphony audience. No; but the audience of the Sunday evening "symphonic" programs of the Pops season is a critical group. It contains many musicians and music lovers who are regular patrons of the symphony concerts. Its approval is not too easily won. Moreover, it should be considered that the visitor's success was achieved with an orchestra reduced to rank-and-file by the absence of nearly all its "firsts." The guest conductor, without doubt, would be the first to acknowledge the credit due to these fine players, drilled by Dr. Koussevitzky, whose respect and liking he had obviously won in the single rehearsal allowed him. Indeed, he was generous in sharing the applause with them.

Sir Hamilton's qualities as leader and as musician were made evident at once in the Overture to Smetana's "The Bartered Bride," which held robust humor and rhythmic vitality and a warm lyricism, besides bringing out a precision and a tonal quality which are not always conspicuous at

excellent impression was strengthened by the performance of Brahms's Variations on a Theme of Haydn, in which the conductor displayed a subtle sense of structural proportion as well as a keen feeling for phrase and accent.

"With the Wild Geese"

Interest centered naturally in the conductor's tone poem, based on the Emily Lawless verses about the Irish expatriates who fought with the enemies of England on the continent. This item, new to Boston, proved to be a well-made and effective score in conservative style, with more of Wagner and Liszt in it than of Strauss. This is not to intimate that the work is merely derivative. It is instinct with the sentiment, the gayety, the pugnaciousness and the melancholy of the Irish race. The battle scene, naturally, is the least interesting of the four movements into which it is divided. The introductory movement is captivating, with its evocation of the racial characteristics of the exiles. One must confess to a disappointment in the final section, which seemed rather too realistic for a depiction of the ghostly return. The second section, haunting and nostalgic, is the loveliest of all. Here the composer has achieved some extraordinarily suggestive writing for four horns (piano) and has enhanced his effect by the use of kettledrums played with finger tips.

As the reputed high priest of Berlioz in England, Sir Hamilton understandably included in his program the "Royal Hunt and Tempest" from "The Trojans." Even those of us who have not been moved to join the Berlioz camp could not resist the charm of the quiet opening and close of the extract as revealed under the baton of this conductor, who has an extraordinary ability to bring out subtleties of mood. The Tchaikovsky item made a rousing conclusion, but memory travels back to the performance (with an orchestra of chamber proportions) of Mozart's "Kleine Nachtmusik" as the high point of the evening. A versatile conductor, this, who can ride the storm with Berlioz and Tchaikovsky, and give so exquisitely phrased and balanced a performance of this "test piece." Hollywood is fortunate to have him in

SIR HAMILTON HARTY ARRIVES IN BOSTON

Will Conduct Pop Concert Tomorrow Night

Globe June 22

Visiting Boston to direct one Pop concert tomorrow night before he starts on his concert tour of the West Coast, Sir Hamilton Harty of Manchester, Eng, one of the British Empire's greatest orchestral directors, arrived yesterday afternoon at the Copley-Plaza.

Sir Hamilton, who conducts the Halle Orchestra in Manchester, the group which is acknowledged to be the most outstanding orchestra in England today, is a lecturer at the University of Liverpool and holds the degree of Doctor of Music from Trinity College, Dublin, and Manchester University, and is a Fellow of the Royal College of Music.

He looks athletic, and is well tanned. He talks easily and is evidently in this country (which he has not visited in 20 years) to see all there is to see and to hear all the modern works of American composers that he can be-

the music here, he replied that it was the radio of the two countries that had the greatest influence on the music of the country as a whole, as far as the greater part of the people was concerned.

"The broadcasting situation in England is deplorable as far as real music can be offered to the people at large. Radio there is practically a Government monopoly, as it might be called. It is administered to the people of the country by semi-amateurs in music—in fact, the director general often has said in public that he knows little, if anything, about music.

"Then, too, the authorities are trying to centralize orchestral music in London with the British Broadcasting Company, and leave us others out of it entirely. The rest of England has been rather starved for the sake of London, where the orchestra is supported by about $500,000 annually in public funuds, while the other good orchestras, of which there are three, are forced to struggle along as best they can. Many of us think that to use public money to establish such a monopoly is quite indefensible.

"Understand—I am not attacking broadcasting in general, but only the administration of British broadcasting, which I believe does no good to music and to music-lovers. The same support should be given to all English orchestras, where in London or in other parts of the country."

First-Class English Orchestras

Sir Hamilton pointed out that in England today there are about four "really first-class" orchestras, each serving a separate quarter of the Nation. They are the Halle Orchestra in Manchester, about 75 years old; London Symphony, Scottish Orchestra, which plays at Glasgow and Edinboro, and the orchestra of the city of Birmingham.

To have given all of these an equal chance to expand, both in size and excellence, in the halls and on the radio, would have served the people better, according to the views of the visiting conductor.

"An Englishman likes to buy only what he can sell again," he said, "and that is why in England, where many kinds of art are not without their supporters, music is practically destitute. Here in America you spend much more money on symphonic orchestras than we do over there. I believe that that is just the fashion now, and it is not the fashion in England."

Sir Hamilton has brought many sh modern works with him, to in- ice them to the American public, he hopes to take American mu- back to England with him, to give Nations a better understanding he other's music.

will conduct one concert at Sym- y Hall tomorrow night, and will rse with the Boston Symphony estra today. At Symphony Hall ht he will be a guest, and Con- r Arthur Fiedler will play as a esy to him Sir Hamilton's own gement of the "Londonderry

er his concert Sunday night, he leave immediately for the West, e he will play one concert at San cisco, one at San Mateo, and then eries of 12 at Hollywood. After he will return to San Francisco for one more engagement, and then leave for Manchester, to open his own season.

FORESTERS APPOINT HONORARY DEPUTIES

The high standing committee of the Massachusetts Catholic Order of Foresters met last night at the headquarters, 17 Worcester st, South End, and appointed several honorary deputy high chief rangers. These appointees have seen service in the order for many years.

John Brant, John Hayes, William P. Hayes, George Stuart, Hon P. Sarsfield Cunniff, Timothy J. Collins, Charles Hurley, Hon Patrick Keating, Charles E. Benning, John F. Harrigan, Cornelius Duggan, James Dignan, Joseph T. Brennan, George T. Daly, James H. Benson, John W. Connolly, William J. Sullivan, Thomas F. Haley, James E. O'Leary, Dr Helen I. McGillicuddy, John H. O'Hara, Patrick J. McArdle, Mary A. Costello, Peter A. Walsh, James A. Donovan and Joseph P. McCabe.

John Brant is the veteran of the group, having served on the High Standing Committee in 1885-86.

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A Lofty Program for Pops

Herald June 21

By Morris Hastings

THE POPS concert puts on its best bib and tucker when Sir Herbert Hamilton Harty takes over the baton as guest conductor for tonight's performance in Symphony Hall.

The titled visitor, in America to conduct some concerts at the Hollywood Bowl, is highly regarded in England where he has directed the Halle Orchestra of Manchester for 11 years.

Sir Herbert is already known in this country as an excellent pianist and a capable arranger of the folktunes of his native Ireland.

Even a hasty study of the program which Sir Herbert has chosen to play tonight leads one to the conclusion that the English take their summer music more seriously than Americans do. The Boston Symphony subscribers indeed could detect no flaw should Dr. Koussevitzky present the same program at the height of the winter season.

Gay Beginning

The concert opens with the overture to Smetana's "Bartered Bride," which for all its flow of melody and its lightheartedness, contains some enormously superior writing. This is followed by Brahms' fine "Variations on a Theme by Haydn."

The conductor makes himself known as composer by "With the Wild Geese," a score of symphonic proportions based on a poem by Emily Lawless. Then comes Mozart's exquisite serenade for string orchestra "Eine Kleine Nachtmusik," of which Ernest Newman might have been writing when he said that Mozart's music "gives us the sensation of some ideal dance of nature's forces at their most ethereal."

In contrast, there is the typically tumultuous and heavy-handed "Royal Hunt and Tempest" from the pen of Hector Berlioz—a work which bears the subtitle "Descriptive Symphony" and is snatched from the composer's opera, "The Trojans."

The program is brought to a conclusion with Tschaikowsky's graceful "Theme with Variations from Suite Number 3."

Mr. Fiedler, who resumes his duties on Monday night, seems inspired by so lofty a program, and follows it up with a Russian bill, which includes stunning compositions by Rimsky-Korsakoff, Borodin, Stravinsky, Tschaikowsky and Glazounov.

On Wednesday, he presents an interesting novelty in the shape of "Facades," a setting of some curious Edith Sitwell poems by William Walton. The same evening the brilliant Sanroma appears as soloist in Weber's romantic "Concert Piece for Piano and Orchestra."

The Pops season ends on July th. Tonight is the final Sunday evening program.

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Man must say farewell
To parents now,
And to William Tell,
And Mrs. Cow.

Man must say farewells
To storks and Bettes,
And to roses' bells,
And statuettes.

Forests white and black
In spring are blue
With forget-me-nots,
And to lovers true.

Still the sweet bird begs
And tries to cozen
Them: 'Buy angels' eggs
Sold by the dozen.'

Sir Hamilton Harty in Boston

Monitor June 22

By L. A. SLOPER

IF SIR HAMILTON HARTY was warned, before embarking for America, that he must expect frigidity in an audience assembled in Symphony Hall, Boston, he must have been pleasantly surprised on the evening of June 21. Appearing then as conductor of the final Pop concert of the season, he received a tumultuous welcome. Even at Hollywood Bowl, whither he is bound, he can hardly look for greater enthusiasm.

Making in Boston his first appearance in the United States as a conductor, Sir Hamilton was greeted with the warmth due to his distinguished position in Great Britain. But the intensified plaudits which came later in the evening must be attributed not to his reputation but to his performance. After his own tone poem, "With the Wild Geese," which closed the first half of his program, there was a storm of "Bravos"; and after the final number, Tchaikovsky's Theme and Variations from Suite No. 3, orchestra and audience rose to their feet to tender a prolonged ovation.

A Critical Audience

But this, carpers may urge in depreciation, was not a subscription symphony audience. No; but the audience of the Sunday evening "symphonic" programs of the Pops season is a critical group. It contains many musicians and music lovers who are regular patrons of the symphony concerts. Its approval is not too easily won. Moreover, it should be considered that the visitor's success was achieved with an orchestra reduced to rank-and-file by the absence of nearly all its "firsts." The guest conductor, without doubt, would be the first to acknowledge the credit due to these fine players, drilled by Dr. Koussevitzky, whose respect and liking he had obviously won in the single rehearsal allowed him. Indeed, he was generous in sharing the applause with them.

Sir Hamilton's qualities as leader and as musician were made evident at once in the Overture to Smetana's "The Bartered Bride," which held robust humor and rhythmic vitality and a warm lyricism, besides bringing out a precision and a tonal quality which are not always conspicuous at this point in the Pops season. This excellent impression was strengthened by the performance of Brahms's Variations on a Theme of Haydn, in which the conductor displayed a subtle sense of structural proportion as well as a keen feeling for phrase and accent.

"With the Wild Geese"

Interest centered naturally in the conductor's tone poem, based on the Emily Lawless verses about the Irish expatriates who fought with the enemies of England on the continent. This item, new to Boston, proved to be a well-made and effective score in conservative style, with more of Wagner and Liszt in it than of Strauss. This is not to intimate that the work is merely derivative. It is instinct with the sentiment, the gayety, the pugnaciousness and the melancholy of the Irish race. The battle scene, naturally, is the least interesting of the four movements into which it is divided. The introductory movement is captivating, with its evocation of the racial characteristics of the exiles. One must confess to a disappointment in the final section, which seemed rather too realistic for a depiction of the ghostly return. The second section, haunting and nostalgic, is the loveliest of all. Here the composer has achieved some extraordinarily suggestive writing for four horns (piano) and has enhanced his effect by the use of kettledrums played with finger tips.

As the reputed high priest of Berlioz in England, Sir Hamilton understandably included in his program the "Royal Hunt and Tempest" from "The Trojans." Even those of us who have not been moved to join the Berlioz camp could not resist the charm of the quiet opening and close of the extract as revealed under the baton of this conductor, who has an extraordinary ability to bring out subtleties of mood. The Tchaikovsky item made a rousing conclusion, but memory travels back to the performance (with an orchestra of chamber proportions) of Mozart's "Kleine Nachtmusik" as the high point of the evening. A versatile conductor, this, who can ride the storm with Berlioz and Tchaikovsky, and give so exquisitely phrased and balanced a performance of this "test piece." Hollywood is fortunate to have him in prospect.

Globe June 22

Visiting Boston to direct one Pop concert tomorrow night before he starts on his concert tour of the West Coast, Sir Hamilton Harty of Manchester, Eng, one of the British Empire's greatest orchestral directors, arrived yesterday afternoon at the Copley-Plaza.

Sir Hamilton, who conducts the Halle Orchestra in Manchester, the group which is acknowledged to be the most outstanding orchestra in England today, is a lecturer at the University of Liverpool and holds the degree of Doctor of Music from Trinity College, Dublin, and Manchester University, and is a Fellow of the Royal College of Music.

He looks athletic, and is well tanned. He talks easily and is evidently in this country (which he has not visited in 20 years) to see all there is to see and to hear all the modern works of American composers that he can before he goes back to his season's work in Manchester next Fall.

"It is unfair," said the Irish musical leader with a smile, "to ask me whether I prefer English modern works to those of America, because I have not yet heard the latter and I must hear the music of your country before I judge.

To Shun Motion Pictures

"When I go to the West Coast, and to Hollywood, to be the guest conductor there for a two weeks' series of concerts in the famous Hollywood Rose Bowl, I intend to have nothing to do with the motion pictures. I never have, and I never expect to. It is not in my line."

When Sir Hamilton was asked concerning the main difference between music in England and the music here, he replied that it was the radio of the two countries that had the greatest influence on the music of the country as a whole, as far as the greater part of the people was concerned.

"The broadcasting situation in England is deplorable as far as real music can be offered to the people at large. Radio there is practically a Government monopoly, as it might be called. It is administered to the people of the country by semi-amateurs in music—in fact, the director general often has said in public that he knows little, if anything, about music.

"Then, too, the authorities are trying to centralize orchestral music in London with the British Broadcasting Company, and leave us others out of it entirely. The rest of England has been rather starved for the sake of London, where the orchestra is supported by about $500,000 annually in public funuds, while the other good orchestras, of which there are three, are forced to struggle along as best persons polished.

First-Class English Orchestras

Sir Hamilton pointed out that in England today there are about four "really first-class" orchestras, each serving a separate quarter of the Nation. They are the Halle Orchestra in Manchester, about 75 years old; London Symphony, Scottish Orchestra, which plays at Glasgow and Edinboro, and the orchestra of the city of Birmingham.

To have given all of these an equal chance to expand, both in size and excellence, in the halls and on the radio, would have served the people better, according to the views of the visiting conductor.

"An Englishman likes to buy only what he can sell again," he said, "and that is why in England, where many kinds of art are not without their supporters, music is practically destitute. Here in America you spend much more money on symphonic orchestras than we do over there. I believe that that is just the fashion now, and it is not the fashion in England."

Sir Hamilton has brought many English modern works with him, to introduce them to the American public, and he hopes to take American music back to England with him, to give both Nations a better understanding of the other's music.

He will conduct one concert at Symphony Hall tomorrow night, and will rehearse with the Boston Symphony Orchestra today. At Symphony Hall tonight he will be a guest, and Conductor Arthur Fiedler will play as a courtesy to him Sir Hamilton's own arrangement of the "Londonderry Air."

After his concert Sunday night, he will leave immediately for the West, where he will play one concert at San Francisco, one at San Mateo, and then the series of 12 at Hollywood. After that he will return to San Francisco for one more engagement, and then leave for Manchester, to open his own season.

POEMS WORTH READING

Column Reader, Natick—The former German Kaiser was not banished. On Nov 9, 1918, two days before the armistice was signed, his abdication was announced. The next day he left Germany for Holland where he has since lived. There was no proof for

Abdication of William II

have handbags like these in the old days.

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A Lofty Program for Pops

Globe June 21

By Morris Hastings

THE POPS concert puts on its best bib and tucker when Sir Herbert Hamilton Harty takes over the baton as guest conductor for tonight's performance in Symphony Hall.

The titled visitor, in America to conduct some concerts at the Hollywood Bowl, is highly regarded in England where he has directed the Halle Orchestra of Manchester for 11 years.

Sir Herbert is already known in this country as an excellent pianist and a capable arranger of the folktunes of his native Ireland.

Even a hasty study of the program which Sir Herbert has chosen to play tonight leads one to the conclusion that the English take their summer music more seriously than Americans do. The Boston Symphony subscribers indeed could detect no flaw should Dr. Koussevitzky present the same program at the height of the winter season.

Gay Beginning

The concert opens with the overture to Smetana's "Bartered Bride," which for all its flow of melody and its lightheartedness, contains some enormously superior writing. This is followed by Brahms' fine "Variations on a Theme by Haydn."

The conductor makes himself known as composer by "With the Wild Geese," a score of symphonic proportions based on a poem by Emily Lawless. Then comes Mozart's exquisite serenade for string orchestra "Eine Kleine Nachtmusik," of which Ernest Newman might have been writing when he said that Mozart's music "gives us the sensation of some ideal dance of nature's forces at their most ethereal."

In contrast, there is the typically tumultuous and heavy-handed "Royal Hunt and Tempest" from the pen of Hector Berlioz—a work which bears the subtitle "Descriptive Symphony" and is snatched from the composer's opera, "The Trojans."

The program is brought to a conclusion with Tschaikowsky's graceful "Theme with Variations from Suite Number 3."

Mr. Fiedler, who resumes his duties on Monday night, seems inspired by so lofty a program, and follows it up with a Russian bill, which includes stunning compositions by Rimsky-Korsakoff, Borodin, Stravinsky, Tschaikowsky and Glazounov.

On Wednesday, he presents an interesting novelty in the shape of "Facades," a setting of some curious Edith Sitwell poems by William Walton. The same evening the brilliant Sanroma appears as soloist in Weber's romantic "Concert Piece for Piano and Orchestra."

The Pops season ends on July th. Tonight is the final Sunday evening program.

FORESTERS APPOINT HONORARY DEPUTIES

The high standing committee of the Massachusetts Catholic Order of Foresters met last night at the headquarters, 17 Worcester st, South End, and appointed several honorary deputy high chief rangers. These appointees have seen service in the order for many years.

John Brant, John Hayes, William P. Hayes, George Stuart, Hon P. Sarsfield Cunniff, Timothy J. Collins, Charles Hurley, Hon Patrick Keating, Charles E. Benning, John F. Harrigan, Cornelius Duggan, James Dignan, Joseph T. Brennan, George T. Daly, James H. Benson, John W. Connolly, William J. Sullivan, Thomas F. Haley, James E. O'Leary, Dr Helen I. McGillicuddy, John H. O'Hara, Patrick J. McArdle, Mary A. Costello, Peter A. Walsh, James A. Donovan and Joseph P. McCabe.

John Brant is the veteran of the group, having served on the High Standing Committee in 1885-86.

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Music and Musi

from June 7

Walton, Weber From Travesty On to Romance

The Modernist "Facade" and The Old "Concert-Piece", Alive at The Pops

THE young modernists may sin against ancient lights; but they have desirably taught us not to take music solemnly. (To take it seriously is another matter.) The notion that, say, a symphony concert must be solemn rite is inheritance from the outworn day in which a German atmosphere was the criterion of Anglo-American music-making. As plausibly stress opera as "educational"—the "uplifters' word—while Mr. Gallo of the San Carlo Company blessed them from the box-office. The concert-hall and the opera house are both seats of pleasure. We who frequent them may receive that pleasure from Beethoven's "Ninth Symphony" or Wagner's "Götterdämmerung," from Strauss's "Heldenleben" or Debussy's "Faun." Fortunately, there are also lighter moods, bearing no possible relation to the cosmos, the soul of man, aspiration or inspiration.

Euterpe is not less a Muse when she prattles entertainingly and tucks up her skirt for sportive exercise. Other things being equal, a piece of music is not less a piece of music, because it happens to be amusing. If it is amiable and fanciful, be it so. If it makes faces and thumbs its nose, be it also so. Whether it half-smiles or grins broadly, all we need ask is that it be artful in its frivolity, alert in its levity. The new generation in Paris, London, New York, even in rebellious Germany, has written such pieces. They have made way into the concert-hall. There they have given pleasure. Even reviewers—those guardians of the temple—have heard them gladly (as Mr. Newman attested in these columns last Saturday), beating with their sticks or umbrellas upon the floor.

The "solemn" tradition persists, not least in this dear land. Symphony concerts must be symphony concerts. Consequently we will not laugh—if we can help it—though Mr. Converse makes merry with the ten-thousandth flivver or Mr. Carpenter invites us to accompany his perambulating infant. Fortunately again, here in Boston. The Pops—under such an open-minded and many-sided a conductor as Mr. Fiedler—give room for these lighter adventures of young men and old. There we may have ringside seats at Saint-Saëns's zo-ological fête; cluster around Mr. Gershwin's piano; or hear Mr. Tansman intoning his Blues. And last evening to these pleasures was added the rich entertainment of William Walton's "Façade."

"Serious" musicians, on both sides of the Atlantic, know and applaud Mr. Walton. They have heard and admired his full-voiced, high-spirited, round and robustious overture, "Portland Point"; noted the finer graining and the continuing high spirits of his "Sinfonia Concertante"; are waiting patiently for Dr. Koussevitzky to produce the Concerto for Viola that he still keeps up his sleeve. Some of us also, especially if we loaf about London in summer, have heard about his earlier and ebullient "Façade." Or, if we stay at home, have read Mr. Newman's humorsome description of piece and occasion, which ought to be included in every handbook, "How to Become a Reviewer." . . . Of course the recorded paraphernalia were lacking at Symphony Hall. No curtain exhibited a wide-mouthed, pink-and-white face or the broad grin. No one shouted Miss Edith Sitwell's poems rhythmically through a megaphone, though much of Mr. Walton's music was designed to accompany and, may be, point them. In fact, there were no Sitwellian addenda—unless the listener had conned sundry pages in her "Collected Poems" or glanced through Mr. Newman's article. Instead, we heard numbers chosen from the Suite for Orchestra drawn by Mr. Walton from the music of "Façade." We were the gainers, however, by the larger and the more expert orchestra that now played them.

There was, first, a Tango, then a Pasodobilé, being a Spanish march-rhythm discovered and cherished by modernist composers. (Stravinsky uses it in "The Story of the Soldier.") From the Tango the hearer inferred chiefly that Mr. Walton was in full fettle, bubbling with boyish spirits, yet adept as any adult in his writing for orchestra—the quick fancy, the ready hand, the telling stroke. In the pasodobilé he had found and opened his vein. The dignity of the Spanish rhythm became a pseudo-dignity. the pace, the rhythm, the whole unfolding tune, suited the hidalgo who "loved to be by the seaside." Through the measures he minced: "Il Capitaneo, swaggart braggadocio, sword and moustachio." Mr. Walton was writing both an artful music and an amusing parody, each at the top of his bent.

Mr. Fiedler and the orchestra went on to the "Swiss Yodelling Song." And, what did we hear? First, sinuous suavities that would have turned the premier yodeller green with envy; second, coiling through them, twisted mimicry, mocking thumb at serious nose, of more than one page in that "popular classic," Rossini's overture to "William Tell." Again Mr. Walton both witty and pithy with parody. To profit Herr Doktor Strauss might listen to this yodelling song; then think back, with a rueful smile, to sections of his "Alpine Symphony." . . . Finally "Mr. Wagg's polka," which he danced in a top-hat, while he sang "Tra la!" A very devil of a polka, prancing, cavorting, chortling, generally and particularly along the way—and all the while Mr. Walton handling the orchestra as though it were a many-voiced instrument on which he was playing for his own pleasure, with gusto and a grin. High spirits, keen parody, a musician's fertile skill. Blessings on thee, British boy!

When the mirth and applause had subsided and the cablegram to be sent to Mr. Walton had run through Mr. Fiedler's head, it was the turn of Mr. Sanromá to play the piano-part in Weber's "Concert-Piece." It is a hundred and ten years old, though nobody in presence last evening except the dry-as-dusts, knew or suspected as much. Until Mr. Borovsky resurrected it last April for a Symphony Concert in Cambridge, it had not been played hereabouts in a generation. Then the thought crossed one or two heads that Mr. Sanromá would succeed with it and now he sat "at the piano," waiting his cue. Whether Weber set out to write a displayful piece in the manner of his time and was caught into a romantic vision, which was his habit, or whether the vision came first and virtuosity and brilliance must needs express it, none may say. Not even Weber himself; for probably the two purposes were inextricable as he wrote and played.

There were the romantical, medieval lady who pined for her absent lord gone a-crusading; the visions of death and bane haunting her; the gleam through the forest of the returning knight (march-time): "'tis he" and a pianistic tumult of joy. And there also were the Weberian glow and flourish; in the piano part Weberian rhetoric and bravura each piled upon the other. (Yes; such things were before Liszt had set a note to music-paper.) Mr. Sanromá played it all to the musical life, as though he and Weber were flinging it off in hot improvisation. The ornate measures glittered; the rhetorical measures swelled; the romantic measures were darksome or tender; the whole was held together, shaded, contrasted, and upbuilt, crescendo into climax. In the eighteen-twenties, this "Concert-Stück" passed for an exciting piece. It was so again under Mr. Sanromá's and Mr. Fiedler's hands in 1931. Young modernists have also their throw-backs.

H. T. P.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
MAY 15 1931

"Pop" Concerts Present Most Diversified Programs of Good Music.

When a body of 80 skilled musicians play some of the so-called lighter forms of music it warms the hearts of the most exacting as well as the least discriminating of listeners. This the "Pop" concerts, now being given nightly at Symphony hall, Boston, are doing under the leadership of Arthur Fiedler. This is Mr. Fiedler's second season as conductor of the "Pops" and his reputation as a gifted leader has widened considerably.

A few historical items concerning the Pops might not be out of place here. They date back to the summer of 1885 when the Boston Symphony orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modelled after the Bilse concerts of Berlin, the formal rows of seats were removed and tables were installed so that one might sip wine or beer, munch a sandwich or smoke, while listening to a waltz of Strauss or a march of Sousa. The experiment was an immediate success. The 'Promenade concerts" soon came to be called "Pops" in the vernacular, whether on account of their popularity or the popping of corks has never been established. In any case, the name itself became so popular that it was officially adopted.

The Pops have flourished from that day to this and have grown in favor with every season. In 1900 the Boston Symphony orchestra left the old Music hall, its original home on Hamilton place, and moved into Symphony hall, its present habitation, which was built especially for the great orchestra in that year. When prohibition came into effect, many thought that the Pops would suffer thereby, but the effect was quite the contrary. The "cafe" end of the Pops has grown instead of diminishing.

At the same time there has come to be considerably more emphasis upon the musical end. Conductor Fiedler's orchestra now numbers about 80 players, which doubles the size of the original Pops orchestra. These, of course, are of full symphonic proportions, and adequate for an elaborate modern score. The music is now taken somewhat more seriously and quietly, yet the atmosphere of gaiety still prevai

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THIS CLIPPING FROM
MORGANTOWN, W. VA.
POST
MAY 18 1931

Symphony Orchestra Will Give Five Popular Concerts

NEW YORK, May 18.—(AP)—Five popular concerts by the Boston Symphony Orchestra are to be broadcast from June 6 to July 4 by the WJZ chain. The programs will originate at Boston with WBZ-WBZA as key stations. The conductor will be Arthur Fiedler, each concert to last an hour, opening at 7:30 p. m.

The Woman's Foreign Missionary Society of the Methodist Episcopal church is to present an "Oriental College" program on the CBS network at 2:30 p. m. May 27, the feature to come from the studios of WABC, New York, and WXYZ, Detroit.

The place of the Famous Trials of History on the WEAF circuit has been taken by an orchestra directed by Alfred Wallenstein, with Countess Olga Albani as soloist and with Pierre Key as commentator. Also on June 2 this program will shift from Sunday to Tuesday night.

Kate Smith, crooner, will take Morton Downey's place at 6 p. m. daily on the WABC chain when he joins a new daily program series.

The talk by Senator Clarence Dill of Washington state, originally announced to be carried by WABC and hookup from London on May 24, is to be made May 31 instead.

A change in schedule on the television channel of 147.5 meter has gone into effect, putting W2XCR, New York, on the air from 2 to 4 p. m. and from 5 to 8 p. m.; W2XCD, Passiac, N. J., from 8 to 9:30, and W3XK, Washington, from 9:30 to 11:30. The first two transmit 60 line pictures at 20 per second and W3XK, 45 lines at 15 pictures at present.

THIS CLIPPING FROM
LYNN, MASS.
EVE. ITEM
MAY 20 1931

SERIES TO BE HEARD OVER N.B.C. NETWORK BEGINNING JUNE 6

There will be no need this Summer for protests from this department at the broadcasters' neglect of the Boston Symphony Orchestra. Listeners are to hear a series of concerts—five of them, to be exact, and all of them to last one hour.

The concerts are to be an N. B. C. Saturday night attraction, from 8:30 to 9:30, beginning June 6 and ending with a program of musical fireworks on Independence Day. And so expert is this orchestra that the broadcasts are likely to interfere with the patronage of neighborhood movies, to say nothing of neighborhood soda counters.

The broadcasters, strangely, never have appeared overzealous in signing the Boston band, still regarded as the most famous band in the land. One program by the orchestra was given over the networks last fall—a program designed especially for radio. It was one of the best of musical broadcasts, but silence, so far as the parlors were concerned, fell upon subsequent concerts.

The new arrangement should compensate, in part, for the absence of the orchestra from the air channels last winter.

THIS CLIPPING FROM
N. Y. AMERICAN

Boston Symphony Will Offer Five Radio Broadcasts

BY C. E. BUTTERFIELD
(Associated Press Radio Editor)
(Time is Central Standard throughout.)

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THIS CLIPPING FROM
McALESTER, OKLA.
NEWS CAPITAL

THIS CLIPPING FROM
BOWLING GREEN, KY.
PARK CITY NEWS
MAY 18 1931

(Central Standard Time)

NEW YORK, May 18.—(AP)—Five popular concerts by the Boston Symphony Orchestra are to be broadcast from June 6 to July 4 by the WJZ chain.

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ARDMORE, OKLA.
ADMOREITE

By C. E. BUTTERFIELD
Associated Press Radio Editor
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THIS CLIPPING FROM
AUGUSTA, GA.
HERALD
MAY 18 1931

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The programs will originate at Boston with WBZ-WBZA as key stations.

Here in Boston

Before Sir Hamilton Harty set out for California via New York, he sent a note to Mr. Fiedler full of warm appreciation for the share of the Pop Orchestra in the concert last Sunday. He praised not only the abilities of the men but their good will—"the human side" by which, in the partnership of performance, British conductors set more store than do their brethren from the Continent.

Though Jacques Gordon will be leader

It is likely that Mr. Gershwin's Concerto for Piano and Orchestra will be added to the repertory at the Pops next spring with Mr. Sanromá playing the solo-part. He has long been keen for it.

he confided to them at the Coolidge Festival last autumn in Chicago.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
MAY 10 1931

"POPS OPEN IN BOSTON

Boston's annual "Pop" concerts opened for their 46th season in Symphony Hall last week with Arthur Fiedler continuing as conductor of the group of Boston Symphony Orchestra players. The Cecelia Society and Jesus Maria Sanroma, recently soloist with the University Glee Club, will assist tonight at the first Sunday evening program. The program will have a new "Pomp and Circumstance" march by Elgar; Fifth Symphony by William Boyce, 18th century British composer; "Londonderry Air," Harty; "The Rio Grande," Lambert, and three works by Tschaikowski, overture-fantasia, "Romeo and Juliet, the "Nutcracker" Suite and the "1812" Overture. The program announced by Mr. Fiedler last week include not only the lighter numbers from the "classic" composers but some of the operetta music of today such as excerpts from Gershwin's "Girl Crazy" and Romberg's "Nina Rose" and "New Moon."

THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE
MAY 15 1931

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THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE
MAY 22 1931

"Pops" Are Now in Full Swing at Symphony Hall.

It is the Pops only that keep Boston musical in May and June. The Pops, now in full sway at Symphony hall, are doing more than that. They are delighting crowds each night with perfect performances of popular classics and light music such as none but Arthur Fiedler can command. This consists of nearly 90 players. No other city this side of Europe produces this particular blend of delightful music and sociability, as the Pops goers sit around their tables at Symphony hall with refreshments to touch off the evening.

Arthur Fiedler, a native of Boston and son of Emmanuel Fiedler, the former violinist of this orchestra, has in recent years made a distinct name for himself by his rising talents as conductor. He is known as the leader of the Cecilia Society Chorus, the Museum Concerts, the Esplanade Concerts (which he inaugurated), and his own Sinfonietta. The Pops have perhaps claimed the finest of his abilities.

A different program is offered each night. Next Sunday will be divided between Wagnerian excerpts and notable new music, such as Hansman's "Sonatine Transatlantique"—an outstanding achievement in symphonic jazz; also Chasins' "Parade," and Gershwin's "Rhapsody in Blue," with Sanroma as soloist. The Wagnerian selections include the Introduction to Act III from "Lohengrin," Siegfried Idyll from "Siegfried," Rhine Journey from "Gotterdammerung" and the Overture to "Tannhauser."

follows upon the memorable 50th anniversary season of the Boston Symphony orchestra which came to a close last month. The Pops orchestra

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Music and Musi

Walton, Weber From Travesty On to Romance

The Modernist "Facade" and The Old "Concert-Piece", Alive at The Pops

THE young modernists may sin against ancient lights; but they have desirably taught us not to take music solemnly. (To take it seriously is another matter.) The notion that, say, a symphony concert must be solemn rite is inheritance from the outworn day in which a German atmosphere was the criterion of Anglo-American music-making. As plausibly stress opera as "educational"—the "uplifters' word—while Mr. Gallo of the San Carlo Company blessed them from the box-office. The concert-hall and the opera house are both seats of pleasure. We who frequent them may receive that pleasure from Beethoven's "Ninth Symphony" or Wagner's "Götterdämmerung," from Strauss's "Heldenleben" or Debussy's "Faun." Fortunately, there are also lighter moods, bearing no possible relation to the cosmos, the soul of man, aspiration or inspiration.

Euterpe is not less a Muse when she prattles entertainingly and tucks up her skirt for sportive exercise. Other things being equal, a piece of music is not less a piece of music, because it happens to be amusing. If it is amiable and fanciful, be it so. If it makes faces and thumbs its nose, be it also so. Whether it half-smiles or grins broadly, all we need ask is that it be artful in its frivolity, alert in its levity. The new generation in Paris, London, New York, even in rebellious Germany, has written such pieces. They have made way into the concert-hall. There they have given pleasure. Even reviewers—those guardians of the temple—have heard them gladly (as Mr. Newman attested in these columns last Saturday), beating with their sticks or umbrellas upon the floor.

The "solemn" tradition persists, not least in this dear land. Symphony concerts must be symphony concerts. Consequently we will not laugh—if we can help it—though Mr. Converse makes merry with the ten-thousandth flivver or Mr. Carpenter invites us to accompany his perambulating infant. Fortunately again, here in Boston. The Pops—under such an open-minded and many-sided a conductor as Mr. Fiedler—give room for these lighter adventures of young men and old. There we may have ringside seats at Saint-Saëns's zo-ological fête; cluster around Mr. Gershwin's piano; or hear Mr. Tansman intoning his Blues. And last evening to these pleasures was added the rich entertainment of William Walton's "Façade."

"Serious" musicians, on both sides of the Atlantic, know and applaud Mr. Walton. They have heard and admired his full-voiced, high-spirited, round and robustious overture, "Portland Point"; noted the finer graining and the continuing high spirits of his "Sinfonia Concertante"; are waiting patiently for Dr. Koussevitzky to produce the Concerto for Viola that he still keeps up his sleeve. Some of us also, especially if we loaf about London in summer, have heard about his earlier and ebullient "Façade." Or, if we stay at home, have read Mr. Newman's humorsome description of piece and occasion, which ought to be included in every handbook, "How to Become a Reviewer." . . . Of course the recorded paraphernalia were lacking at Symphony Hall. No curtain exhibited a wide-mouthed, pink-and-white face or the broad grin. No one shouted Miss Edith Sitwell's poems rhythmically through a megaphone, though much of Mr. Walton's music was designed to accompany and, may be, point them. In fact, there were no Sitwellian addenda—unless the listener had conned sundry pages in her "Collected Poems" or glanced through Mr. Newman's article. Instead, we heard numbers chosen from the Suite for Orchestra drawn by Mr. Walton from the music of "Façade." We were the gainers, however, by the larger and the more expert orchestra that now played them.

There was, first, a Tango, then a Pasodobilé, being a Spanish march-rhythm discovered and cherished by modernist composers. (Stravinsky uses it in "The Story of the Soldier.") From the Tango the hearer inferred chiefly that Mr. Walton was in full fettle, bubbling with boyish spirits, yet adept as any adult in his writing for orchestra—the quick fancy, the ready hand, the telling stroke. In the pasodobilé he had found and opened his vein. The dignity of the Spanish rhythm became a pseudo-dignity. the pace, the rhythm, the whole unfolding tune, suited the hidalgo who "loved to be by the seaside." Through the measures he minced: "Il Capitaneo, swaggart braggadocio, sword and moustachio." Mr. Walton was writing both an artful music and an amusing parody, each at the top of his bent.

Mr. Fiedler and the orchestra went on to the "Swiss Yodelling Song." And, what did we hear? First, sinuous suavities that would have turned the premier yodeller green with envy; second, coiling through them, twisted mimicry, mocking thumb at serious nose, of more than one page in that "popular classic," Rossini's overture to "William Tell." Again Mr. Walton both witty and pithy with parody. To profit Herr Doktor Strauss might listen to this yodelling song; then think back, with a rueful smile, to sections of his "Alpine Symphony." . . . Finally "Mr. Wagg's polka," which he danced in a top-hat, while he sang "Tra la!" A very devil of a polka, prancing, cavorting, chortling, generally and particularly along the way—and all the while Mr. Walton handling the orchestra as though it were a many-voiced instrument on which he was playing for his own pleasure, with gusto and a grin. High spirits, keen parody, a musician's fertile skill. Blessings on thee, British boy!

When the mirth and applause had subsided and the cablegram to be sent to Mr. Walton had run through Mr. Fiedler's head, it was the turn of Mr. Sanromá to play the piano-part in Weber's "Concert-Piece." It is a hundred and ten years old, though nobody in presence last evening except the dry-as-dusts, knew or suspected as much. Until Mr. Borovsky resurrected it last April for a Symphony Concert in Cambridge, it had not been played hereabouts in a generation. Then the thought crossed one of two heads that Mr. Sanromá would succeed with it and now he sat "at the piano," waiting his cue. Whether Weber set out to write a displayful piece in the manner of his time and was caught into a romantic vision, which was his habit, or whether the vision came first and virtuosity and brilliance must needs express it, none may say. Not even Weber himself; for probably the two purposes were inextricable as he wrote and played.

There were the romantical, medieval lady who pined for her absent lord gone a-crusading; the visions of death and bane haunting her; the gleam through the forest of the returning knight (march-time): "'tis he" and a pianist's tumult of joy. And there also were the Weberian glow and flourish; in the piano part Weberian rhetoric and bravura each piled upon the other. (Yes; such things were before Liszt had set a note to music-paper.) Mr. Sanromá played it all to the musical life, as though he and Weber were flinging it off in hot improvisation. The ornate measures glittered; the rhetorical measures swelled; the romantic measures were darksome or tender; the whole was held together, shaded, contrasted, and upbuilt, crescendo into climax. In the eighteen-twenties, this "Concert-Stück" passed for an exciting piece. It was so again under Mr. Sanromá's and Mr. Fiedler's hands in 1931. Young modernists have also their throw-backs.

H. T. P.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
MAY 15 1931

"Pop" Concerts Present Most Diversified Programs of Good Music.

When a body of 80 skilled musicians play some of the so-called lighter forms of music it warms the hearts of the most exacting as well as the least discriminating of listeners. This the "Pop" concerts, now being given nightly at Symphony hall, Boston, are doing under the leadership of Arthur Fiedler. This is Mr. Fiedler's second season as conductor of the "Pops" and his reputation as a gifted leader has widened considerably.

A few historical items concerning the Pops might not be out of place here. They date back to the summer of 1885 when the Boston Symphony orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modelled after the Bilse concerts of Berlin, the formal rows of seats were removed and tables were installed so that one might sip wine or beer, munch a sandwich or smoke, while listening to a waltz of Strauss or a march of Sousa. The experiment was an immediate success. The 'Promenade concerts" soon came to be called "Pops" in the vernacular, whether on account of their popularity or the popping of corks has never been established. In any case, the name itself became so popular that it was officially adopted.

The Pops have flourished from that day to this and have grown in favor with every season. In 1900 the Boston Symphony orchestra left the old Music hall, its original home on Hamilton place, and moved into Symphony hall, its present habitation, which was built especially for the great orchestra in that year. When prohibition came into effect, many thought that the Pops would suffer thereby, but the effect was quite the contrary. The "cafe" end of the Pops has grown instead of diminishing.

At the same time there has come to be considerably more emphasis upon the musical end. Conductor Fiedler's orchestra now numbers about 80 players, which doubles the size of the original Pops orchestra. These, of course, are of full symphonic proportions, and adequate for an elaborate modern score. The music is now taken somewhat more seriously and quietly, yet the atmosphere of gaiety still prevai

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Here in Boston

Before Sir Hamilton Harty set out for California via New York, he sent a note to Mr. Fiedler full of warm appreciation for the share of the Pop Orchestra in the concert last Sunday. He praised only the abilities of the men but good will—"the human side" by in the partnership of performance ish conductors set more store their brethren from the Continen

Though Jacques Gordon will

It is likely that Mr. Gershwin certo for Piano and Orchestra added to the repertory at the P spring with Mr. Sanromá playing part. He has long been keen fo he confided to them at the tival last autumn in Chicago.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
MAY 10 1931

"POPS OPEN IN BOSTON

Boston's annual "Pop" concerts opened for their 46th season in Symphony Hall last week with Arthur Fiedler continuing as conductor of the group of Boston Symphony Orchestra players. The Cecelia Society and Jesus Maria Sanroma, recently soloist with the University Glee Club, will assist tonight at the first Sunday evening program. The program will have a new "Pomp and Circumstance" march by Elgar; Fifth Symphony by William Boyce, 18th century British composer; "Londonderry Air," Harty; "The Rio Grande," Lambert, and three works by Tschaikowski, overture-fantasia, "Romeo and Juliet, the "Nutcracker" Suite and the "1812" Overture. The program announced by Mr. Fiedler last week include not only the lighter numbers from the "classic" composers but some of the operetta music of today such as excerpts from Gershwin's "Girl Crazy" and Romberg's "Nina Rose" and "New Moon."

THIS CLIPPING FROM
MORGANTOWN, W. VA.
POST
MAY 18 1931

unable to match the speed of two "Expressmen," who, by way, were the only finalists to the route without touching wo Callaway and Floyd also took fi and second in the low hurdles.

Morgantown Sixth

It probably will be well to ta time out here to mention t Charleston high finished third team scoring with 21 points. C Hill high, 1930 champions, was poor fourth with 16½ points. Gr ton high, led by Mr. Henry Ru the high point trophy winner, fifth with 15 points—Rupp get 14 of them on firsts in the shot a discus and a second in the ha

work at 2:30 p. m. May 2

feature to come from the studios of WABC, New York, and WXYZ, Detroit.

The place of the Famous Trials of History on the WEAF circuit has been taken by an orchestra directed by Alfred Wallenstein, with Countess Olga Albani as soloist and with Pierre Key as commentator. Also on June 2 this program will shift from Sunday to Tuesday night.

Kate Smith, crooner, will take Morton Downey's place at 6 p. m. daily on the WABC chain when he joins a new daily program series.

The talk by Senator Clarence Dill of Washington state, originally announced to be carried by WABC and hookup from London on May 24, is to be made May 31 instead.

A change in schedule on the television channel of 147.5 meter has gone into effect, putting W2XCR, New York, on the air from 2 to 4 p. m. and from 5 to 8 p. m.; W2XCD, Passiac, N. J., from 8 to 9:30, and W3XK, Washington, from 9:30 to 11:30. The first two transmit 60 line pictures at 20 per second and W3XK, 45 lines at 15 pictures at present.

THIS CLIPPING FROM
McALESTER, OKLA.
NEWS CAPITAL
MAY 18 1931

Boston Symphony Will Offer Five Radio Broadcasts

BY C. E. BUTTERFIELD
(Associated Press Radio Editor)
(Time is Central Standard throughout.)

NEW YORK (AP)—Five popular concerts by the Boston Symphony Orchestra are to be broadcast from June 6 to July 4 by the WJZ chain.

The programs will originate at Boston with WBZ WBZA as key stations. The conductor will be Arthur Fiedler, each concert to last an hour, opening at 6:30 p. m.

THIS CLIPPING FROM
BOWLING GREEN, KY.
PARK CITY NEWS
MAY 18 1931

(Central Standard Time)

NEW YORK, May 18.—(AP)—Five popular concerts by the Boston Symphony Orchestra are to be broadcast from June 6 to July 4 by the WJZ chain.

The programs will originate at Boston with WBZ-WBZA as key stations. The conductor will be Arthur Fiedler, each concert to last an hour, opening at 6:30 p. m.

ARDMORE, OKLA.
ADMOREITE

By C. E. BUTTERFIELD
Associated Press Radio Editor
(Time is Central Standard throughout)

NEW YORK, May 18.—(AP)— Five popular concerts by the Boston Symphony orchestra are to be broadcast from June 6 to July 4 by the WJZ chain.

The programs will originate at Boston with WBZ and WBZA as key stations. The conductor will be Arthur Fiedler, each concert to last an hour, opening at 6:30 p. m.

THIS CLIPPING FROM
AUGUSTA, GA.
HERALD
MAY 18 1931

NEW YORK, —(AP)— Five popular concerts by the Boston Symphony Orchestra are to be broadcast from June 6 to July 4 by the WJZ chain.

The programs will originate at Boston with WBZ-WBZA as key stations.

THIS CLIPPING FROM
LYNN, MASS.
EVE. ITEM
MAY 19 1931

SYMPHONY ORCHESTRA IN WEEKLY BROADCASTS

A series of five one-hour "Pop" concerts by the Boston Symphony orchestra, Arthur Fiedler conducting, will be broadcast from Symphony hall, Boston, over an NBC-WJZ network during June and July.

These concerts will be heard on Saturday nights, between 8.30 and 9.30 PM, Eastern Daylight Time, beginning June 6 and concluding with a patriotic program on Independence Day. Ninety-three members of the regular Boston Symphony orchestra will form this special

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THIS CLIPPING FROM
N. Y. AMERICAN

SERIES TO BE HEARD OVER N.B.C. NETWORK BEGINNING JUNE 6

There will be no need this Summer for protests from this department at the broadcasters' neglect of the Boston Symphony Orchestra. Listeners are to hear a series of concerts—five of them, to be exact, and all of them to last one hour.

The concerts are to be an N. B. C. Saturday night attraction, from 8:30 to 9:30, beginning June 6 and ending with a program of musical fireworks on Independence Day. And so expert is this orchestra that the broadcasts are likely to interfere with the patronage of neighborhood movies, to say nothing of neighborhood soda counters.

The broadcasters, strangely, never have appeared overzealous in signing the Boston band, still regarded as the most famous band in the land. One program by the orchestra was given over the networks last fall—a program designed especially for radio. It was one of the best of musical broadcasts, but silence, so far as the parlors were concerned, fell upon subsequent concerts.

The new arrangement should compensate, in part, for the absence of the orchestra from the air channels last winter.

THIS CLIPPING FROM THE
LAWRENCE, MASS.
TRIBUNE
MAY 22 1931

"Pops" Are Now in Full Swing at Symphony Hall.

It is the Pops only that keep Boston musical in May and June. The Pops, now in full sway at Symphony hall, are doing more than that. They are delighting crowds each night with perfect performances of popular classics and light music such as none but Arthur Fiedler can command. This consists of nearly 90 players. No other city this side of Europe produces this particular blend of delightful music and sociability, as the Pop goers sit around their tables at Sym is the 46th season of the Pops, and follows upon the memorable 50th anniversary season of the Boston Symphony orchestra which came to a close last month. The Pops orchestra phony hall with refreshments to touch off the evening.

Arthur Fiedler, a native of Boston and son of Emmanuel Fiedler, the former violinist of this orchestra, has in recent years made a distinct name for himself by his rising talents as conductor. He is known as the leader of the Cecilia Society Chorus, the Museum Concerts, the Esplanade Concerts (which he inaugurated), and his own Sinfonietta. The Pops have perhaps claimed the finest of his abilities.

A different program is offered each night. Next Sunday will be divided between Wagnerian excerpts and notable new music, such as Hansman's "Sonatine Transatlantique"—an outstanding achievement in symphonic jazz; also Chasins' "Parade," and Gershwin's "Rhapsody in Blue," with Sanroma as soloist. The Wagnerian selections include the Introduction to Act III from "Lohengrin," Siegfried Idyll from "Siegfried," Rhine Journey from "Gotterdammerung" and the Overture to "Tannhauser."

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT
MAY 22 1931

POP CONCERTS TO BE BROADCAST

Boston Symphony Will Be Heard During June and July

A series of five one-hour "Pop" concerts by the Boston Symphony orchestra, Arthur Fiedler conducting, will be broadcast from Symphony hall, Boston, over an NBC-WJZ network during June and July. These concerts will be heard on Saturday nights, between 8:30 and 9:30 o'clock, eastern daylight time, beginning June 6 and concluding with a patriotic program on Independence Day. Through the cooperation of station WBZ, Boston, the concerts will be picked up from the stage of Symphony hall, with Arthur E. Eddes, of WEEI, announcing.

Ninety-three members of the regular Boston Symphony orchestra will form this special musical group whose nightly "Pop" concerts have become an institution of the New England summer season with a nationwide reputation equal to that of the New York stadium concerts the St Louis open air opera programs or the Hollywood bowl concerts.

THIS CLIPPING FROM
LINCOLN, NEB.
STAR
MAY 24 1931

Present "Pop" Concerts.

A series of five one-hour "pop" concerts by the Boston Symphony orchestra, Arthur Fiedler conducting, will be broadcast from Symphony hall, Boston, over WJZ's network from June 6 to July 4, it has been announced. The concerts will be heard on Saturday evenings between 6:30 and 7:30 o'clock, central standard time. Ninety-three members of the regular Boston Symphony will form this special musical group.

THIS CLIPPING FROM
MILWAUKEE, WIS.
NEWS
MAY 25 1931

Radio Finds More Time For Boston Symphony

Not long ago we protested again, and again comes word that N. B. C. is to give a highter tone to its music menus in June by broadcasting a series of "pop" concerts from Boston.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAY 31 1931

Arthur Fiedler, conductor of the Boston Symphony orchestra, and director of the Saturday concert, June 6, over WJZ at 8:30 P.M.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
31 1931

OTHERS GALS!
Raoul
WOMEN
NAT
VICTOR MACLAG
GRETA NISS
plus 5 Ac
FO

BIJOU
A finish fight between gangland and the law. The real inside story of racketeering.
"The LAWLESS WOMAN"
with Vera Reynolds-Carroll Nye-Thomas Jackson-Gwen Lee
Added Featurettes—Charlie
Pathe Ne
Coming Thursday "THE

THIS CLIPPING FROM
N. Y. TIMES
2 1931

Saturday, June 6.

Details of the Suburban Handicap at Belmont Park, the first race of the metropolitan season to be broadcast, will be carried to WJZ's audience Saturday. Among the horses that will line up at the post at 4:10 P. M. will be Questionnaire, Sun Beau and Gallant Knight.

Jim Londos, world's heavyweight wrestling champion, will be interviewed in a sound-and-sight program to be transmitted by WGBS, synchronized with W2XCR, Saturday at 7:45 P. M.

The Manhattan Male Chorus, directed by André Kostelanetz, will be heard through WABC's system at 8:30 Saturday night, singing:

Border Ballad ..... Maunder
The Beetle and the Flower ..... Veit
Song of the Volga Boatmen .. Arr. Kostelanetz
John Peel ..... Andrews
Evening Moods ..... Baldwin
Swing Along ..... Cook

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony Orchestra will be heard over WJZ's network Saturday at 8:30 P. M.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
MAY 31 1931

'Pop' Concerts Resume On WJZ This Month

Five Programs by Boston Symphony Are Scheduled

A series of five one-hour "Pop" concerts by the Boston Symphony Orchestra, Arthur Fiedler conducting, will be broadcast from Symphony Hall, Boston, over station WJZ during June and July.

These concerts will be heard on Saturday night between 8:30 and 9:30 p. m. The first program will be broadcast June 6, and the series will conclude on Independence Day.

Ninety-three members of the regular Boston Symphony Orchestra will form this special musical group whose nightly "pop" concerts have become an institution of the New England summer season. The program will be picked up through station WBZ, whence they will be distributed throughout the country.

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
MAY 31 1931

Arthur Fiedler, who will conduct the Boston Symphony Orchestra in weekly broadcasts, which will begin Saturday at 8:30 over WJZ

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT LEADER
JUN 1931

TO INAUGURATE NEW SERIES OF "POP" CONCERTS

Boston Symphony Orchestra to Give Opening Program Over NBC.

The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting company will be heard over an NBC—WJZ network Saturday from 6:30 to 7:30 p. m., central standard time.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech night," a feature of graduation week at the Massachusetts Institute of Technology. The series, given in Symphony hall Boston, will be directed by Arthur Fiedler.

On NBC Network.

The program, incorporating compositions by Bizet, Berloiz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nationwide NBC network. Pickup and transmission of the music will be thru station WBZ in Boston.

Both "Tech" and Harvard, as well as other educational institutions in Boston, have celebrated their graduations in this manner since the earliest days of the "pop" concerts, but the broadcast of Saturday by NBC will mark the first time the radio audience will have been privileged to hear any of these programs.

In 46th Season.

Inauguration of the Boston "pop" concert series by NBC follows closely upon the 50th anniversary season of the Boston Symphony orchestra. The "pop" concerts heard in Boston are in their 46th season, and, dating back to Boston's early musical annals, rank with the city's most time-honored and prized institutions.

NBC in presenting the inaugural program of the series, also brings to the radio audience the conductor, Arthur Fiedler, first Boston-born "pop" leader, and son of Emmanuel Fiedler, for 25 years a violinist in the Boston Symphony orchestra and one of the original members of the Kneisel quartet.

Originally known as the Promenade concerts, the series speedily became known by the vernacular "pop." The name was adopted in semi-official fashion, and in the end completely replaced any other title.

THIS CLIPPING FROM THE
TIMES
SAN MATEO, CALIF.
JUN 2 - 1931

Pop Concerts on Air From Boston

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony orchestra to be offered radio audiences will be heard over an NBC network Saturday, June 6, from 4:30 to 5 p. m., Pacific time. The series, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program will mark the annual "Tech Night," a feature of graduation at Massachusetts Institute of Technology.

Both "Tech" and Harvard, as well as other educational institutions in Boston, have celebrated their graduations in this manner since the earliest days of the "pop" concerts, but the broadcast June 6 by NBC will mark the first time the radio audience will have been privileged to hear any of these programs.

Following is the program:
Prelude, "Carmen" ..... Bizet
Overture, "The Roman Carnival" ..... Berlioz
Scherzo, "A Midsummer Night's Dream" ..... Mendelssohn

Western stations releasing the series include KGO.

THIS CLIPPING FROM THE
OAKLAND, CAL.
POST ENQUIRER
JUN 5 - 1931

BOSTON 'POP' FOR DIALERS TOMORROW

By J. E. Doyle

The Boston symphony orchestra "pop" concert will be heard over KGO tomorrow afternoon from 4:30 to 5 o'clock.

The concert will inaugurate the forty-sixth season of the so-called "pop" series by the 50-year-old organization and will also mark technology night at Symphony hall, with a large representation of M. I. T. men in the audience.

Arthur Fiedler, first Boston boy to lead the 93-piece orchestra, will conduct. He is the son of Emmanuel Fiedler, violinist with the Boston symphony for a quarter of a century and one of the original members of the Kneisel quartet.

Time and legislation have sort of upset the original "pop" idea with the tables on the floor in place of the usual

THIS CLIPPING FROM
TOLEDO, O.
BLADE
JUN 5 1931

POP CONCERT SATURDAY NIGHT

Members of the Boston Symphony to Begin Series.

The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting Co. will be heard over an NBC-WJZ network Saturday, June 6, from 7:30 to 8:30 P. M.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week as the Massachusetts Institute of Technology. The series, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program, incorporating compositions by Bizet, Berloiz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nation-wide NBC network. Pick-up and transmission of the music will be through station WBZ in Boston.

Will Direct

Arthur Fiedler

Arthur Fiedler will conduct the series of pop concerts given by 93 members of the Boston Symphony orchestra over the blue NBC chain Saturday night.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN
JUN 6 - 1931

BOSTON "POP" CONCERTS ON WLW PROGRAM

Weekly Symphony Series To Start Over Blue Network Tonight.

ARTHUR FIELDER TO LEAD

Duchess of Atholl to Speak On Five-Year Plan From London Sunday.

By RADIO FORECASTER.

Beginning tonight, radio fans in this territory will be privileged to listen in to the Boston Symphony series of "pop" concerts.

Duchess of Atholl.

WLW will bring these concerts every Saturday night direct from Symphony Hall. This is the 46th series of "pop" concerts. Arthur Fiedler will conduct.

The "pop" concerts date back to the time when formal rows of chairs were removed from Symphony Hall during the warm season and tables were installed so that concert patrons might sip their wine and beer, munch sandwiches and smoke during Strauss waltzes or Sousa marches.

Tonight's program: Prelude to "Carmen" by Bizet; overture to "The Roman Carnival," by Berlioz; Scherzo from "A Midsummer Night's Dream," by Mendelssohn; prelude to "The Deluge," by Saint-Saens; violin solo by Tulius Theodorowicz; "Danse Macabre," by Saint-Saens, and "Dance of the Hours," from "La Gioconda," by Ponchielli.

The first of three addresses from London on Russia's Five Year Plan will be broadcast by the Columbia System with WAIU at 11:30 a. m. Sunday. Sunday's speaker will be the Duchess of Atholl. She will present the viewpoint of capitalist industry.

THIS CLIPPING FROM
TOLEDO, O.
NEWS BEE
JUN 2 1931

PAGE 3

BOSTON MUSIC ON NBC ETHER SATURDAY EVE

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT
MAY 22 1931

POP CONCERTS TO BE BROADCAST

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THIS CLIPPING FROM
LINCOLN, NEB.
STAR
MAY 24 1931

Present "Pop" Concerts.

A series of five one-hour "pop" concerts by the Boston Symphony orchestra, Arthur Fiedler conducting, will be broadcast from Symphony hall, Boston, over WJZ's network from June 6 to July 4, it has been announced. The concerts will be heard on Saturday evenings between 6:30 and 7:30 o'clock, central standard time. Ninety-three members of the regular Boston Symphony will form this special musical group.

THIS CLIPPING FROM
MILWAUKEE, WIS.
NEWS
MAY 25 1931

Radio Finds More Time For Boston Symphony

Not long ago we protested again, and again comes word that N. B. C. is to give a higher tone to its music menus in June by broadcasting a series of "pop" concerts from Boston.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAY 31 1931

Arthur Fiedler, conductor of the Boston Symphony orchestra, and director of the Saturday concert, June 6, over WJZ at 8:30 P.M.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAY 31 1931

"POP" CONCERT TO MARK TECH NIGHT

Listeners Privileged to Hear Annual Festival of M. I. T. On Saturday Night

The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting company, will be heard over an NBC-WJZ network Saturday, June 6, from 8.30 to 9.30 p. m.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. The series, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program, incorporating compositions by Bizet, Berlisz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nation-wide NBC network. Pickup and transmission of the music will be through station WBZ in Boston.

First Time on the Air

Both "Tech" and Harvard, as well as other educational institutions in Boston, have celebrated their graduations in this manner since the earliest days of the "pop" concerts, but the coming broadcast will mark the first time the radio audience will have been privileged to hear any of these programs.

NBC, in presenting the inaugural program of the series, also brings to the radio audience the conductor, Arthur Fiedler, first Boston-born "pop" leader, and son of Emmanuel Fiedler, for 25 years a violinist in the Boston Symphony orchestra and one of the original members of the Kneisel quartet. Arthur Fiedler, born in Boston in 1894, attended the Royal Academy of Music in Berlin, studied conducting, piano and violin, and in 1915 joined the Boston Symphony orchestra.

A virtuoso of the piano, violin, viola, and in the field of conducting, he is widely conversant with classical music, the better sort of popular melodies, and with the more agreeable "moderns." He is, therefore, in a position to offer NBC audiences each Saturday night a widely diversified "pop" program. Critics have lauded him as possessing great power and promise in his field.

Ninety-three Musicians

Members of the Boston Symphony orchestra, 93 in all, who have been selected to play during the NBC radio presentations each week, are masters of their respective instruments. Though selected from the parent orchestral organization only, they will not be heard on the air as the Boston Symphony.

Historical scanning of the Boston "pop" concerts reveals a pleasantly quaint tradition that harks back to the summer of 1885 when the Boston Symphony orchestra was but four years old. A supplementary series of concerts, of popular character, was started to suit the warm season.

The series was modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables were installed so that concert patrons might sip their wine and beer, munch sandwiches and smoke during Strauss waltzes or Sousa marches. The experiment "caught on," and became an annual and highly successful institution.

Originally known as the Promenade concerts, the series speedily became known by the vernacular "pop." The name was adopted in semi-official fashion, and in the end completely replaced any other title.

THIS CLIPPING FROM
N. Y. TIMES
MAY 31 1931

Saturday, June 6.

Details of the Suburban Handicap at Belmont Park, the first race of the metropolitan season to be broadcast, will be carried to WJZ's audience Saturday. Among the horses that will line up at the post at 4:10 P. M. will be Questionnaire, Sun Beau and Gallant Knight.

Jim Londos, world's heavyweight wrestling champion, will be interviewed in a sound-and-sight program to be transmitted by WGBS, synchronized with W2XCR, Saturday at 7:45 P. M.

The Manhattan Male Chorus, directed by André Kostelanetz, will be heard through WABC's system at 8:30 Saturday night, singing:

Border Ballad ..... Maunder
The Beetle and the Flower ..... Veit
Song of the Volga Boatmen..Arr. Kostelanetz
John Peel ..... Andrews
Evening Moods ..... Baldwin
Swing Along ..... Cook

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony Orchestra will be heard over WJZ's network Saturday at 8:30 P. M.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. The series, given in Symphony Hall, Boston, will be directed by Arthur Fiedler. The program follows:

Prelude to "Carmen" ..... Bizet
Overture to "The Roman Carnival"...Berlioz
Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Prelude to "The Deluge" ..... Saint-Saens
Violin solo, Tullus Theodorowicz.
Danse Macabre ..... Saint-Saens
Dance of the Hours from "La Gioconda" Ponchielli

THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE
MAY 31 1931

NEW SERIES OF "POP" CONCERTS

Boston Symphony Orchestra to Give Opening Program Over NBC.

The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting company will be heard over an NBC—WJZ network Saturday from 6:30 to 7:30 p. m., central standard time.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech night," a feature of graduation week at the Massachusetts Institute of Technology. The series, given in Symphony hall Boston, will be directed by Arthur Fiedler.

On NBC Network.

The program, incorporating compositions by Bizet, Berloiz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nationwide NBC network. Pickup and transmission of the music will be thru station WBZ in Boston.

Both "Tech" and Harvard, as well as other educational institutions in Boston, have celebrated their graduations in this manner since the earliest days of the "pop" concerts, but the broadcast of Saturday by NBC will mark the first time the radio audience will have been privileged to hear any of these programs.

In 46th Season.

Inauguration of the Boston "pop" concert series by NBC follows closely upon the 50th anniversary season of the Boston Symphony orchestra. The "pop" concerts heard in Boston are in their 46th season, and, dating back to Boston's early musical annals, rank with the city's most time-honored and prized institutions.

NBC in presenting the inaugural program of the series, also brings to the radio audience the conductor, Arthur Fiedler, first Boston-born "pop" leader, and son of Emmanuel Fiedler, for 25 years a violinist in the Boston Symphony orchestra and one of the original members of the Kneisel quartet.

Originally known as the Promenade concerts, the series speedily became known by the vernacular "pop." The name was adopted in semi-official fashion, and in the end completely replaced any other title.

Boston Symphony ...
this special musical group whose nightly "pop" concerts have become an institution of the New England summer season. The program will be picked up through station WBZ, whence they will be distributed throughout the country.

THIS CLIPPING FROM THE
TIMES
SAN MATEO, CALIF.
JUN 2 - 1931

Pop Concerts on Air From Boston

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony orchestra to be offered radio audiences will be heard over an NBC network Saturday, June 6, from 4:30 to 5 p. m., Pacific time. The series, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program will mark the annual "Tech Night," a feature of graduation at Massachusetts Institute of Technology.

Both "Tech" and Harvard, as well as other educational institutions in Boston, have celebrated their graduations in this manner since the earliest days of the "pop" concerts, but the broadcast June 6 by NBC will mark the first time the radio audience will have been privileged to hear any of these programs.

Following is the program:
Prelude, "Carmen" ..... Bizet
Overture, "The Roman Carnival" ..... Berlioz
Scherzo, "A Midsummer Night's Dream" ..... Mendelssohn
Western stations releasing the series include KGO.

THIS CLIPPING FROM THE
OAKLAND, CAL.
POST ENQUIRER
JUN 5 - 1931

BOSTON 'POP' FOR DIALERS TOMORROW

By J. E. Doyle

The Boston symphony orchestra "pop" concert will be heard over KGO tomorrow afternoon from 4:30 to 5 o'clock.

The concert will inaugurate the forty-sixth season of the so-called "pop" series by the 50-year-old organization and will also mark technology night at Symphony hall, with a large representation of M. I. T. men in the audience.

Arthur Fiedler, first Boston boy to lead the 93-piece orchestra, will conduct. He is the son of Emmanuel Fiedler, violinist with the Boston symphony for a quarter of a century and one of the original members of the Kneisel quartet.

Time and legislation have sort of upset the original "pop" idea with the tables on the floor in place of the usual rows of seats, and concert lovers munching sandwiches, drinking light wines and beers and smoking while listening to the orchestra. It is difficult to imagine a "pop" from hip flasks, but the name has been retained through the years.

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THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN
JUN 6 - 1931

BOSTON "POP" CONCERTS ON WLW PROGRAM

Weekly Symphony Series To Start Over Blue Network Tonight.

ARTHUR FIELDER TO LEAD

Duchess of Atholl to Speak On Five-Year Plan From London Sunday.

By RADIO FORECASTER.

Beginning tonight, radio fans in this territory will be privileged to listen in to the Boston Symphony series of "pop" concerts.

Duchess of Atholl.

WLW will bring these concerts every Saturday night direct from Symphony Hall. This is the 46th series of "pop" concerts. Arthur Fiedler will conduct.

The "pop" concerts date back to the time when formal rows of chairs were removed from Symphony Hall during the warm season and tables were installed so that concert patrons might sip their wine and beer, munch sandwiches and smoke during Strauss waltzes or Sousa marches.

Tonight's program: Prelude to "Carmen" by Bizet; overture to "The Roman Carnival," by Berlioz; Scherzo from "A Midsummer Night's Dream," by Mendelssohn; prelude to "The Deluge," by Saint-Saens; violin solo by Tulius Theodorowicz; "Danse Macabre," by Saint-Saens, and "Dance of the Hours," from "La Gioconda," by Ponchielli.

The first of three addresses from London on Russia's Five Year Plan will be broadcast by the Columbia System with WAIU at 11:30 a. m. Sunday. Sunday's speaker will be the Duchess of Atholl. She will present the viewpoint of capitalist industry.

THIS CLIPPING FROM
TOLEDO, O.
NEWS BEE
JUN 1 1931

PAGE 3

BOSTON MUSIC ON NBC ETHER SATURDAY EVE

Dentist Talks, CBS, in Week-End of Varied Amusements

By DONALD POND,
Sitting In For Joe Collier.

The famous "pop" concerts by members of the equally famous Boston Symphony orchestra will come to the air from 7:30 to 8:30 p. m. Saturday for the first time. This is an unsponsored series, evidently one of NBC's wholly praiseworthy gestures in the way of presenting real music to the customers.

The night's program will mark the beginning of the 50th session of the "pop" concerts, to which anybody who is anybody in Boston goes at least once during the summer season. It will also mark "pop" concert night for the graduating class of M. I. T., which along with the outgoing class at Harvard makes pilgrimages each year to Symphony hall during graduation week.

When "Pop" Was Pop.

If you're wondering about the "pop" —they used to be called promenade concerts many, many years ago—let me remind you of the halcyon days before prohibition became a law and tell you that originally these were most informal musical events.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUN 6 - 1931

RADIO NEWS

BOSTON "POP" SERIES OPENS

WBZ Acts as Key Station for First Concert by Symphony

Springfield, June 6—(AP)—The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting company, will be heard over WBZ tonight from 8.30 to 9.30.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. The series, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program, incorporating compositions by Bizet, Berlitz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nation-wide NBC network. Pickup and transmission of the music will be through station WBZ in Boston.

NBC, in presenting the inaugural program of the series, also brings to the radio audience for conductor, Arthur Fiedler, first Boston-born "pop" leader, and son of Emmanuel Fiedler, for 25 years a violinist in the Boston Symphony orchestra and one of the original members of the Kneisel quartet. Arthur Fiedler, born in Boston in 1894, attended Royal Academy of Music in Berlin, studied conducting, piano and violin, and in 1915 joined the Boston Symphony orchestra.

The radio audience tonight will hear the following carefully selected program:—

Prelude to "Carmen" ..... Bizet
Overture to "The Roman Carnival" ..... Berlioz
Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Prelude to "The Deluge" ..... Saint-Saens
Violin solo, Tulius Theodorowicz
"Danse Macabre" ..... Saint-Saens
Dance of the Hours from "La Gioconda" ..... Ponchielli

THIS CLIPPING FROM
N. Y. AMERICAN

JUN 6 - 1931

FIVE 'POP' CONCERTS ON SATURDAY NIGHTS FORM BOSTON BILL

The broadcasters have frequently offered concerts by the most famous orchestras in the country and have signed some of them for regular series over the networks.

They have even arranged for broadcasts to America by some of the best musical organizations in Europe. But somehow they have neglected the Boston Symphony Orchestra, generally regarded as the most outstanding group in the country.

One program was given over the radio by the Boston orchestra last fall—a program especially designed for radio. It was one of the best of musical broadcasts but for some reason the orchestra did not come back to the air.

At last the radio's list of famous musical groups will be complete. Beginning tonight the Boston orchestra will give a series of five "pop" concerts. They will be heard every Saturday night for the next month.

The concerts will be designed to divert the perspiring parlors. There will be no tendency to heavy classics. Since the inauguration of the "pop" concert series by the Cleveland Orchestra a few weeks ago the broadcasters have arranged for more b[illegible] this type.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUN 6 - 1931

BOSTON "POP" SERIES OPENS

WBZ Acts As Key Station For First — Arthur iFedler in Charge—On the Air at 8.30

The first of a series of "pop" concerts by 93 members of the Boston Symphony orchestra to be offered radio audiences by the National Broadcasting company, will be heard over WBZ tonight from 8.30 to 9.30 p. m.

The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. The sries, given in Symphony hall, Boston, will be directed by Arthur Fiedler.

The program, incorporating compositions by Bizet, Berlitz, Mendelssohn, Saint-Saens and Ponchielli, will be heard by a vast radio audience over a nation-wide NBC network. Pickup and transmission of the music will be through station WBZ in Boston.

NBC, in presenting the inaugural program of the series, also brings to the radio audience the conductor, Arthur Fiedler, first Boston-born "pop" leader, and son of Emmanuel Fiedler, for 25 years a violinist in the Boston Symphony orchestra and one of the original members of the Kneisel quartet. Arthur Fiedler, born in Boston in 1894, attended the Royal Academy of Music in Berlin, studied conducting, piano and violin, and in 1915 joined the Boston Symphony orchestra.

Notable figures in the world of music have conducted the "pop" concerts, including Franz Kneisel, Timothee Adamowski, Andre Maquarre and Gustave Strube. Later a more definite stress was laid on the musical side. Alfredo Casella, distinguished Italian composer-conductor-pianist, and, today, Arthur Fiedler, have brought fine compositions from the facile pens of brilliant masters to the "pop" audiences." This same practice will continue to hold true during the NBC presentations from Symphony hall during the NBC presentations from Symphony hall during the summer series this year.

The radio audience tonight will hear the following carefully selected program:—

Prelude to "Carmen" ..... Bizet
Overture to "The Roman Carnival" .. Berlioz
Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Prelude to "The Deluge" ..... Saint-Saens
Violin solo, Tulius Theodorowicz
"Danse Macabre" ..... Saint-Saens
Dance of the Hours from "La Gioconda." Ponchiel

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

JUN 6 - 1931

On WJR

ARTHUR FIEDLER
This orchestra director will conduct the concert by members of the Boston Symphony Orchestra over WJR at 7:30 p. m. today.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

JUN 6 - 1931

BOSTON "POP" CONCERTS ON WLW PROGRAM

Weekly Symphony Series To Start Over Blue Network Tonight.

ARTHUR FIELDER TO LEAD

Duchess of Atholl to Speak On Five-Year Plan From London Sunday.

By RADIO FORECASTER.

Beginning tonight, radio fans in this territory will be privileged to listen in to the Boston Symphony series of "pop" concerts. WLW will bring these concerts every Saturday night direct from Symphony Hall. This is the 46th series of "pop" concerts. Arthur Fiedler will conduct.

Duchess of Atholl.

The "pop" concerts date back to the time when formal rows of chairs were removed from Symphony Hall during the warm season and tables were installed so that concert patrons might sip their wine and beer, munch sandwiches and smoke during Strauss waltzes or Sousa marches.

Tonight's program: Prelude to "Carmen" by Bizet; overture to "The Roman Carnival," by Berlioz; Scherzo from "A Midsummer Night's Dream," by Mendelssohn; prelude to "The Deluge," by Saint-Saens; violin solo by Tulius Theodorowicz; "Danse Macabre," by Saint-Saens, and "Dance of the Hours," from "La Gioconda," by Ponchielli.

Messages from

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JUN 6 - 1931

BOSTON OFFERS ITS SYMPHONY

Popular Concert to Be Played Tonight—Notes of Other Features.

Interesting to the habitual Saturday listener is the announcement of the first of a series of "pop" concerts by 93 members of the Boston Symphony Orchestra.

Trained to be one of the best musical organizations of its kind, this group comes to radio under the baton of Arthur Fielder. Just a bit of biography about Mr. Fielder reveals his birthdate to be 1894. He attended the Royal Academy of Music in Berlin where he studied conducting, piano and violin. He joined the Boston Symphony Orchestra in 1915.

Tonight's program, beginning at 7:30 o'clock, will not only in[illegible]

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD EXAMINER

JUN 6 - 1931

* * *

ANOTHER PROGRAM SERIES to be thankful for is the Boston Symphony Orchestra "pop" concerts beginning tonight over NBC and WLS. NBC is doing a bit better by the Boston Symphony than during last year's season when, after many requests by radio critics and listneners, but one concert was given a network.

Five weekly programs will be broadcast by the famous instrumental unit, made up of 93 musicians, which is now in its 46th season, and I'm sure you'll be grateful to NBC and the Boston Symphony after you've given your dial a twist to the first concert.

THIS CLIPPING FROM THE
AKRON, O.
BEACON JOURNAL

JUN 6 1931

By DOROTHY DORAN
Beacon Journal Radio Editor

BOSTON'S time-honored music institution known as "Pop" concerts, inaugurates a series on the air tonight when the 93 members of the Boston Symphony orchestra offer a program over NBC-WJZ network between 7:30 and 8:30 o'clock. This program is hailed by music lovers as an extravagant radio event.

Tonight's concert not only opens the series, but also marks the annual "Tech Night," a feature of graduation week at Massachusetts Institute of Technology. Arthur Fielder, who comes from an old Boston family with considerable musical background, conducts the orchestra.

It is interesting to note that these concerts originated as Promenade concerts, later coming to be known as "Pop" concerts. This type of music presentation has been popular in Boston for almost 50 years.

This inaugural concert will bring music of Bizet, Berloiz, Mendelssohn, Saint-Saens and Ponchielli. The latter will be represented in the Dance of the Hours from "La Gioconda." Dial WLW for the relay.

THIS CLIPPING FROM
ANNAPOLIS, MD.
CAPITAL

JUN 6 1931

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony Orchestra, masters of their respective instrumen,ts will be heard over an NBC-WJZ network, tonight, from 7:30 to 8:30 p. m., Annapolis time. The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. It will incorporate composition by Bizet, Berloiz, Mendelssohn, Saint-Saens and Pinchielli.

Inauguration of the Boston "pop" concert series by NBC follows closely upon the fiftieth anniversary season of the Boston Symphony Orchestra. Historical scanning revels a pleasantly quaint tradition that harks back to the summer of 1885 when the Boston Symphony Orchestra was but four years old. A supplementary series of concerts of popular character was started to suit the warm season. The formal rows of seats were removed and tables installed so that concert pafrons might sip their wine and beer. Originally known as the Promenade Concerts, the series speedily became known by the vernacular "pop."

THIS CLIPPING FROM
ROCHESTER, N. Y.
JOURNAL

JUN 6 - 1931

Gibbonesque Talk On Dirigibles Scheduled

By BURGESS E. SMITH

Perhaps as a sop to few good symphonic programs during the summer, which this department has been bewailing, with others, the program makers have corralled the Boston Symphony for a season of "pop" concerts, the first at 7:30 tonight on the WHAM-NBC network. And lest you lovers of popular music view with alarm, you are promised music suitable for every taste; but we suspect, and hope, no such tunes as "Star Dust" or "Moonlight Saving Time" will be included, although we wouldn't object to "When Yuba Plays the Rhumba On the Tuba."

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THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JUN 6 - 1931

Boston Symphony on WLS.

The first of a series of five one-hour pop concerts by the Boston Symphony orchestra, under the baton of Arthur Fiedler, will be broadcast by WLS and the NBC tonight at 7:30 direct from Symphony hall in Boston. The first program this evening marks Tech night, annual graduation feature at the Massachusetts Institute of Technology. The ninety-three picked musicians tonight do numbers of Bizet, Mendelssohn and Saint Saens.

ARTHUR FIEDLER.

THIS CLIPPING FROM THE
AKRON, O.
TIMES-PRESS

JUN 6 1931

Boston -- Willie Stribling -- Brevities -- V. R. Jacobs--Baseball--Cleveland-- Other Bits

By RAY D. O'TIP

NATIONAL BROADCASTING CO. offers you musical relief from the blare of Saturday dance, relaying the first of a series of "pop" concerts by the 93-piece Boston symphony.

* * *

"POP in Boston, however, doesn't mean "Wabash Moon" or "Peanut Vendor." Rather it refers to the prelude to "Carmen," overture to "Roman Carnival" and Dance of the Hours from "La Giaconda."

* * *

THE "Pop" concerts, incidentally, are an annual affair dating back to 1885 when one of the earlier Boston Symphonies played warm weather music in a quasi-beer garden where sandwiches were munched, cigars smoked and light liquors consumed in moderate quantities. Originally they were known as the Promenade Concerts but this speedily became shortened to the colloquial "Pop." If your're interested, and I think you should be, tune WLW at 7:30.

* * *

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW

Boston Symphony Series On Chain

"The Devil" on Saturday Night's Drama Bill.

A series of five one-hour "Pop" concerts by the Boston Symphony orchestra, conducted by Arthur Feidler, will begin Saturday night at 6:30 p. m. through WLS, WJR and WSM. Ninety-three members of the regular Boston Symphony orchestra will form this special musical group whose nightly "Pop" concerts have become an institution of the New England summer season with a nationwide reputation equal to that of the New York Stadium concerts, the St. Louis open air opera programs and the Hollywood concerts.

[illegible] act drama, "The Poor [illegible] "Fortune Smi[illegible]

THIS CLIPPING FROM
NEW YORK NEWS

JUN 7 - 1931

The famous Boston Symphony Orchestra was featured in a Pop concert. This sample of what we are to expect during this new series offers much to look forward to, and time will fly as it did when they played the "Dance of the Hours" (WJZ—8:30 P. M.).

* * *

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUN 6 - 1931

RADIO NEWS

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WBZ Acts as Key Station for First Concert by Symphony

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Prelude to "The Deluge" — Saint-Saens
Violin solo, Tulius Theodorowicz
"Danse Macabre" — Saint-Saens
Dance of the Hours from "La Gioconda" — Ponchielli

THIS CLIPPING FROM
N. Y. AMERICAN

JUN 6 - 1931

FIVE 'POP' CONCERTS ON SATURDAY NIGHTS FORM BOSTON BILL

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One program was given over the radio by the Boston orchestra last fall—a program especially designed for radio. It was one of the best of musical broadcasts but for some reason the orchestra did not come back to the air.

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The concerts will be designed to divert the perspiring parlors. There will be no tendency to heavy classics. Since the inauguration of the "pop" concert series by the Cleveland Orchestra a few weeks ago the broadcasters have arranged for more b[illegible] this type.

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SPRINGFIELD, MASS.
NEWS

JUN 6 - 1931

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Prelude to "The Deluge" ..... Saint-Saens
Violin solo, Tulius Theodorowicz
"Danse Macabre" ..... Saint-Saens
Dance of the Hours from "La Gioconda," Ponchiel

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

JUN 6 - 1931

On WJR

ARTHUR FIEDLER
This orchestra director will conduct the concert by members of the Boston Symphony Orchestra over WJR at 7:30 p. m. today.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN

JUN 6 - 1931

BOSTON "POP" CONCERTS ON WLW PROGRAM

Weekly Symphony Series To Start Over Blue Network Tonight.

ARTHUR FIELDER TO LEAD

Duchess of Atholl to Speak On Five-Year Plan From London Sunday.

By RADIO FORECASTER.

Beginning tonight, radio fans in this territory will be privileged to listen in to the Boston Symphony series of "pop" concerts. WLW will bring these concerts every Saturday night direct from Symphony Hall. This is the 46th series of "pop" concerts. Arthur Fiedler will conduct.

Duchess of Atholl.

The "pop" concerts date back to the time when formal rows of chairs were removed from Symphony Hall during the warm season and tables were installed so that concert patrons might sip their wine and beer, munch sandwiches and smoke during Strauss waltzes or Sousa marches.

Tonight's program: Prelude to "Carmen" by Bizet; overture to "The Roman Carnival," by Berlioz; Scherzo from "A Midsummer Night's Dream," by Mendelssohn; prelude to "The Deluge," by Saint-Saens; violin solo by Tulius Theodorowicz; "Danse Macabre," by Saint-Saens, and "Dance of the Hours," from "La Gioconda," by Ponchielli.

Messages from

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JUN 6 - 1931

BOSTON OFFERS ITS SYMPHONY

Popular Concert to Be Played Tonight—Notes of Other Features.

Interesting to the habitual Saturday listener is the announcement of the first of a series of "pop" concerts by 93 members of the Boston Symphony Orchestra.

Trained to be one of the best musical organizations of its kind, this group comes to radio under the baton of Arthur Fielder. Just a bit of biography about Mr. Fielder reveals his birthdate to be 1894. He attended the Royal Academy of Music in Berlin where he studied conducting, piano and violin. He joined the Boston Symphony Orchestra in 1915.

Tonight's program, beginning at 7:30 o'clock, will not only inaugurate the "Pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology.

The series will be given in Symphony Hall, Boston, and will be broadcast in Detroit by Station WJR.

* * *

and clusters. His research[illegible] used by Dr. Harlow Shapley in d[illegible]

THIS CLIPPING FROM THE
AKRON, O.
BEACON JOURNAL

JUN 6 1931

By DOROTHY DORAN
Beacon Journal Radio Editor

BOSTON'S time-honored music institution known as "Pop" concerts, inaugurates a series on the air tonight when the 93 members of the Boston Symphony orchestra offer a program over NBC-WJZ network between 7:30 and 8:30 o'clock. This program is hailed by music lovers as an extravagant radio event.

Tonight's concert not only opens the series, but also marks the annual "Tech Night," a feature of graduation week at Massachusetts Institute of Technology. Arthur Fielder, who comes from an old Boston family with considerable musical background, conducts the orchestra.

It is interesting to note that these concerts originated as Promenade concerts, later coming to be known as "Pop" concerts. This type of music presentation has been popular in Boston for almost 50 years.

This inaugural concert will bring music of Bizet, Berloiz, Mendelssohn, Saint-Saens and Ponchielli. The latter will be represented in the Dance of the Hours from "La Gioconda." Dial WLW for the relay.

THIS CLIPPING FROM
ANNAPOLIS, MD.
CAPITAL

JUN 6 1931

The first of a series of "pop" concerts by ninety-three members of the Boston Symphony Orchestra, masters of their respective instruments, will be heard over an NBC-WJZ network, tonight, from 7:30 to 8:30 p. m., Annapolis time. The concert will not only inaugurate the "pop" series, but will mark the annual "Tech Night," a feature of graduation week at the Massachusetts Institute of Technology. It will incorporate composition by Bizet, Berloiz, Mendelssohn, Saint-Saens and Pinchielli.

Inauguration of the Boston "pop" concert series by NBC follows closely upon the fiftieth anniversary season of the Boston Symphony Orchestra. Historical scanning revels a pleasantly quaint tradition that harks back to the summer of 1885 when the Boston Symphony Orchestra was but four years old. A supplementary series of concerts of popular character was started to suit the warm season. The formal rows of seats were removed and tables installed so that concert patrons might sip their wine and beer. Originally known as the Promenade Concerts, the series speedily became known by the vernacular "pop."

THIS CLIPPING FROM
ROCHESTER, N. Y.
JOURNAL

JUN 6 1931

Gibbonesque Talk On Dirigibles Scheduled

By BURGESS E. SMITH

Perhaps as a sop to few good symphonic programs during the summer, which this department has been bewailing, with others, the program makers have corralled the Boston Symphony for a season of "pop" concerts, the first at 7:30 tonight on the WHAM-NBC network. And lest you lovers of popular music view with alarm, you are promised music suitable for every taste; but we suspect, and hope, no such tunes as "Star Dust" or "Moonlight Saving Time" will be included, although we wouldn't object to "When Yuba Plays the Rhumba On the Tuba."

* * *

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JUN 6 - 1931

Boston Symphony on WLS.

The first of a series of five one-hour pop concerts by the Boston Symphony orchestra, under the baton of Arthur Fiedler, will be broadcast by WLS and the NBC tonight at 7:30 direct from Symphony hall in Boston. The first program this evening marks Tech night, annual graduation feature at the Massachusetts Institute of Technology. The ninety-three picked musicians tonight do numbers of Bizet, Mendelssohn and Saint Saens.

ARTHUR FIEDLER.

THIS CLIPPING FROM THE
AKRON, O.
TIMES-PRESS

JUN 6 1931

Boston -- Willie Stribling -- Brevities -- V. R. Jacobs--Baseball--Cleveland-- Other Bits

By RAY D. O'TIP

NATIONAL BROADCASTING CO. offers you musical relief from the blare of Saturday dance, relaying the first of a series of "pop" concerts by the 93-piece Boston symphony.

* * *

"POP in Boston, however, doesn't mean "Wabash Moon" or "Peanut Vendor." Rather it refers to the prelude to "Carmen," overture to "Roman Carnival" and Dance of the Hours from "La Giaconda."

* * *

THE "Pop" concerts, incidentally, are an annual affair dating back to 1885 when one of the earlier Boston Symphonies played warm weather music in a quasi-beer garden where sandwiches were munched, cigars smoked and light liquors consumed in moderate quantities. Originally they were known as the Promenade Concerts but this speedily became shortened to the colloquial "Pop." If your're interested, and I think you should be, tune WLW at 7:30.

* * *

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW

Boston Symphony Series On Chain

"The Devil" on Saturday Night's Drama Bill.

A series of five one-hour "Pop" concerts by the Boston Symphony orchestra, conducted by Arthur Feidler, will begin Saturday ni[illegible] 6:30 p. m. through WLS, W[illegible] WSM. Ninety-three members [illegible] the regular Boston Symphony o[illegible]chestra will form this special musical group whose nightly "Pop" concerts have become an institution of the New England summer season with a nationwide reputation equal to that of the New York Stadium concerts, the St. Louis open [illegible]era programs and the Holly[illegible] concerts.

[illegible]act drama, "The Pop[illegible] "Fortune Sm[illegible]

THIS CLIPPING FROM
NEW YORK NEWS

JUN 7 - 1931

The famous Boston Symphony Orchestra was featured in a Pop concert. This sample of what we are to expect during this new series offers much to look forward to, and time will fly as it did when they played the "Dance of the Hours" (WJZ—8:30 P. M.).

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION
JUN 13 1931

Sir Hamilton Harty to Lead Boston Pops.

Sir Hamilton Harty, the distinguished English conductor, is to visit Boston and take over a Pop concert, according to a cable received at Symphony Hall from W. H. Brennan, manager of the Boston Symphony Orchestra, now in England.

Arthur Fiedler, the conductor of the Pops, who has introduced Sir Hamilton Harty's orchestral arrangements at these concerts, will hand the baton to the distinguished English visitor for the Sunday Pop concert of June 21. This concert will be Sir Hamilton Harty's first appearance as conductor in America and his only engagement in the Eastern United States. He is on his way to California, where he is to conduct a series of concerts at the Hollywood Bowl in July.

Sir Hamilton Harty has been the famous conductor since 1920 of the Halle Orchestra of Manchester, Eng., with which he gives an annual series in London. Born in Hillsborough, Ireland, in 1879, he became church organist in County Antrim at the age of 12. He has had a long and distinguished career as accompanist, as composer, and as arranger of Irish folk songs and other music. He won his first high fame as conductor during the seasons in which he led the London Symphony Orchestra.

THIS CLIPPING FROM
HANOVER, PA.
SUN
JUN 20 1931

On The Air

Sir Hamilton Harty, distinguished British conductor, will make his initial appearance in the United States during the Boston Symphony "pop" concert over WJZ at 7.30 o'clock this evening. He will attend the concert at the invitation of Arthur Fiedler, conductor, to hear his composition, "A Londonderry Air," played under Fiedler's direction. The program will feature the following:

Hungarian march, "Rakoczy" ..... Berloiz
Overture to "Oberon" ..Von Weber
Minuet ..... Bolzoni
Londonderry Air ....arr. by Harty
Tales From Johann Strauss ..... Korngold
Overture Solenelle (1812) ..... Tschaikowsky

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
JUN 14 1931

SIR HAMILTON HARTY TO CONDUCT AT BOSTON

Will Make First American Appearance at Symphony "Pop" Next Sunday

Sir Hamilton Harty, the distinguished English conductor, is to visit Boston to conduct a "pop" concert, according to a cable received at Symphony hall from W. H. Brennan, manager of the Boston Symphony orchestra, now in England.

Arthur Fiedler, the conductor of the "pops" who has introduced Sir Hamilton Harty's orchestral arrangements at these concerts, will hand the baton to the English visitor for the concert of Sunday the 21st. This will be Harty's first appearance as a conductor in America and his only engagement in the Eastern United States. He is on his way to California where he is to conduct a series of concerts at the Holly bowl in July.

Sir Hamilton Harty has been the conductor since 1920 of the Halle orchestra of Manchester, Eng., with which he gives an annual series at London. Born in Hillsborough, Ire., in 1879, he became church organist in County Antrim at the age of 12. He has had a long and distinguished career as accompanist, as composer, and as arranger of Irish folk songs and other music. He won his first fame as conductor during the seasons in which he led the London Symphony orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

TUFTS CONFERS 349 DEGREES

Medford, Mass., June 15—(AP)—Tufts College today awarded eight honorary and 341 in course degrees at the 75th Commencement. The honorary degrees were conferred on Miss Marion Parkes, president of Bryn Mawr; Governor Stanley C. Wilson of Vermont; Miss Margaret A. Barnes, authoress; Rev. Harry L. Canfield of Greensboro, N. C.; Henry T. Claus, editor of the Boston Transcript; Dr. Alfred Worcester, professor of hygiene at Harvard; Arthur Fiedler, conductor of the Boston symphony orchestra, and J. Stevens Kadesch, superintendent of Medford schools.

THIS CLIPPING FROM THE
AKRON, O.
TIMES-PRESS
5
JUN 20 1931

Tonight

IF you care to know what's on the air, it's this.

Boston Symphony, WLW at 7:30 p. m., honors Sir Hamilton Harty, English composer, with a special arrangement of his famous tune "Londonberry Air." Sir Hamilton will be in Boston to hear the interpretation.

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JUNE 2, 1931 Trans

Films

From Bologna and Also from Vienna

First-Hand Fascist Story of The Affront to Toscanini, His Troublesome Arm

THE thoroughgoing New York Times has laid hold of a Bolognese newspaper of May 15 last, containing a first-hand account of the affront to Mr. Toscanini by the Fascists of that town. With them the reporter is obviously in sympathy. His "story" runs: "During the afternoon . . . a rumor circulated about town that Mr. Toscanini had declared that he would refuse to conduct the Royal March and 'Giovinezza' [the Fascist hymn] at the opening of the concert upon the entry into the theater of his Excellency Ciano, decorated with a gold medal and representing the Government, together with his Excellency Arpinati, Under-Secretary of the Interior.

"The rumor was true. The matter was, in fact, being discussed between the city authorities and Mr. Toscanini. His Excellency Arpinati, in person, taking into consideration the objections of an artistic nature that Mr. Toscanini advanced, proposed that the maestro omit the hymn 'Giovinezza' and permit the concert-master to conduct only the Royal March upon the arrival of the Government delegate in the theater.

"To this proposal Mr. Toscanini sent a reply, insisting on his refusal and protesting that the playing of the national anthem would disturb the atmosphere of religious meditation that he considered indispensable to the art-commemoration which was to folllow. [The purpose of the concert was to recall and honor the memory of Martucci, the Italian composer, sometime director of the noted Conservatory at Bologna.]

"The news of the absurd obstinacy of the maestro spread rapidly in Fascist circles, arousing heated agitation, all the more in that the analogous action of Mr. Toscanini in other cities, such as Turin, Milan and Rome under similar circumstances, had not been forgotten. [This refers to stormy incidents such as occurred in Milan in the early days of the revolution when the Fascisti threatened to pour castor oil down Toscanni's throat for declining to play 'Giovinezza.']

"The affair provoked the incident at the theater-entrance, where a number of Fascisti awaited the maestro's arrival, and, stopping him, asked him no less than twice, whether or not he would conduct the Royal March. Twice the maestro answered energetically with a decided 'No!' Following this refusal he was slapped. He then returned immediately to his car and drove back to the hotel.

"In a short time a crowd of several hundred Fascisti and citizens, apprised of what had happened, gathered under the windows of the Hotel Brun, where the maestro was staying, and protested vigorously, to the strains of the hymn, 'Giovinezza.' The Federal Fascist Secretary, Commander Mario Ghinelli, leader of the demonstration, went, in company with a number of Fascisti, to the members of Toscanini's family, some of whom were present in Bologna, to express officially the indignation of the local Fascismo, which, having given proof of high appreciation for the artistic genius of the great conductor, is not disposed to accept from any one affronts of whatsoever nature, still less affronts to its particular patriotic sensibility. Following the agreement reached between the maestro's family and the Federal Secretary, it was understood that Toscanini would quit the city as quickly as possible.

"On leaving the hotel Commander Ghinelli placed himself at the head of a procession, in which several hundred citizens joined, and still singing 'Giovinezza,' paraded through the streets, while the crowd applauded and made the Roman salute. Arriving before the Café San Pietro, the procession halted, while the café-orchestra played the national hymns, amid unanimous pplause."

Pendants

The correspondent in Milan of the London Morning Post has made this amusing discovery: "Toscanini was among the first supporters of Mussolini and stood with him as a political candidate in the General Elections that took place in Italy in 1919. Both Mussolini and Toscanini were defeated. Since that time Toscanini has not taken any active part in Italian politics."

The correspondent in Milan of the London Daily Telegraph described Mr. Toscanini's house under guard: "When I called at No. 20, Via Durina, this evening, I found the pavements of this quiet residential street bristling with carabineers and secret-service men; while the courtyard and entrance to the house itself contained, at a modest estimate, a further score. They stood, lolled, and sat in groups of three and four in every likely and unlikely corner, carefully criticising every caller."

A Disabled Arm?

The Neue Freie Presse, the well-informed Viennese newspaper, also adds a new particular that has less to do with the disturbances of the peace at Bologna and Milan than with the condition of Mr. Toscanini's conducting arm. It will be recalled that he was under contract as guest-conductor for concerts of the Philharmonic Society of Vienna on Saturday and Sunday last. The presumption was that he asked release because the Fascist withdrawal of his passport held him in Italy. It now appears that he is suffering from a neuritis in his right arm that has hampered him for some time past, even before he left New York. Of late it has become more acute. Had he been free to cross the Italian frontier, he could not have undertaken the promised concerts in Vienna.

A letter from Miss Anita Colombo, the directress of La Scala at Milan, to the Viennese orchestra is the authority quoted by the Freie Presse. As translated for the New York Times, it says:

> The great pains suffered by Maestro Toscanini during the last few months in the upper part of his right arm have forced him to limit his activities. He is now resting in Bologna. Assailed by the most actue pains, he has been forced to watch an assistant lead the rehearsals. Physicians here have earnestly advised a long rest because the condition of his arm has been unsatisfactory since last winter and he has not been able to move it about freely.
>
> Maestro Toscanini, who had made every preparation for his Viannese engagement, realizes clearly the serious and unexpected complications his decision entails. He has indeed hoped to overcome this condition soon, but unfortunately another turn for the worse has occurred and now necessitates a long rest.

N SCIENCE MONITOR, BOSTON, SATURDAY

the World—Theatr

Conductors and Audiences

By WINTHROP P. TRYON

Monitor June 13

NEW YORK

CONDUCTORS, no matter who approves or disapproves, retain their own habits and cling to their own practices. They may, for a moment, change their methods and their policies in response to somebody's protest here, or to somebody's recommendation there; but, in the main, they refuse to surrender their preferences or to do what means a sacrifice of their individuality Now and then an artist of remarkably obliging disposition will give in a little and will alter his way of doing things enough to check controversy among his listeners and to keep peace in the musical community, as when Arturo Toscanini, some of the Philharmonic-Symphony subscribers criticizing him for his neglect of American music, allowed a New York composer to be represented on one of his programs. But, as a rule, they proceed with the kind of works they know most about and with the style of interpretation they like best; as much as to declare, or confess, that if we want something different, we must look elsewhere.

The question, viewed fairly, turns less on the person who makes music than on the people for whom he makes it; for a musician is really a product not so much of his own studying and cogitating as he is of the attention and the applause of his audience. When, therefore, we point out a man as one whose directing of an orchestra or a chorus we fancy, we are but announcing about ourselves that we are such and such a type of listener. In speaking of him favorably, we take credit, whether larger or smaller the measure, for his career, and we lay claim to a share in the renown of his achievements.

For safety's sake, I am inclined to concede the greatest possible merit to all conductors of serious intent; aware that as sure as I begin to remark upon failings, I am simply inviting dispute with some of my friends in concert attendance, near by or distant. So the most I will do in the way of partisanship is to submit that some conductors are suited to this sort of listening and others to that. Furthermore, I will give just a hint, in the interest of clear understanding, as to what my own special musical likings are.

Inasmuch, now, as I believe it is better to render allegiance to the flag that waves over the camp year in and year out, than to the sword that hangs at the side of a particular commander today and tomorrow only, I will note that I wish to be counted an adherent and supporter of the cause of choral and dramatic singing and of orchestral playing; and that while I stand ready to champion every conductor, man or woman, of motet, part-song, oratorio, opera or symphony, be his post distinguished or obscure, I am scarcely disposed to hold anybody up as the greatest of all time or even of the present time.

There stands Toscanini over the executants of the Philharmonic-Symphony. He may offer the music of what composers he chooses; surely I'll not ask him to bother himself with the tone poems of friends of mine who have taken a course in orchestration at the summer school of Fontainebleau, if he had rather store his memory with those of his own friends who have worked out the modern problem in the conservatories of Italy. There takes the platform Koussevitzky; and he constrains the Boston Symphony artists to study as many new scores in a season, I doubt not, as any predecessor of his did in the whole period of his incumbency. If they are willing, so am I, to try to puzzle the intricacies out. Steps to the front Stokowski. What an excitement, when his violins converse and his trombones harangue in the counterpoint of Bach! Then, at the high desk in the orchestra pit of the opera house, Bodanzky. It may be something a little short of the Wagner of Bayreuth that he sets forth; nevertheless it is indisptuably "Tristan," "Meistersinger" and "Götterdämmerung" that he gives us to enjoy.

Now Roussel Records Our Musical Lot

Trans.

Boston, Chicago and Other Halts in His Visit Last Autumn

June 13

TRAVEL books have multiplied so fast in recent years that it is quite difficult for the traveler to view with a clear eye and a perfectly free mind a country which he is visiting for the first time. The United States, in particular, have been the subject of such numerous studies and American life has been so passionately discussed, praised, or denounced according to the notions, the character, or the temperament of each author concerned, that it seems to the transatlantic voyager as though debarkation on the banks of the Hudson could bring him no fresh revelation. Yet the arrival at New York remains profoundly impressive when, as the boat enters the lower harbor on a fine day, the city emerges little by little, as if by magic, from the light haze which envelops it and the newcomer sees the great skyscrapers one after another loom through the mist without being able quite to tell whether they are descending from the clouds or rising out of the earth. One hardly finds time to cast a random glance at that Statue of Liberty which might well have engraved on its pedestal the words, "To the Unknown Goddess." The magic spectacle is like an army of towers of Babel drawn up on parade as the boat passes. These pinnacles seem fixed for eternity in all their proud and formidable immobility. The Americans have now found a straightforward and purely geometric style which is in keeping with these gigantic structures. Their latest born, the Chrysler and the Empire State, seem to us like the new cathedrals of an epoch which has just changed its gods.

It is interesting to learn that in this country dominanted by a fever for business, the craze for gold, love of power, and a hankering to take a chance, the most immaterial of the arts, music, is most effectively supported, most sumptuously entertained. We know that the great American orchestras receive, not from the State but from private individuals, subsidies (or, more exactly, guaranties) which assure their functioning under the most favorable conditions. These conditions are favorable not merely on the side of personnel because of the advantageous contracts which it is possible to offer to musicians but also as regards the standard of performance because of the number of rehearsals which are stipulated. The members of the guaranty committees are by no means all lovers of music, but they feel that it is an honor for their city to possess a fine orchestra, and they believe it their social duty to contribute to the artistic development of their fellow citizens. It is scarcely necessary to add that these trustees make no pretense to influence the conductors of their orchestras in the choice of works to be performed. In America no musical clique presides over the work of program making. It would be highly desirable if in other countries where music is equally honored and where the existence of symphonic associations becomes a problem difficult of solution, this conception of social duty could become more general. Among us in France, as Philipe Gaubert has quite truly said, the true benefactors are the musicians of the orchestra.

It is only natural that organizations endowed with such means for development should reach full bloom, and it is unnecessary to decide here the relative skill of the selected players who make up the orchestras of Boston, Philadelphia, New York and Chicago—to mention only those which I had the opportunity to hear.

It is especially comforting for us to know in what high esteem the American conductors hold our French musicians. At Boston in particular, the orchestra under Serge Koussevitzky includes Frenchmen to the number of one-third of its total membership. I believe, moreover, that I do not deceive myself when I say that Boston is the American city where French music is most often played and most highly appreciated. Thus, Serge Koussevitzky listed on his program of October 24 and 25 last several dance airs by Rameau (Minuet from "Platée," Musette and Tambourin from "Fêtes d'Hébé"), Symphony performed for the first time, of which I need not speak here, but which gained from a commanding performance, Debussy's "La Mer" and Ravel's "Valse." It is useless to add that the standard of interpretation throughout this program was worthy of a conductor whom the Parisians have many times found occasion to applaud.

One point is interesting to note: In the week preceding a concert, the critics have the opportunity—and make use of it—of reading the scores of works which will be played (I speak now of the custom in Boston) and as the works themselves are played twice, at the Friday matinée and on Saturday evening, and as the serious critics generally attend both performances, it may readily be seen what assurance is given the composer that his work will not be prematurely judged. It is further interesting to note that these great orchestras are not content each with enriching the musical life of its own city. They leave their home port from time to time to journey through the

Continued on Following Page

As Roussel Sees Us

Continued from Preceding Page

neighboring cities or university towns where their performances are always crowded. Boston goes to visit New York, Providence, Cambridge or Wellesley. Stokowski's orchestra travels from Philadelphia to New York, Baltimore, or Washington. Such tours as these create a spirit of emulation by which music cannot but profit. Certain cities even have regular concerts for children—an excellent idea which is beginning to be put into practice in Paris and which might well become a custom everywhere.

One of the most striking and curious figures among American benefactors of music is without question Mrs. Elizabeth Sprague Coolidge. An incessant traveler, passing her life in the palaces of the old or the new world, founder of a prize for chamber music, never hesitating for a concert given in Paris to import some virtuoso from New York and perhaps another from London, appearing now at Prague, tomorrow at Venice, next month in Chicago, always followed by her interpreters, Mrs. Coolidge has inspired the composition of a number of works of chamber music which, without her, would never have seen the light. To her love of music the world owes a flood of sonatas, trios, quartets, compositions for voice, for wind instruments, and what not besides. The festival of five concerts which she gave last October in Chicago, where she received composers and musicians in regal style, included, along with several classical works by Bach, Mozart, Beethoven and Monteverdi, a dozen or fifteen modern works, of which five were performed for the first time. These five were by Hindemith, Castelnuovo-Tedesco, Gustav Strube, Loeffler and Conrad Beck. By the last named there was a curious and extremely well-balanced concerto for string quartet and orchestra.

It was an exacting test, this festival, demanding as it did five days' constant attendance in the concert hall from a public which might well have declared itself fed up long before the end of so bountiful a bill of fare. But the public was faithful. At every performance it filled the concert-room of the Field Museum in which the festival took place—a room by the way admirably proportioned for the peculiar requirements of chamber music. Of course the performers were exceptional, among them being our compatriot, the marvelous flutist Georges Barrere.

Such ample generosity as Mrs. Coolidge's, typical as it is of the Americans in their dealings with music, is to be seen also in the management of their conservatories, schools, institutes and the like. There are plenty of these in America, a prodigal number indeed, such as we are unused to in Europe. They are run with a lavishness, a prodigality of expenditure to which we are not accustomed in Europe. Take a single example: at the Rochester Conservatory where for several years our excellent organist, Abel Decaux, who is rightly popular, has taught, the students of the organ have at their command for practise hours no less than twelve rooms, each provided with a very good instrument. Are there many schools like this among us? Someone may answer me by pointing out that America has at her command resources greater than we possess and that we should be equally ostentatious if we had the means. But I am not at all sure about that! If we were richer we should retain a few more functionaries, and that would do. For the great prerequisite is that there should be at the heart of a nation a faith in art, without which money is powerless and a conviction that music is a part of the common wealth, the existence of which must be protected and the development of which must be carefully nourished.

Such a faith can never come to pass unless we interest ourselves, from their childhood, in all those who seem fitted to receive a musical education. This question of music in the schools is unfortunately not a subject of debate among parliamentarians. In spite of the good will of a few, in spite of the repeated efforts of musicians like Gabriel Pierné and Roger Ducasse, it does not seem that our political leaders are aware of the importance of the problem. It should, however, be easy to open their eyes by pointing out what is going on just beyond our frontiers. In Berlin the State Theater is spending tens of thousands of marks in the presentation of a French opera—Darius Milhaud's "Christophe Colomb." This work in a new technique, difficult of performance, and on that account a subject for debate, the German State Theater is sustaining by playing and replaying it so as to make it better understood and give it a permanent place. In the United States, where the Government does not intervene, it is the private citizens who have taken into their own hands the welfare of music and will not let it flag. In 1929 the advisory board of the Boston Symphony Orchestra was able to announce in the concert program books that the number of subscribers to the much increased expenses of the orchestra had jumped in ten years from one hundred and twenty-seven to three hundred and ninety-seven persons. This is a typical instance.

In France it would be rather difficult to prove that the State is doing its duty toward music, and it would be extremely hazardous to affirm that private initiative is making up for governmental indifference. We are bankrupt on both counts in spite of a few good wishes and a few efforts which, for lack of co-operation, remain fruitless The fact is that we must go back and begin things at the beginning. We must form the taste and open the ears of children as is done elsewhere. We have admirable orchestras. Doubtless it is the educators who are lacking. Why are not our symphonic societies engaged to perform once or twice a year in our large provincial cities which have no orchestras? I know the complaint: Radio, phonograph, costly and tiresome road trips. But there are phonographs and radio concerts in New York also, and the coming of the Boston Symphony Orchestra or the Philadelphia Orchestra fills Carnegie Hall to overflowing. Beyond question, they draw a distinction over there between listening to music direct and hearing it through a mechanical intermediary.

It is enough to recall the number of listeners who each week attend the concerts given by our six or seven Parisian orchestras to reassure ourselves that we love music in France. But we love it indifferently well and are something less than grateful for its benefits. We accept what is given but without saying thank you. But we should learn how to say it, and how to say it more adequately than we do now when we reward with a few nice words or a patter of applause all those musicians of the orchestra who by their sure skill and technical power offer to their fellow citizens in the purest and most inspiring surroundings, momentary forgetfulness of their cares and the monotony of life. ALBERT ROUSSEL

[Translated from Le Courier Musical by D.W.B.]

THIS CLIPPING FROM
SYRACUSE, N. Y.
AMERICAN

JUN 21 1931

Symphony Prints Anniversary Book

To commemorate the fiftieth anniversary of the Boston Symphony Orchestra Houghton-Mifflin has brought out a new edition of M. A. DeWolf Howe's "The Boston Symphony Orchestra," with the new dates 1881-1931.

The volume has been revised and extended and contains account of the war years and the latest triumphs under Serge Koussevitzky. The able press representative at Symphony Hall, John Burk, has collaborated on the last chapters and many of the incidents make fascinating reading.

THIS CLIPPING FROM
N. Y. Herald Tribune

JUN 19 1931

U. S. Composers' Symphony Rank Listed in Survey

23 Works by 15 Writers Hold Places on Repertoires, Prof. Mason Concludes

Mid-West Plays Them Most

N. Y. Ensemble Found Least Attentive to Americans

Twenty-three works by fifteen American composers have been able to hold a place over a period of years in the repertoire of the chief symphony orchestras of this country, Daniel Gregory Mason, professor of music at Columbia University, has found after a survey of the programs of ten prominent orchestras from 1925 through the end of the musical season of 1929-'30. He also found that, except for the Boston Symphony, the large metropolitan orchestras of the Eastern seaboard fall behind the "more healthily local-spirited, provincial orchestras, especially those of the Middle West" in giving representation to American composers.

Professor Mason, writing in the issue of "Musical America," published yesterday, cites a list compiled six years ago by Dr. Howard Hanson, director of the Eastman School of Music, giving the American works most often performed by thirteen of the most prominent American orchestras between 1919 and 1925, and adds the American compositions which have been played by two or more of the ten orchestras represented in his survey between 1925 and 1930.

List According to Composers

The combined list, with figures in parentheses giving the number of orchestras which have played the work in the latter five-year period, is:

Carpenter, John Alden: Adventures in a Perambulator (2); Concertino for piano and orchestra (2), Skyscrapers (7).
Chadwick, George Whitefield: Anniversary Overture; Tam O'Shanter (3).
Eichheim, Henry: Oriental Impressions (5).
Gershwin, George: An American in Paris (4).
Goldmark, Rubin: Negro Rhapsody (3).
Griffes, Charles Tomlinson: The Pleasure Dome of Kubla Khan; The White Peacock (2).
Gruenberg, Louis: Jazz Suite (4).
Hadley, Henry: The Ocean.
Hanson, Howard: Lux Aeterna; Nordic Symphony (3); Pan and the Priest (4).
Hill, Edward Burlingame: Stevensoniana.
MacDowell, Edward Alexander: Woodland Suite; Piano Concerto No. 2 (2); Indian Suite.
Mason, Daniel Gregory: Symphony No. 1 (3), Russians, for barytone and orchestra; Prelude and Fugue for piano and orchestra; Chanticleer (3).
Powell, John: Rhapsodie Negre; In Old Virginia (2).
Schelling, Ernest: A Victory Ball (4); Impressions from an Artist's Life (2); Fantastic Suite.
Skilton, Charles Sanford: Indian Dances.
Sowerby, Leo: King Estmere (2); Comes Autumn Time; From the Northland (2); Piano Concerto; Money Musk (2).
Taylor, Deems: Through the Looking Glass (3); Jurgen (2).
Whithorne, Emerson: New York Days and Nights (2).

Chicago Ensemble Praised

Listing the American works played between 1925 and 1930 by the Chicago Symphony; Boston Symphony, Philadelphia Orchestra, and New York Philharmonic Orchestra (Philharmonic-Symphony after 1928), Professor Mason credits the Chicago orchestra, under Frederick Stock, with the best American repertoire, displaying "hospitality of mind and many-sidedness of interest," giving due representation to older and better-established American composers, to younger men and to local talent. The Chicago Symphony played forty-two American works during the period under consideration.

The Boston Symphony, under Serge Koussevitzky in most of its concerts, played thirty-three American works, with an "impressive" roster of established composers and a "fair proportion" of local names. But Professor Mason considers that the inclusion of three "cosmopolitan" Jewish composers and two expatriate Americans "seems to give a more European, exotic flavor" and make the Boston list "a little less representatively American."

The Philadelphia Orchestra played seventeen American works representing, according to Professor Mason, only six "standard American composers," among fourteen, while the list, in the writer's opinion, reflects a "love of the bizarre, of the strikingly unusual" which Professor Mason considers a feature of Leopold Stokowski's program-making. Two of the works by "standard" composers, Arthur Farwell and Henry Gilbert, it is noted, were offered by Pierre Monteux.

New York Group Last of Four

The New York Philharmonic comes last among the four orchestras in American representation with only ten works, and Professor Mason finds here "but the slightest interest in the growth of our native music." Inclusion of the season of 1930-'31, however, would have increased the figure to fourteen.

These figures depend, to some extent, on the basis used for considering a composer American. Professor Mason does not limit his list to native-born composers, but omits one or two prominent naturalized American composers, such as Charles Martin Loeffler, considering, presumably, that, despite Mr. Loeffler's long residence in this country, that his training and the influences shaping his music have been primarily European.

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NEW YORK TIMES, February 7, 1931

BOSTON ORCHESTRA HEARD AT ITS BEST

Brilliant Concert Brings Forth Sibelius's Unfamiliar Seventh Symphony.

BACH PRELUDES AS OPENING

Strauss's "Domestica" Completes List of Koussevitzky's Offerings to Enthusiastic Audience.

By OLIN DOWNES.

The unsurpassed and seldom equaled Boston Symphony Orchestra, Serge Koussevitzky conductor, gave an extremely brilliant concert last night in Carnegie Hall. Not often has the writer heard as fine a performance from this orchestra, at any time in its career. The Boston Symphony Orchestra is now a superb ensemble of virtuosi. For its string section alone it would be pre-eminent, but its brass and wind choirs are now of almost equal quality and balance. Not only this: Mr. Koussevitzky has sensitized the orchestra until it is a model of flexibility and fineness of texture.

Last night this magnificent instrument glowed with beauty and color; the sheer tonal qualities of the playing would have bestowed significance upon the music. The audience, deeply impressed by the performance, applauded and cheered.

No new works were introduced at this concert, but the program had matter of uncommon interest. It opened with two Bach preludes, as arranged by Pick-Mangiagalli, followed by the unfamiliar and unique symphony of Sibelius—his seventh—and finally with the Strauss "Sinfonia Domestica." One might have asked, after music of the rare distinctions of Sibelius, Why the performance of the Domestica? which is one of the more bourgeois and heavy-footed of Strauss's scores. The explanation was two-fold. Strauss's music is more effective in the sheerly exterior sense than that of Sibelius, and more familiar to the public, while Mr. Koussevitzky's reading of Strauss minimized his vulgarities and long-windedness and glorified those pages—and there are many—in which the Straussian lyricism and the sheer richness of the Strauss style are most conspicuously present.

Bach Preludes Beautifully Played.

The Bach preludes, admirably contrasted, were prophetic of the quality of the evening. The first prelude was played with a simplicity, a lack of unnecessary dynamic contrast, a sustainment of melodic line and mood ideally appropriate to the music. The string choir, having distinguished itself here, then displayed a fire and virtuosity of which any solo violinist could have been proud. This music was to the advantage of the symphony which followed, since the Sibelius of the seventh symphony, in contrast to the youthful composer of earlier works, is a musician of pure line and of sheerly musical intent, and therefore not out of place after Bach.

The Seventh symphony is a very striking example of the evolution of Sibelius's art. The style of the early symphonies, which are beginning to grow popular, was romantic and, one would say, panoramic. Back of the passion and strength of the music was the landscape element—the sounds of the North, its sternness and desolation, its mists and lowering skies. There were also the long, simple melodies which formed the backbone of the symphonic structure.

Sibelius in a New Light.

Now, the symphony heard last night is all melody, but of how different a kind than the splendid outbursts of the first symphonies or the tone-poems "En saga"! All the paraphernalia of those previous scores, imposing and heroic as it was, has been discarded. So, likewise, has the heavy orchestration of the earlier works. From Sibelius's Fourth Symphony onward there is an amazing purification of style—no dramatic gestures, no heaven-defying tragedy or alarms of battle, but sheer beauty for beauty's sake—pure music, obeying its own laws, following inner principles of its own being, and the whole molded in masterly form and design.

Sibelius, in this late work, uses only the simplest phrases. He seems to search for the plainest motives, the most transparent harmonies, the clearest arrangement of ideas. His scoring is largely for the strings. And instead of a symphony built in great blocks of tone you have one which is almost a string quartet in the fineness of its facture and the interweaving of its parts.

The Seventh Symphony is in one movement, with prodigious adjustment of the details of the form. There is symphonic statement and recapitulation; there are elements of the different movements of the classic symphony, but there are a closeness of development and an inter-relation of the smallest fragments of the score which grow more impressive with every hearing.

This is Sibelius, the master, in the most intimate communion with nature, oblivious of the world, thinking out loud. It is scarcely courage for him to be so independent and careless, for these traits are merely his inborn characteristics! A composer has actually been found who wants to compose and, outside of that, does not care. And while vociferous young men of today have been talking about "abstract" form and music disassociated from poetry or other "romantic" elements, Sibelius has quietly and masterfully been writing it: music which instinctively expresses the modern spirit, but with what a noble simplicity, reticence and utter disregard of compromise!

Ovation for the Performers.

It was obvious that this symphony last night puzzled a part of the audience, while the other part applauded long and persistently, recalling Mr Koussevitzky until the orchestra rose to bow with him.

It should be said here that it is hard to think of the Sibelius Seventh Symphony performed with more technical precision and sensitiveness of nuance, and more fidelity to its deepest inner spirit, than were shown on this occasion. As for Sibelius himself, who is as far ahead of public taste in these late works as his earlier scores were ahead of the audiences of thirty years ago, he can afford to await the complete recognition which he is sure to receive.

The performance of Strauss's "Sinfonia Domestica," as we have said, was little short of a glorification of that work. Presented in such a light, it was impossible to sustain long and logically held objections to it. The plentitude of melody and the endless richness of Strauss's counterpoint last night were simply irresistible, if only for the splendor and virtuosity of the orchestra's playing.

What is one to do with this Strauss? What right has a composer to go suburban, to foist on an audience the private life of his household from evening to dawn, inclusive, and succeed in making music.

It is all very well to say that the proceeding is in bad taste—which is true—and that it cannot be done. Unfortunately for the argument, it is done. It may not be done with the distinction that pertains to an "Eulenspiegel" or "Don Quixote," but in the same "Sinfonia domestica" there is page upon page of exulting, kindling music, and there is such bravura of counterpoint that when it is expounded as last night the listener was welling up in him a tendency to shout "Hurrah." The proof of the music was in the performance. No wonder that this was followed by a demonstration.

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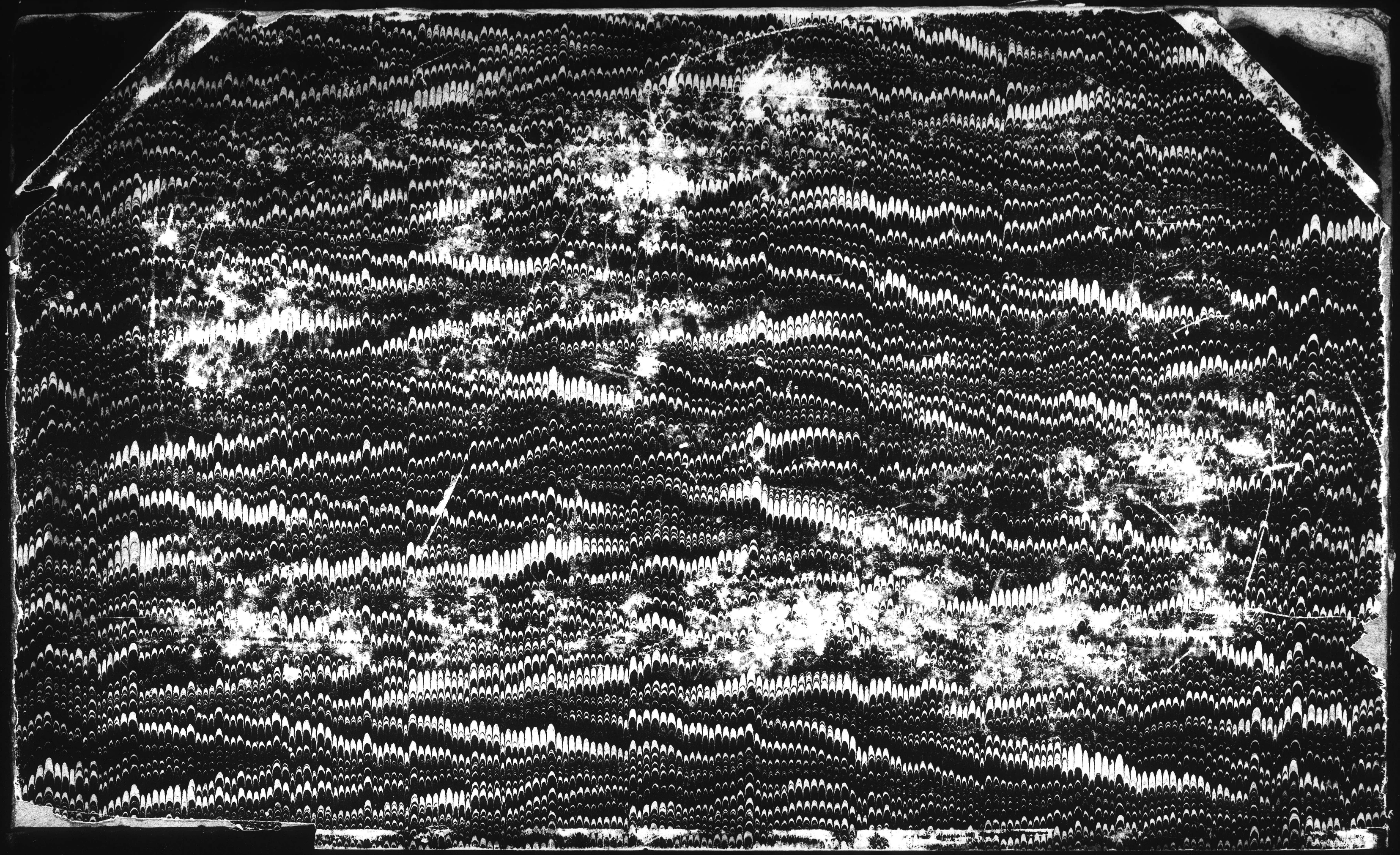

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